

MEDIAWEEK

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LAURA K JONES, ASSISTANT MGR.
WALDENBOOKS
45 MOUNT PLEASANT AVE
HARTRIDGE NJ 07885-2120
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The Future Is Now

*The Secret Adventures
of Jules Verne*
pushes the edge of
digital production

By Michael Freeman
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Cable Upfront Less Bullish Than Broadcast page 4
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FCC Faces Internet/Cable Headache page 8

MARKET INDICATORS

National TV: Busy

The record-breaking upfront for next season is over, but media buyers are still working with the networks to fine-tune their program mixes.

Net Cable: Booming

Cable's upfront started in earnest last week; autos are expected to finish their buying this week. Telecom and pharmaceuticals are also hot. Buyers and sellers are jousting over whether CPM increases are single- or double-digit.

Spot TV: Steady

Spot is ambling along, pacing with last year in most markets. June is still open, but top 30 markets are tight. Buys are being placed through September.

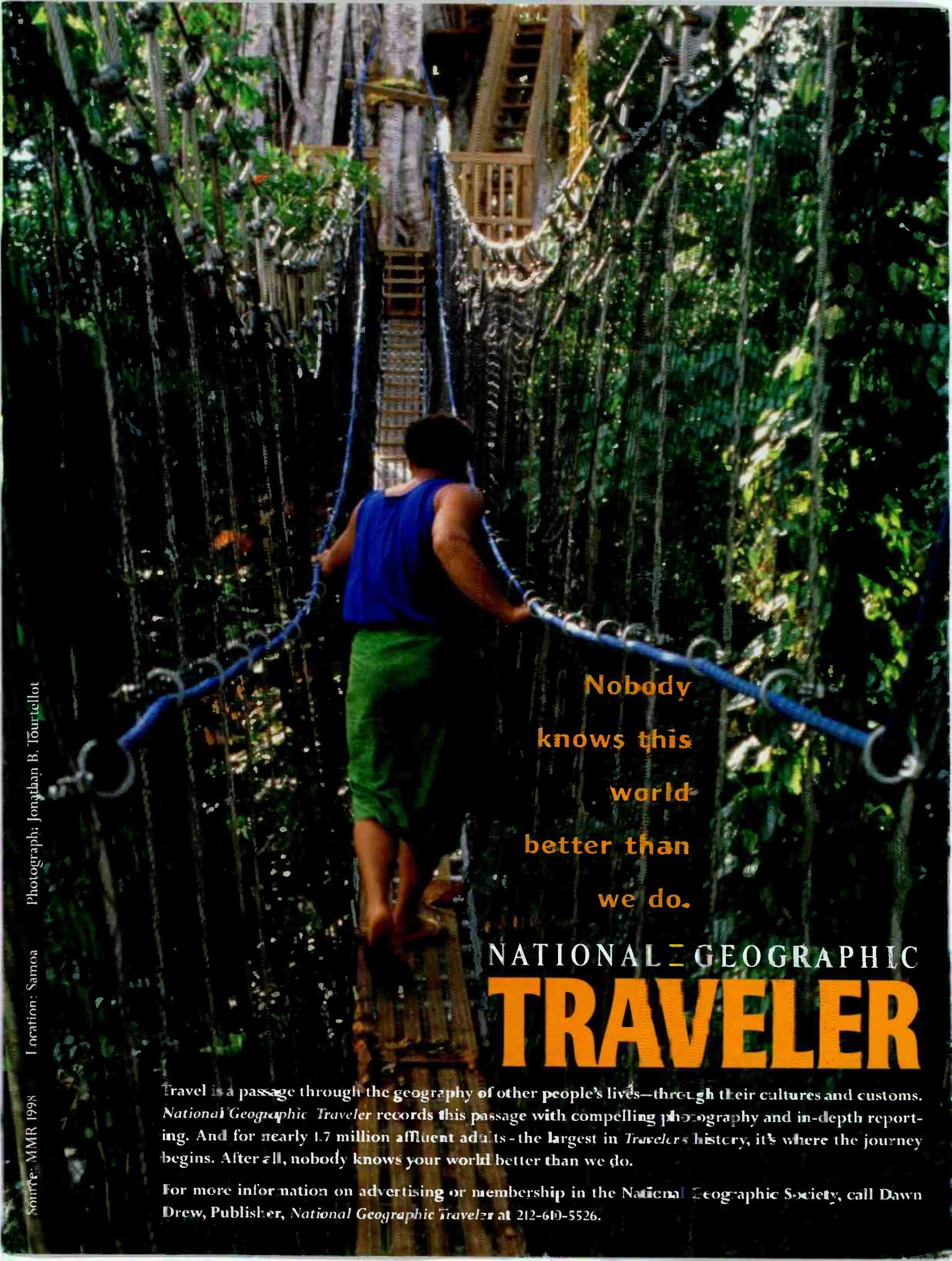
Radio: Mixed

Top stations in top markets are sold out for June; there are some avails in the final week. July is open, but is beginning to fill up.

Magazines: Active

The travel category continues to boom. Auto is steadily rolling along, and packaged foods remain strong.

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Laura K. Jones JUN 07 1999

AT DEADLINE



Wenner Preparing Weekly US Prototype

A weekly prototype of *US* magazine is being prepared and is expected to be shopped around to the advertising community later this month. The much-ballyhooed frequency hike from monthly to a weekly is penciled in for the spring of 2000. *Men's Journal* editor Terry McDonell has been instrumental in the discussions regarding *US*' frequency since Wenner execs began mulling over the concept last year, company insiders say. McDonell has been directing the overall development of the weekly prototype since April with *US* editor Charles Leerhsen, who is overseeing its editorial content.

Longtime Glamour Editor Ruth Whitney Dies

Legendary editor Ruth Whitney died of A.L.S., also known as Lou Gehrig's Disease, last Friday at the age of 70. Prior to her retirement last August, Whitney oversaw the evolution and growth of *Glamour* for 30 years, creating an editorial mix of fashion, service and narrative features. "Ruth Whitney was a great editor and a great woman," said S.I. Newhouse, chairman of



CHRIS CASABURI

Ruth Whitney gave *Glamour* its voice.

Condé Nast Publications. "She was truly one of a kind... She set the standard for Condé Nast and for magazine publishing in general." Added her son Philip Whitney, vp/marketing at Jupiter Communications: "First and foremost, she was a loving mother who was incredibly committed to being a great parent. I realize

her significance and achievement was in the effect she had on millions of women through the pages of *Glamour*."

NAB Wants More Time on LP FMs

While the Federal Communications Commission has delayed final comments in the low-power FM proceeding to Aug. 2, the National Association of Broadcasters is still pushing for more time. Last week, the NAB Digital Audio Broadcasting task force, chaired by Randy Odeneal, president/CEO of Sconnix Broadcasting, called for the FCC to begin rulemaking on digital radio as soon as possible, before taking any action in the low-power FM proceeding. Broadcasters argue that the FCC should wait until after Dec. 15, when the three in-band, on-channel proponents submit their test

results, in order to determine the impact low-power FM might have on the transition to digital radio.

Baseball Planning Animated Kids' Show

Following every sports property's mantra of reaching out to kids, the Major League Baseball Players' Association is developing an animated TV show it hopes will be on the air by next spring. MLBPA licensing chief Judy Heeter said the show doesn't have a title yet, but she described it as "*Little Rascals* meets *Field of Dreams*." MLBPA is aiming for one of the coveted Saturday-morning network slots. Hearst Corp. has signed on to handle distribution for the show. Mark Platt (*Silence of the Lambs*, *Philadelphia*) will produce the animated show, which will use the voices of

MLB players. "The whole intent is to make baseball front and center with kids," Heeter said.

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NBC Seizing Affiliates' Ad Time

NBC has taken back a 30-second commercial unit at the end of *ER* from its affiliates, meaning local newscasts will now start at 11:00:20 Eastern time. Steve Wasserman, vp and general manager of Post-Newsweek-owned KPRC-TV in Houston, said the 30-second pushback "most definitely puts us at a competitive disadvantage" to competing stations starting their local news a half-minute earlier. The 13-week takeback is expected to last from June 14 to Sept. 7. NBC representatives did not return calls.

Addenda: Nancy Newman, former senior vp/publisher of *PC Magazine*, has been promoted to executive vp of ZD Corporate Sales. Peter Longo will leave his position as publisher of *PC Week* to join *PC Magazine*, filling Newman's former position. Sloan Seymour, publisher of *Sm@rt Reseller*, will replace Longo... Emmis Broadcasting last week made a deal with Press Communications to purchase Orlando WB affiliate WKCF-TV for \$191.5 million... Angela Arambulo has been named *Vibe* market editor... *Detour's* Juan Morales has been promoted to editor in chief from editor.

Correction: In last week's issue, it was incorrectly reported in the *Mediaweek Magazine Monitor* that *Women's Sports & Fitness* magazine did not publish an edition in June. It published a May/June issue that carried 83.84 pages, compared with 54.63 in the comparable issue in 1998, an increase of 53 percent. The title's year-to-date 1999 pages total 182.22, down from 357.94 in 1998, a 49 percent decrease. However, there were three more issues during the period in 1998.

MEDIA WIRE

Willes Promotes Downing To Publisher of *L.A. Times*

Less than two years after appointing himself publisher of the *Los Angeles Times*, Times Mirror Co. chairman/president/CEO Mark Willes last week relinquished the post to *Times* president/CEO Kathryn M. Downing.

"The most important job at Times Mirror was making sure the *Los Angeles Times* was on the right track," Willes said. "Now the newspaper needs a full-time publisher and Times Mirror a full-time CEO."

Willes said he is giving up the publisher's post as the paper is beginning to grow operating profits, which had declined for five consecutive quarters. The second quarter will reflect stronger profits, he reported. Willes—who took the publisher's post after Richard Schlosberg retired in fall 1997—says he now will devote his energies to the larger company, which also publishes *Newsday* of Long Island and *The Sun* of Baltimore, among other papers.

Downing, the first female to hold the publisher's title, said she wants to double the *Times'* readership to 2 million but did not offer a time frame for meeting that goal. Willes had set out to raise circulation by 500,000. Circulation grew slightly over the last year to 1,098,347 copies weekdays and 1,385,787 Sunday, according to the latest Audit Bureau of Circulations figures.

Downing joined the *Times* last year from Times Mirror's medical and legal publisher, Mosby Matthew Bender, and is one of the newspaper industry's highest-ranking women.

The Times has an eye on increasing its suburban reach, in recent months rolling out more Our Times sections, which carry community news and advertising. Last year the paper got a feisty competitor in *Denver Post* owner William Dean Singleton, who bought several small papers in the Los Angeles area.—*Tony Case*

Bloomberg Introducing Changes to News Wheel

As part of its Bloomberg Television 2000 project, the financial services company last week (*continued on page 6*)

Cable Upfront Eyes \$1B Gain

Autos, telecom make fast deals; CPMs up strongly

NATIONAL TV / By Jim Cooper

Following close on the heels of the broadcast networks' open-and-shut upfront, cable last week kicked off a more evenly paced market in which some large blocks of inventory moved very quickly at double-digit increases, while other deals were stalled by hard-nosed negotiations.

Fueled by the strong economy, categories including autos, telecommunications and pharmaceuticals dropped big dollars in cable last week. On Friday, Honda America and Nissan were said to be close to wrapping up their

cable buys. The remainder of the auto dollars could be spent as early as today, with General Motors bringing up the rear of the field.

Cable's total upfront take was being projected at \$3.6 to \$3.8 billion, an increase of as much as \$1 billion over last year's tally of \$2.8 billion. Most budgets were registered by the end of the week, with about 20 to 30 percent of the buying wrapped. Network sales executives predicted their upfront business could be finished as early as June 15.

Some agencies that had a tough time cutting deals with the broadcast networks two weeks ago were rushing their clients' budgets into cable to avoid getting shut out. "It's a no-brainer—they get in now and pay less, or later and pay a lot more," said a newly flush sales executive for one major cable network.

While some panicked buyers rushed to lay down dollars in cable at high CPM rates, others who were stung in the broadcast market were

trying to hold out for single-digit increases. Several network sellers claimed that some agencies that took tough stances on CPM bumps threatened to place their money elsewhere at 11 p.m. last Wednesday and Thursday, only to come back to the table the next morning. "That's happened like four times," said one network sales exec.

In an interesting twist, cable execs said buyers were not using their typical ploy of pitting networks' increases against each other in negotiations. "They can't really do that because all the numbers are in mid-to-high double-digits," said an

ad sales vp who requested anonymity. "In previous years, they have said 'USA and Turner are at 6 percent, and if you don't hit 4 I'm going to give them more of your money.' Now, that's not part of the conversation."

While buyers acknowledged that the cable nets are in a strong negotiating position, they are taking some solace in having a bigger palette of networks to buy and more available cable gross ratings points—inventory that all can't go for double-digit increases. Some buyers even projected that a fair percentage of their cable upfront dollars could eventually disappear in options. "Sure, it's a tough market, but we certainly don't have to buy everything," one major cable buyer said late last week.

"There is no cable network we have to have, and there is no cable network we can't buy around," echoed Bob Iggiel, president of the Media Edge's broadcast buying unit.

Iggiel called the tough talk coming out of the



Stepping lively: Fall movie premieres like *The English Patient* (with Ralph Fiennes and Kristin Scott Thomas) boosted Turner's upfront.

PHOTOFEST

cable networks a waste of time. "The buying community has a very long memory, and one man's hot year can turn real cold real fast. This isn't a short-term business," Igiel said.

Despite the back and forth, significant business was completed last week. As of Friday, Lifetime had sold three-quarters of its inventory, while Turner had closed about half of its business. A Turner representative, who said his networks' CPM increases were pacing in the high teens, denied reports last week that Turner had walked away from P&G business following a snag in negotiations. "Those negotiations are ongoing," the representative said.

Turner's entertainment inventory for next season features 34 premiere movies, with titles including *The English Patient* on TNT during the November sweeps and *Batman & Robin* on TBS in December.

Comedy Central, A&E and Discovery were also closing business quickly. "It's been a boomer marketplace," said Bill McGowan, senior vp of ad sales for Discovery Networks, who has been particularly bullish on the market's final take. "A \$1 billion increase will be a layup—the only question is, can it go north of there?" asked McGowan.

Broadcast networks, meanwhile, were doing mop-up business last week. The final upfront total for all broadcast dayparts should hit about \$9.5 billion, according to network and agency sources. In addition to the 17-percent average CPM increases buyers paid for prime-time spots, other daypart average CPM hikes included: morning, 10-12 percent; daytime, 5-7 percent for ABC and CBS, 4 percent for NBC; evening news, 8-10 percent; and late night, 10-11 percent for NBC and 6-7 percent for CBS.

Most buyers do not feel that the unusually strong upfront for the broadcast networks will hurt cable. "The large cable networks may have some contentious negotiations, but they will eventually get the double-digit increases they want," said one buyer who did not want to speak for attribution. "But the smaller cable networks may have to take what the buyers are willing to give them."

Some agency buyers, frustrated by the frenetic pace of negotiations with the broadcast networks (see story on this page), vowed to go a little slower with cable. "Cable will not be done in a week or two," said one buyer from a major agency. "We're talking right now, but we're not fighting it out yet."

Other buyers said cable negotiations will take longer because they had to go back and redo their numbers after the chaotic broadcast market. "Our budgets were busted," one exhausted buyer said last week. —with John Consoli ■

Mad About 'May Madness'

Some broadcast buyers claim foul against nets after whirlwind upfront

THE MARKETPLACE / By John Consoli

The unusually frenetic pace of this year's broadcast upfront market, dubbed May Madness by the buyers and sellers who dashed through it, has left a lingering bitterness among many buyers that could have lasting effects on their relationships with the networks.

While most buyers admit they underestimated the level of demand that drove prices up sharply for next season's inventory, a few accused the networks of being greedy. Several buyers—none of whom would speak for attribution—vowed to take revenge on nets they felt had taken advantage of them in a quick-hitting market that yielded CPM increases of up to 32 percent for the Big Six networks.

"There's definitely hard feelings," said one major broadcast buyer. "We don't mind healthy increases, but no one was prepared for this. It was borderline greed. And some networks lowered their ratings guarantees, so it will be harder to get deficiency units."

Another buyer raised the specter of exercising clients' 25-percent cancellation options after the fourth quarter and "moving the money out the networks that treated [us] the worst" in the upfront. "When the networks send out a message that they care about only one thing—revenue—why can't the buyers do the same thing?" this agency executive said.

Other buyers complained that certain networks were unresponsive in getting back to them on estimates, thus delaying their ability to do business with other networks.

For their part, network sales executives assert they conducted business honorably and simply took advantage of a strong economy, much as the buyers have taken advantage of weaker economies in the past. "We had pre-upfront meetings with all the agencies and tried to prepare them for what was going to happen," said Joseph Abbruzzese, CBS sales president. "We gave them all the indicators that it was going to be a strong market. Some clients listened. Others refused to believe it."

"The only way to control our inventory levels is by price," said John Nesvig, president of

sales for Fox Broadcasting. "When you're faced with more demand and more money than you can possibly take in, you raise your prices accordingly in order to accommodate more advertisers. Would they rather have had us sell out all our inventory cheaply to one or two advertisers and shut everybody else out?"

Another network sales exec, who did not want to speak for attribution, questioned the vendetta mindset of some buyers. The upfront

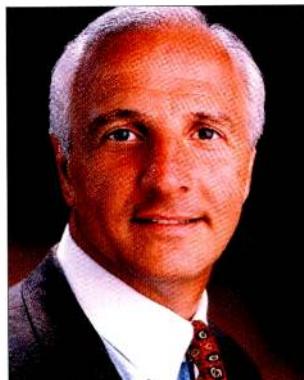
"should not be viewed as some macho war," the exec said. "It shouldn't be personal. We're like commodity brokers. When our product is hot, we sell it for more."

Not all buyers are bad-mouthing the networks. "Everyone had different expectations," said Tim Spangler, senior vp of national broadcast for Western Initiative Media. "We did the best we could in a seller's market. I didn't feel I was screwed by anybody."

MediaVest, which traditionally has been able to cut early upfront deals for client Procter & Gamble, had a more difficult time this year, according to network sources. MediaVest was said to be still negotiating with one network—ABC—at the close of last week because of the network's refusal to lower its rates. MediaVest and ABC officials did not return calls seeking comment.

Although all advertisers' upfront budgets for next season have been spoken for, buyers last week were still working with the nets to adjust the programming mixes for their spots. "Everything went down so fast this year that we were not able to do that at the same time as we made the deals," said one network exec.

The explosive movement of the upfront proved that despite pre-market agency talk of allocating dollars differently this year, the mass audience offered by broadcast TV is still where advertisers most want to be—and they will swallow big price increases to do it. "When the dot.com companies are spending large amounts of money in network TV, what does that say?" noted Ron Fredrick, national broadcast director for J. Walter Thomson. "They're supposed to be the alternative medium, and they're using broadcast to promote themselves." ■



CBS' Abbruzzese: Agencies had been forewarned.

MEDIA WIRE

introduced a new graphic design and programming format. Premiering on June 14, the cable network's news programming wheel will expand to an hour from 30 minutes in order to include longer feature stories.

Bloomberg Television also will redesign its on-screen boxes to provide more detailed information about stories being covered. The news "data screen" elements, which have been adjusted to look less crowded, include a video screen for breaking financial reports and news, an index box (featuring rotating data from securities markets around the world), a context box (providing data relevant to news being reported on the video screen), a news flash link (a live breaking news feed), a headline bar (featuring the biggest news and business news headlines) and a stock ticker.

All the news data features are fed by Bloomberg's financial information systems and other content resources. Bloomberg Television's staff includes 750 print reporters, 300 broadcast reporters, 1,000 researchers and 78 worldwide news bureaus.

The network also is pushing to broaden its universe, and expects to announce new analog and digital distribution agreements soon. Currently, Bloomberg Television airs part-time on USA Network, and has affiliation agreements with a handful of cable operators as well as with DirecTV and EchoStar.—*Jim Cooper*

Nickelodeon Adds Original Show to Saturday Morning

After drubbing its kids competition on Saturday mornings with reruns for the second season in a row, Nickelodeon last week announced it will premiere *SpongeBob SquarePants*, an original animated series, at 10 a.m. on Saturday, July 17.

For the recently concluded season, Nick averaged a 4.2 rating (1.6 million kids 2-11 viewers) on Saturday mornings, followed by ABC, which had a 3.2 rating (1.3 million kids 2-11) and Fox Kids, which drew a 3.1 rating (1.2 million kids 2-11).

The new show, centered around a sea sponge living a few fathoms beneath the Bikini Atoll, is Nickelodeon's first original effort on Saturdays. So far, Nick has conquered the (*continued on page 8*)

Still Playing Good Cop

CBS affils pitched, not forced, to take 2nd hour of 'Gumbel'

AFFILIATE RELATIONS / By Megan Larson

Unlike its fellow broadcast networks, CBS emerged from its two-day Las Vegas confab with affiliates last week still holding the title of 'nice guy.' That said, station execs did have to suffer a tongue-lashing from president/CEO Mel Karmazin over the state of local ad sales.

"It's not perfect, but relative to other networks, there's no doubt that this is the best place to be," said Raymond Johns, president/CEO of Catamount Broadcasting Group.

The meeting ended Thursday with an agreement to jointly develop a new business/relationship model for the digital broadcasting future, according to Paul Karpowicz, affiliate board chairman and vp of LIN Broadcasting. Top of mind: digital bandwidth issues and multiplexing options.

"Last year we were able to resolve a lot of issues [such as] inventory [and] exclusivity, things that a lot of networks are still struggling with," said Karpowicz. Now, "we have the ability to look ahead to where this new relationship is going to go."

Karmazin came down hard on stations for "horrible" local sales efforts, but affiliates apparently took it in stride. "The reality is that we have to do a better job of understanding how our local business is being done," Kar-

powicz said. "I don't think there was anyone in the room who disagreed with Mel's position."

CBS displayed its good will by not ordering affiliates to pick up the second hour of the new Bryant Gumbel 7-9 a.m. morning show. But the network wants to clear both hours of the show on as many stations as pos-

sible. CBS' O&Os and Gannett Broadcasting have already cleared the second hour. Denver CBS O&O KCNC-TV is "really bullish on Bryant and the show," said gm Marv Rockford. "It will be good for the station."

Affiliates' ears are open to the network pitch, Karpowicz said, but it's uncertain how many others will sign on. For the last few years, CBS let affiliates take back the 7-8 a.m. hour for local programming, which many affiliates took, invest-

ing time and money into successful shows.

Possible incentives on affiliates' wish lists: additional inventory and promotional opportunities. Network execs told the affils they would think about those options.

"It's a mixed blessing," said one broadcast group executive. "Certainly you want [the network] to have a good competitive morning show, but if stations have reclaimed that real estate, and have successful, profitable programming that's locally based, it's pretty hard to give it up because you control it." ■



SID RUST PHOTOGRAPHY

**Karpowicz: Assessing
affiliates' future today**

Mel Deals for Traffic, Web

Westwood grabs Metro Networks; CBS buys switchboard.com

THE INDUSTRY / By Katy Bachman

Mel "dot.com" Karmazin did another billion's worth of deal making last week, continuing to satisfy his seemingly endless appetite for Internet companies. The radio vet, however, is still keeping an eye out for his old business by securing more news content for CBS' Westwood One radio subsidiary.

Karmazin last week ok'd Westwood's proposed \$900 million stock purchase of Houston-based Metro Networks, a traffic and news provider to radio and TV stations. Karmazin said he's had his eye on Metro ever since Westwood purchased Shadow Traffic two years ago. "We like the traffic business; it's an important reason why people listen to



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Saturday-morning daypart with reruns off its weekday schedule. By programming to kids during weekdays and in prime time, Nickelodeon has made Saturday just another kids daypart.

"Kids live in a video democracy and do not separate their entertainment choices between broadcast and cable," said Cyma Zarghami, Nickelodeon executive vp/general manager. —JC

Betting on Broadband, Tribune Buys Web Stake

Building upon a platform of new media acquisitions and investments, the strategic investment arm of Chicago-based Tribune Co., Tribune Ventures, last week invested in Pseudo Programs Inc., an online entertainment network.

Terms were not disclosed. New York-based Pseudo produces more than 40 interactive programs across eight channels on the Web that lean toward lifestyle and culture genres.

"We want to be in the position to succeed as the elements of the media industry change," said Andrew J. Oleszczuk, Tribune Ventures president. "Broadband distribution is going to be upon us a lot quicker than most people think."

Pseudo currently distributes programming in narrow-band, but has the technology to upgrade once digital becomes more prevalent. "We're probably about five years away," Oleszczuk said. —Megan Larson

NBC Promotes Comerford To Director of O&O Sales

Frank Comerford last week was promoted to executive vp/sales for NBC Television Stations. Formerly the vp and director of sales at New York flagship WNBC-TV—where he has led the station to the market's sales lead for three straight years—Comerford now will oversee national spot sales for the network's 13 owned-and-operated stations. He replaces Ray Heacox, who recently was named president and general manager of Los Angeles O&O KNBC-TV.

"I'm thrilled about it, but I am not going to go up there and make big changes," Comerford said. —ML

radio," said Karmazin in a conference call to analysts.

The deal merges Metro, the top traffic watchdog in 81 radio markets and 60 TV markets, with Shadow Traffic, the number-two traffic provider, which competes with Metro in 16 of the top 25 radio markets. Known primarily for its service to radio stations, Metro's TV service—which has begun installing video cameras at key traffic sites—has grown in a year to make up 13 percent of Metro's \$200 million in revenue.

On the network sales side, Metro brings Westwood a lot more inventory, both locally and nationally. "Advertisers can get local and national 10-second spots across the country within a dedicated traffic report," said Joel Hollander, president/CEO, Westwood One.

But there's a lot more than just helicopters

CBS' Growing Internet Portfolio

	% Ownership	Investment (in millions) ¹
CBS Switchboard.com (June 1999)	35%	\$135
Redwood Broadcasting (May 1999) ²	18%	N.A.
Storerunner.com (April 1999)	50%	\$100
Hollywood.com (April 1999)	35%	\$100
Office.com (April 1999)	33.3%	\$42
CBS MarketWatch.com (October 1997)	38%	N.A.
CBSSportsLine.com (March 1997)	22%	\$30 ³
Country.com (February 1997)	100%	N.A.
CBS.com	100%	N.A.

¹Includes promotional time and stock value

²Web site developer

³Estimate

Source: CBS

and traffic reports that Westwood likes about Metro. "Over the past year, we've had more dialogue with Internet-related companies interested in our content," said

Chuck Bortnick, Metro president.

That could be where Karmazin's zeal for the Internet comes into play. Since April, he's committed close to \$400 million in cash, stock or CBS air time to buying Web businesses.

The latest addition to the portfolio is switchboard.com, an e-mail and Web site directory of more than 117 million business and residential listings, including maps and driving directions. CBS will acquire a 35 percent stake in the Banyan Systems-owned site in exchange for \$135 million in seven years of promotion across CBS' media properties. For 10 years, the site will be branded as cbs.switchboard.com. ■

ISPs Put Pressure on Cable

Internet Ventures petitions FCC for access to operators' wires

REGULATION / By Alicia Mundy

Just when it seemed the convergence issues facing the Federal Communications Commission and Congress couldn't get more convoluted, the two may become peacekeepers in the escalating war between Internet companies and those who control the wires into American homes.

Last week, Internet Ventures of Redondo Beach, Calif., petitioned the FCC to make cable operators open their wires to Internet service providers. Internet Ventures cited an existing regulation that forces operators to do that for independent programmers. The National Cable TV Association immediately protested that under the law, cable operators' obligations only apply to video programming, not Internet services.

But the FCC has been trying to avoid dealing with this very issue. "Chairman Kennard has said that Internet over cable is so new that it's too early to be trying to make policy decisions," said one staffer.

It appears, however, that the issue is no longer avoidable. How it will be addressed, though, remains unclear because of several key questions that would define the parameters of the debate. For example, will Internet

video offerings will count as video programming? Or, can cable treat that programming as it would any other cable channel, which it has the option to refuse to carry?

The larger issue is a critical consideration in the proposed merger of AT&T and Media One, which America Online and other ISPs say will hurt them and consumers. An aide to Rep. Billy Tauzin (R-La.) of the House Telecom Subcommittee said he is "reluctant to force cable to open up their wires to everyone. But we won't allow anyone to monopolize the pipe into your home. That's why we're looking so carefully at the AT&T merger."

The issue of forcing cable access to ISPs was raised in the earlier AT&T-Tele-Communications Inc. merger, but the FCC refused to comment on it. However, an FCC aide said the question will come up in the still-pending AT&T-MediaOne merger. "We won't be able to keep avoiding it," said the aide.

Internet Ventures, said a spokesman, is trying to offer smaller operators turnkey Internet service without incurring startup technology costs. "I guess the big MSOs have told them, 'We have Roadrunner and @Home, and that's the only market we want,'" he said. ■

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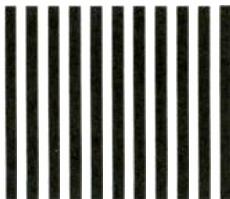
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Can Fish Out of Water Live?

Three nets will fight for viewers with battle-of-the-sexes sitcoms

NETWORK TV / By Alan Frutkin

It may not rank as TV's biggest battle of the sexes—that title still belongs to Billie Jean King's 1973 trouncing of Bobby Riggs—but a gender war of sorts could erupt this fall when three networks launch series pitting males against females.

The CBS comedy *Ladies Man* stars Tony Award-nominee Alfred Molina as a "lone guy in a houseful of women," according to the net's synopsis. ABC's new "TGIF" entry *Odd Man Out*, centers on a 14-year-old boy who is the "only male in a house he shares with five beautiful women."

Touchstone's comedy *Sagamore*, about a young woman living with four male college roommates, failed to make the WB's fall cut. But Fox did order for midseason Warner Bros.' *The Opposite Sex*, a drama in which the 15-year-old protagonist finds himself one of three males enrolled at "a former all-girls prep school which has just gone co-ed."

Despite the new shows' similarities, most industry observers said it may simply be coincidence. But it's an auspicious one at that. "There haven't been many programs weighted in this direction," said Peter Christopoulos, president, U.S. broadcast/programming, Ogilvy & Mather. "It's different from what's on the air now, so it's an area

that makes sense."

Compared to series such as *The Beverly Hillbillies* or *3rd Rock from the Sun*, the premises of *Ladies Man* and *Odd Man Out* may not qualify them as standard fish-out-of-water stories. However, the fishbowl perspective they could provide on male life in a female-dominated environment owes something to the genre. "Angles such as this can lead to a longer life for a series, because it's a theme for jokes," said Tim Spengler, senior vp, national broadcast of Western Initiative Media.

"You can always have interplay around that."

Whether three similar series can capture viewers is another story. "It depends on the execution and the competition," said Christopoulos. Spengler agreed: "You could have three doctor shows on the networks' schedules, but probably not all three in the top five."

Even if none survive, fish-out-of-water stories will. "It gives you a way of looking at something in a different light that people are familiar with," noted Linwood Boomer, creator/executive producer of Fox's upcoming family comedy *Malcolm in the Middle*, which focuses on a smart, but otherwise normal, kid who is placed in an advanced education class. "It's a new look at an old subject, and that's why it's such a staple." ■



Malcolm's Frankie Muniz

NETWORK TV

CBS Television president Leslie

Moonves' signing of Alfred Molina, who will star in the new CBS sitcom *Ladies Man* this fall, to a development deal was based on a recommendation from actor/director Alan Alda.

According to Moonves, Alda last year was set to star in the Broadway play *Art* along with Molina, and touted the 45-year-old British actor's talents as possibly working on television. Moonves signed Molina to a deal before the play opened (Molina later was nominated for a Tony award for *Art*). Molina has vast experience in films and in the theater, but in *Ladies Man* he will make his TV sitcom debut.

Drew Carey will add another starring role to his ABC repertoire next season when he heads the cast of the made-for-TV musical production of *Geppetto*. With Tim Allen's *Home Improvement* gone from the ABC slate, *The Drew Carey Show* will enter next season as the network's highest-rated comedy. *Whose Line Is It Anyway?*, which Carey hosts, is one of TV's higher-rated shows in the adult 18-49 demo.

NBC has already begun running promos for next season's new shows, with clips from John Wells' *Third Watch* airing last week. According to NBC entertainment president Garth Ancier, *Third Watch* is the "most expensive first-year show ever made." Ancier says he is hoping the show "redefines the rescue genre like [Wells'] *ER* redefined the medical genre." *Third Watch* will be counted on to find an audience in the tough 9 p.m. Sunday time period against CBS' *Touched by an Angel*, the WB's *Felicity* and Fox's *The Simpsons* and *Futurama*.

Network posturing over next season's prime-time schedule is in full swing. ABC entertainment president Jamie Tarses points out that the net's moving of *Spin City* to Tuesdays at 8 p.m. against NBC's *3rd Rock From the Sun* should be successful because when the shows went head-to-head two years ago, *Spin City* never lost. And Tyne Daly, who will co-star in the new CBS show *Judging Amy*, points out that every time she starred in a CBS show in the past, the network was No. 1 in the ratings. —John Consoli

Ride-Along Reality Check

Though 'Cops' seems endangered by ruling, vanity could save it

TV PROGRAMMING / By Alan Frutkin

Now in its 11th season, Fox's hit reality-based program *Cops* celebrated a whopping 400th episode last month. After the U.S. Supreme Court's May 24 ruling on privacy rights, conventional wisdom said that future of the series is anything but secure. But the vanity of alleged criminals could save the show and others like it.

Writing for the court majority, Chief Jus-

tice William Rehnquist ruled that media "ride-alongs" by camera crews violated a person's Fourth Amendment right to privacy when those crews enter a person's home to record police activity. The decision stemmed from cases involving news organizations such as CNN and *The Washington Post*, but it may have the greatest impact on so-called "ride-along" shows that accompany local police departments on everything from drug raids

Photo: Paul Lange © 1999 by the Condé Nast Publications Inc.





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SYNDICATION

Studios USA last week confirmed it will replace its *Hercules: The Legendary Journeys* series after January 2000 with a pair of new half-hour series under the "Back 2 Back Action" umbrella hour block. As first reported in *Mediaweek* (May 24), Studios USA has turned to Renaissance Pictures, headed by Sam Raimi and Rob Tapert, to develop and produce *Jack of All Trades* and *Cleopatra 2525*. Created by Tapert and R.J. Stewart, *Cleopatra 2525* is about an aspiring actress/moonlighting exotic dancer who is cryogenically frozen in 2001 and thawed out in 2525 by two female warriors so she can fight evil robots in a world where "men are in short supply." *Cleopatra 2525* replaces another project, *Amazon U*, which Studios USA had once promised ad buyers. *Jack of All Trades*, created by Eric Morris (*The Pretender*, *Sliders*), revolves around a "James Bond-like spy" who is out to thwart the expansionist plans of the Spanish armada during the 18th century. Plans are for *Hercules* to finish with an eight-episode season, followed by the premiere of the "Back 2 Back Action" block the week of Jan. 17

John Nogawski, a 16-year syndication sales veteran at Paramount, has been promoted to president of distribution for Paramount Domestic Television. Nogawski, who had served as executive vp and general sales manager since 1994, will continue to report to Joel Berman and Frank Kelly, co-presidents of Paramount Domestic Television. Nogawski will oversee first-run and off-network series and movie distribution to broadcast stations, cable networks and Internet providers.

Addenda: Veteran show runners Nancy Alspaugh (previously executive producer of Paramount's *Leiza* talk show) and Ray Giuliani (most recently supervising producer of Studios USA's *Sally Jessy Raphael*) have been signed as co-executive producers of Tribune Entertainment's fall talk strip *Richard Simmons' Dream Maker*...Leslie O'Neil, executive producer of Eyemark's *Martha Stewart Living*, has been named by Hearst Entertainment as executive producer of *B. Smith With Style*, the weekly magazine that has been renewed for next season with TV stations representing 90 percent of the U.S.—Michael Freeman

to the arrests of deadbeat dads.

John Langley, *Cops* exec producer, downplayed the ruling's effect on the program, saying in a statement that the show "routinely obtains permission when filming on private property and also obtains releases from everyone involved in the program."

But according to several industry experts, the methods by which Langley's staff obtains those releases will have to change. Ultimately the changes may wipe out some of the show's most compelling in-home video.

"Many times, these programs will be handing out permission slips to suspects after they're cuffed," said Tom Colbert, president of Industry Research & Development, which provides print and TV reporters and videographers to national and international clients.

In the wake of the court's ruling, however, Colbert added that obtaining releases after the fact could suggest an intrusion onto private property by the ride-along shows, which may leave police departments open to lawsuits.

A. Fredric Leopold, an L.A.-based attorney who specializes in privacy rights, pointed out that much of *Cops*' video is shot on public streets where privacy rights are moot. And by blurring alleged suspects' faces, reality shows can further protect themselves from libel charges.

Without in-home video, many predict the demise of ride-along shows. But Leopold points out that obtaining permission from alleged suspects, whether in or out of their home, is often a simple matter. "Some people would rather be looked over than overlooked," he said.

Colbert agreed. "You'd be stunned at how many suspects sign away their rights to television," he said, adding that the trick now will be in obtaining those releases before trespassing on private property. "It will take some salesmanship," he continued. "It's hard enough to approach family members who are grief stricken or traumatized. Now they'll really have to convince these people that it's worth their while to be on camera." ■



BARRY SLOBIN/FOX

Possibly arrested, definitely on TV

Getting Out of Out-of-Home

Chancellor returns to pure radio play with billboard sale to Lamar

OUTDOOR / By Katy Bachman

Less than a year after declaring itself the fifth-largest outdoor company, Chancellor Media (soon to be AMFM), is getting out. Ironically, the deal to sell its outdoor properties to Lamar Advertising for \$1.6 billion in stock and cash, comes just as Chancellor's two closest rivals, Infinity (CBS) and Clear Channel, find themselves atop the outdoor industry (*Mediaweek*, May 31).

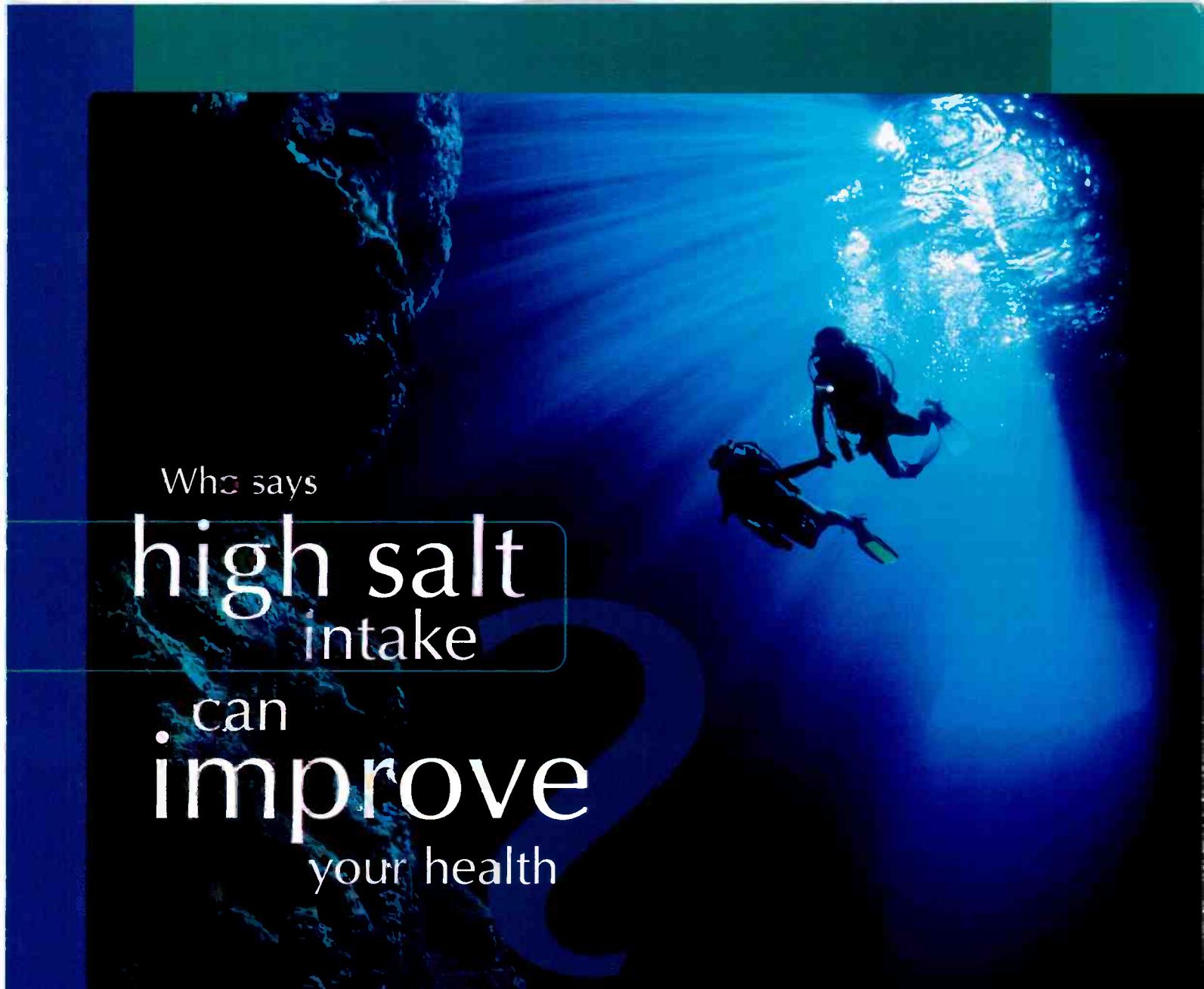
The Lamar deal gives Chancellor some return on its outdoor investment, since it will own about 30 percent of Lamar stock (valued at about \$900 million), which it must hold for at least one year. Chancellor also will nominate two members to Lamar's board of directors.

Chancellor insists it can still benefit from the out-of-home synergy between radio and outdoor. "You don't need to own billboard and TV [referring to LIN TV, which was separated from Chancellor in March] to be

able to work together," said Jimmy deCastro, vice chairman/CEO, AMFM Radio Group.

Since ex-Chancellor CEO Jeff Marcus was reorganized out of the executive suite in March, the company has returned to its roots: radio. The lone exception is an ambitious Internet initiative (AMFM New Media) Chancellor added to its portfolio of 465 radio stations, AMFM Radio Networks, AMFM Marketing Group, and Katz Media

"We have been very clear that with our management realignment and our name change, we are focused on being a radio and radio-Internet company," said Chancellor chairman/CEO Tom Hicks in a conference call with analysts last week. "We had issues related to outdoor because we are not in a position to consolidate," he added, referring to Chancellor's 1998 acquisitions of Martin Media in June for \$610 million and Whiteco in August for \$930 million, which the company didn't merge to seek economies of scale. ■



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OPINION

By Jay L. Linden, senior vp, sales/development & marketing, NBC TV

Quad Study Makes Sense

While those of us at networks are feeling pretty good in the post-Memorial Day afterglow of the strongest upfront in recent memory, it is a good time to take stock of just why advertisers reaffirmed (by voting with their budgets) the value of network television.

In her opinion column (*Mediaweek*, May 17), Debbie Reichig, vice president of sales research/development at Comedy Central, characterized Nielsen's new Quad study as "not news." She's right; the fact that networks reach people who watch TV regularly is not news. What IS news is that the Quad study, for the first time, gives us new insight into something that hasn't really been talked about: how viewers actually use programs. That's the whole idea of Quad, and I'm sure this is why Comedy Central and Turner, among others, are particularly distressed by what the study indicates.

Debbie's characterization of Nielsen's new Quad Study as "being full of holes" is misguided and unfair.

Nielsen has presented this study as a pilot study and is encouraging the industry to explore it and suggest improvements. We agree with Nielsen and our partners at the agencies that the Quad study should be analyzed carefully and discussed. We also would like more research. However, most of the arguments provided by Debbie seem to stem from a misunderstanding of the data.

The Quad term "Gold Cards" does not describe heavy viewers. Indeed, the labels of the other three quads, "Occasionally Committed," "Silver Sliders" and "Viewers Lite," refer to viewing behavior for individual programs, not who viewers are as people. The quad was originally conceived of as a programming and promotion tool for cable networks, with the purpose of finding out what shows were being watched frequently and with greater tuning length so that promos for other shows might have a greater chance of being noticed. As viewers, we change quads as we change channels. We're all "Gold Cards" for our favorites, and "Viewers Lite" for shows we happen to find because we're looking for something to watch. It's significant that many of the network shows with the highest percentage of "Gold Cards" tend to be the ones that reach the lightest viewers.

The claim that the typical "Gold Card" may be sleeping in front of the set or is "an older person who is not as comfortable using the remote" is without any support. The most popular programs on television have the highest percentage of loyal and attentive viewers because the audience chooses these programs over all the other choices; it's that simple. Further, many of the programs with the most "Gold Cards" skew young. They attract what Debbie calls "the younger, more media-savvy and sought-after targets." The most loyally (frequently) watched programs in prime time include some of the youngest-skewing ones, like *Friends* and *Ally McBeal*. Clearly, these shows are appointment viewing for these people. If you are interested in programs with a high composition of "Gold Cards" with \$75K+ income, your analysis will direct you towards NBC.

For all these reasons, looking at Quads and valuing "Gold Cards" and "Occasionally Committed" higher than "Viewers Lite" can improve planning.

Finally, Debbie points to the fact that 25 percent of the sample does not have cable as a methodological issue. We have looked at that also and found that it has a small impact on the quality of NBC's audience. (In fact, some NBC programs do even better in cable homes than in broadcast only.) The evidence is clear: even in cable homes, the broadcast networks are the ones with the programs that have holding power and attract loyal audiences.

This is the bottom line: Quad data are based on the same data source with which we just negotiated billions of dollars. That fact that Quad shows a network advantage over most cable programs in delivering more loyal viewing and greater tuning length is no laughing matter, even at Comedy Central.

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PHILADELPHIA/MAGAZINES

Style Tries to Succeed Where Others Failed

•FAMILY-OWNED, 90-YEAR-OLD *PHILADELPHIA Magazine* once again has new competition.

Philadelphia Style has just been launched into a market where no fewer than three new independently published, culturally-oriented city books—*Seven Arts*, *Philadelphia Forum* and *The Player*—have folded in the past two years.

Publisher John Calabelli hopes the book will score with a younger, hipper audience than *Philadelphia Magazine*. “We’re going after people successful in their 20s and still hip in their 40s,” said 31-year-old Calabelli, who also publishes 3-year-old Miami-based modeling trade mag *Tear Sheet*. “Some of these people aren’t long out of college. But they have good jobs, and they spend money in good restaurants and hot clubs. These are viable, affluent people.” *Style* covers nightlife, shopping, dining and fashion.

Calabelli plans to publish the book, which is financed by a group of private investors, about 8 times in the next 12 months. The magazine’s initial circulation is 40,000. It is distributed free at nightclubs, restaurants, hotels and upscale retailers, but it’s also available on newsstands in town for \$3.50. The publisher is loosely following the editorial and distribution model of successful South Florida-based *Ocean Drive*—the glossy, oversized freebie that has become synonymous with the glam South Beach scene.

Style provides a certain set of local businesses a first-time opportunity to advertise in a glossy book, said Calabelli. Several are represented in the 146-page premiere issue. “We felt it would hit a lot of customers we’d like to get in here,” said Kelly Meddick, p.r.

director for new Philadelphia nightclub Envy, which ran a full-page ad. “I’m talking about people between 25 and 35 who like to get dressed up and go out and spend a little money.” Meddick added that a full page in *Style* is a bargain at \$3,000. “We could never do something like that anywhere else in town.”

Barry Gutin—who runs two other local clubs, Shampoo and Egypt—also advertised in *Style*. He said he was impressed both by the book’s youthful slant on nightlife, and by its publisher. “I had a sense that [Calabelli] knew the right people,” explained Gutin.

Dozens of national advertisers, including Cartier and Finlandia vodka, also purchased space in the new book. Camel, Evian, Hugo Boss, J. Crew and Hermès snatched up two-page spreads. Calabelli said he parlayed his *Tear Sheet* connections into successful national ad sales for *Style*.

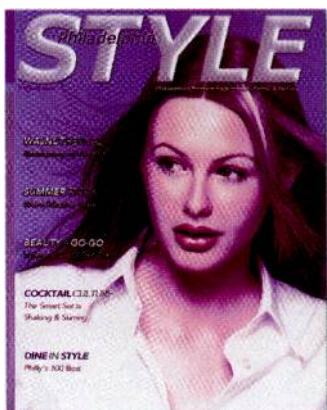
Despite *Style*’s strong launch and good buzz, it faces a big challenge—to survive in the shadow of well respected *Philadelphia Magazine*. “*Philadelphia Magazine* is a wonderful book,” said Shampoo’s Gutin. “It has a broad appeal, and everybody reads it.”

Philadelphia Magazine, owned since the 1940s by the Lipson family, is a traditional city magazine. Recent cover stories included a summer getaway guide for families and an article on the town’s best doctors, a city mag staple. David Lipson, publisher of the 135,000-circ monthly, isn’t ceding any ground to the startup. “Our goal is to own the upscale market in Philadelphia,” he said.

Lipson questioned the viability of *Style*’s free distribution plan, and added that once the buzz around the launch wears off, the

real struggle begins for his new competition. “What happens to [*Style*] in year three, four, five?” he asked. “There aren’t many markets that can handle two truly successful magazines.” The Lipson family’s Metrocorp also publishes *Boston Magazine*.

Calabelli, who believes he smells success, is already plotting his next move: the publisher may launch similar magazine projects in Atlanta, Detroit and—again challenging the Lipsoms—Boston. —Jeff Gremillion



There's a new mag in town.

DENVER/TV STATIONS

UPN Affil Snags Sports Rights and 2nd Signal

•IN A FLURRY OF ACTIVITY LAST WEEK, Channel 20 TV, owner of Denver UPN affiliate KTVT-TV, acquired CBS affiliate KTVS-TV in Sterling, Colo. from Benedek Broadcasting, and entered into a three-year deal for local broadcast rights to NHL franchise the Colorado Avalanche and the NBA’s Denver Nuggets.

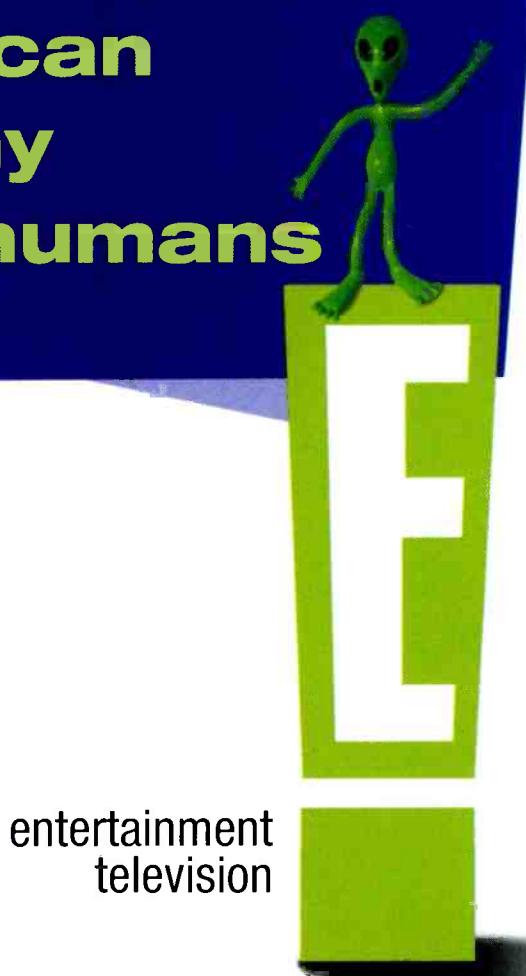
Terms of the deals were not disclosed. Pending completion of the transaction—expected within three months—Channel 20 will convert KTVS into a UPN affiliate that will receive a programming feed from KTVT. Though KTVS technically falls into the Denver DMA (18th in the country), the town of Sterling lies 120 miles outside of Denver so the two stations’ signals do not overlap. Executives are currently deciding whether to hire a separate sales staff at the Sterling station that could bring in distinct local advertising from KTVT.

Come this fall, there could very well be more demand for advertising on both stations. KTVT—and eventually KTVS—will air 20 games each of the Avalanche and the Nuggets. Pax affiliate KPXC-TV carried local rights to both teams for ’98–’99 season, and averaged a 4 share on its 15 regular-season Avalanche games, while 12 Nuggets games averaged a 2.

The sixth-ranked station shouldn’t expect “miracles,” as one media buyer put it. But KTVS “needs [the franchises],” said Gretchen Koetterheinrich, a media buyer at McClain Finlon Advertising. “It should help them in the way it helped Pax, [which] does

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Sub Total		\$2,965.00
Sales Tax		\$141.72
TOTAL		\$3,106.72

When it comes to computers there are two kinds of people. Type A who says: "I bought a new computer". And B who says "I bought the new iMac, tangerine flavored, with 128MB of RAM, a 16 bit 3D Graphics Card and a 20xDVD Drive". MTV: the official network of type B.

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not have any ratings except for hockey."

The programming strategy behind KTV's acquisitions may grow the outlet's ratings higher than the ad community anticipates—at least among men 18-34. The sports teams complement a UPN prime-time package for fall, including *WWF Smackdown*, that targets that demo. KTV also carries Big 12 football, including the Boulder Buffaloes, as well as male-oriented syndicated fare such as the *Star Trek* franchise and *Married, with Children*.

"We want to build a local identity, but [including these syndicated shows] makes sense," said KTV general manager Greg Armstrong, who will also manage the Sterling station. "Sports, network prime and syndication mix nicely to target males 18-49."

Prior to this season, KTV carried Stanley Cup contender (at press time, at least) the Avalanche for two years. The outlet also carried Nuggets games 10 years ago.

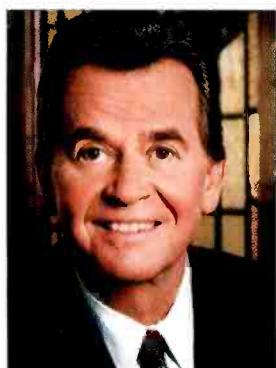
The schedule of games for this season will be determined this summer. "We don't want to disrupt our prime schedule too much, but if a compelling game presents itself, we might be willing to look at something other than a weekend preemption," said Armstrong, citing for example a Nuggets/Utah Jazz matchup. In addition to regular season games, KTV will carry the away games for first two rounds of play-offs for both the Avalanche and the Nuggets. —Megan Larson

RADIO SYNDICATION

King of New Year's Eve Starts Countdown Early

•MR. NEW YEAR'S EVE, DICK CLARK, IS starting the countdown a little earlier this year, 150 days to be exact. As host of United Stations Radio Networks' new Monday-Sunday daily radio vignette, *Dick Clark's Countdown to 2000*, Clark will recap historical moments—the bombing of Pearl Harbor, John F. Kennedy's assassination, the first landing on the moon—leading up to the new millennium.

Clark's recognizable voice will be aided by audio archives that United Stations obtained exclusively from the BBC. Though many of the details still need to be



Clark: He's a 2000 man.

NEW JERSEY/RADIO

Broad View of the Garden State

Those who fear that local radio is dying haven't talked to Anne Thornton and Penni Wild, radio hosts of *Broad Advice* on ChatRadio 1040 WJHR-AM. They are also partners in Stockton, N.J.-based Women's Radio Network.

Thornton, who owns a construction company with her husband, met Wild, who worked at New Jersey Public Television, two years ago at a local Chamber of Commerce networking meet. "We knew we wanted to do something together," says Thornton.

That something turned out to be radio when Thornton appeared as a guest on WDVR-FM in Sergeantsville,

worked out, United Stations is planning for the vignettes to run between two and three minutes in length, and begin airing Aug. 2 through Dec. 31. —Katy Bachman

ST. PAUL, MINN./NEWSPAPERS

Uproar Over Cartoon Creates Rift at Pioneer

•A ST. PAUL PIONEER PRESS EDITORIAL CARTOON depicting black University of Minnesota basketball players as slaves sparked scores of complaints from the local African American community, university officials, readers and even one of the paper's own columnists. But those responsible for the offending drawing continue to defend it.

The cartoon by *Pioneer Press* cartoonist Kirk Anderson, which the Knight-Ridder-owned daily ran on May 18, shows two white men—presumably university officials—watching a UM Gophers basketball team, one commenting to the other, "Of course, we don't let them learn to read or write!" The UM players pictured are black, and the cartoon's caption reads, "The Plantation."

The cartoon follows reports that the UM men's basketball team turns out the fewest graduates in the Big Ten conference and that only one in four of the players earns a degree. And in a recent *Pioneer Press* series on academic fraud at UM, a former university staffer admitted to working on hundreds of academ-

N.J., and Wild called in to the show. The two ended up hosting *Profiles*, a live talk show that featured women leaders in business, government, education and sports, which led to forming the Women's Radio Network. "Our goal is to become a central radio resource and programmer for women's issues, news, conversation and music," said Wild.

Their first show, which launched the day before Mother's Day, is *Broad Advice*, a two-hour weekly talk show airing Saturdays 3 to 5 p.m. on ChatRadio 1040. The two are also working on *Women's Stuff*, a series of daily 60-second informational vignettes. —KB

ic assignments for some basketball players. The university is investigating the claims.

UM president Mark Yudof and Board of Regents chairman William Hogan III expressed outrage over the cartoon in a guest column, maintaining it was a racial slur "beyond the considerable editorial latitude afforded by responsible journalists." The head of a low-income community advocacy group decried the paper's "lack of sensitivity" and called the cartoon "inexcusable," while various angry letters to the editor described it as "appalling," "demeaning," "offensive," "tasteless" and "sickening."

The paper published several complaints from UM professors and others connected to the university. One of the paper's own columnists, Joe Soucheray, used his space to slam the paper for failing to apologize for the cartoon.

Far from issuing a mea culpa, those responsible for the cartoon stand by it. Editorial page editor Ronald D. Clark, who signs off on all the paper's editorial cartoons, wrote in a column, "Political cartoons should do more than produce laughs and be quickly forgotten. The best ones turn on light bulbs inside the dark rooms of our minds." Clark admitted that there is a line that editorial cartoonists must not cross, but contended, "Anderson didn't think he crossed that line. Neither do I."

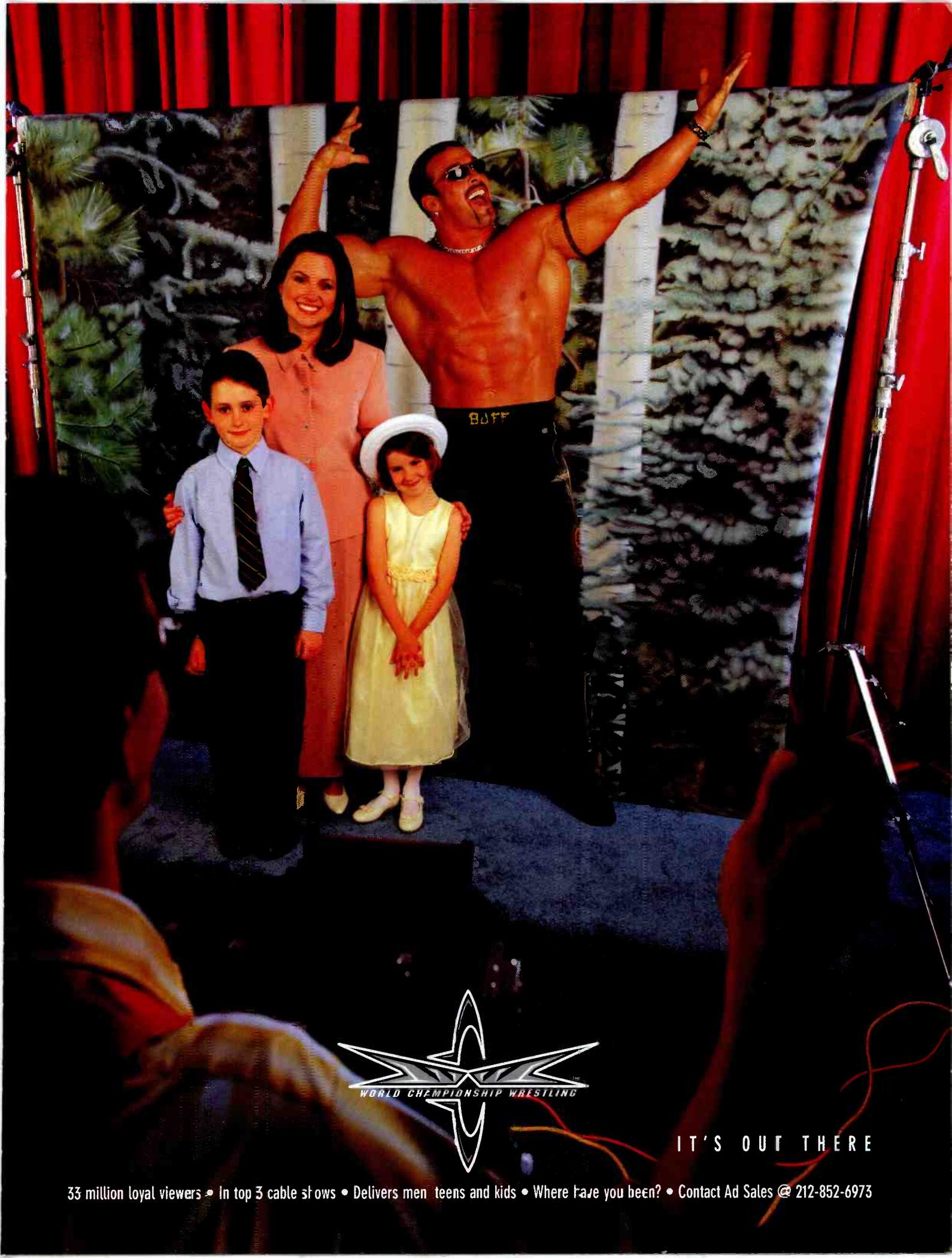
In his own column, Anderson wrote, "I'm accused of using an uncomfortable metaphor. I plead guilty. That was the intent."

While many readers denounced the car-



Radio match: Thornton (left) and Wild

W20WDN/7 CREDIT



IT'S OUT THERE

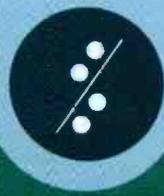
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toon, others defended it. "Anderson hit the nail on the head so directly...that [fans and the university] had to respond," wrote one. "It's astounding to me that so many people are more outraged at what they consider Kirk Anderson's lack of taste and cartooning skill than at what has been happening to real people at the University of Minnesota," observed another.

In an interview, Clark continued to stand firm. "I still have a hard time seeing how that cartoon conveys racism," he said. "The cartoon was designed to reflect the exploitation of the basketball players, most of whom are black." Clark did say he regrets the cartoon was "misinterpreted."

The editor said he is floored by all the uproar. "The message reaching me is that it's rarely, if ever, appropriate to use those metaphors...especially in a cartoon," he said. "I don't agree, but that's what we're hearing from our black readers." —*Tony Case*

SYRACUSE, N.Y./RADIO

Orangemen Strike Pilot Deal

• PILOT COMMUNICATIONS' WAQX-FM AND WNSS-AM have picked up the play-by-play rights to broadcast Syracuse University football and basketball games beginning this fall. The five-year deal ends the Orangemen's 28-year relationship with WSYR-AM in Syracuse, owned by Clear Channel Communications.

The Pilot properties are the flagship outlets of a new regional radio network to carry Syracuse football and basketball games around New York state. The network, which currently counts 20 stations in markets including Buffalo, Rochester and Utica, is being assembled for Syracuse by Learfield Communications and International Sports Properties.

Learfield/ISP have tapped Dave Pasch as the new "Voice of the Orange" play-by-play announcer beginning this fall. Pasch, currently a sports talk-show host on Chicago's WMAQ-AM, is a Syracuse graduate.

"We see this as an expansion of our commitment to the local community," said Michael Doyle, gm of WAQX and WNSS and two other Pilot stations in upstate New York. "By carrying the games on both W-NEWS [1260 AM] and 95X FM, we can serve the current listener base while exposing the games to a generation of younger people who grew up on the FM band."



New Orangeman: Pasch

MARKET PROFILE

Phoenix

BY MIRA SCHWIRTZ



JOHN ELK TU

If, as it was said, the sun never set over the British Empire during its imperial height, then similarly does it shine over Phoenix and the desert city's surrounding area, known as the Valley of the Sun. Still at the height of more than seven years of unprecedented growth, Phoenix and its home county of Maricopa rival Las Vegas as the fastest-growing region in the U.S. At least 68,000 new residents move into the city each year, attracted by the warm weather and relatively low cost of living. Unflagging manufacturing and hi-tech businesses (Phoenix also is known as the "Silicon Desert") are paving the way.

Although Phoenix is by far the biggest city in Maricopa County, with 2.8 million people,

its neighbors are swelling fast. Cities east of Phoenix, including Mesa, Tempe, Chandler and Gilbert, are experiencing fast growth, as are Glendale and Peoria to the west. The region's strong employment rate has spawned large communities of young families and working professionals in what was once a land of tanned retirees touring the area's many golf courses.

"Phoenix is not as old a market as people think—it's not a retirement town," says Janice Alvarado, broadcast buyer for BBDO in Phoenix.

The market's rapid growth has generated strong revenue for its media and fostered some tough competition for those dollars, particularly

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Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Maricopa County: 1,056,700 Households				
The Arizona Republic	396,193	506,489	37.5%	47.9%
The Tribune (Mesa)	120,295	101,301	11.4%	9.6%

Source: Audit Bureau of Circulations

Scarborough Profile

Comparison of Phoenix To the Top 50 Market Average

	Top 50 Market (Average %)	Phoenix Composition %	Phoenix Index
DEMOGRAPHICS			
Age 18-34	32.6	32.5	100
Age 35-54	39.8	38.4	96
Age 55+	27.6	29.2	106
HHI \$50,000+	38.7	30.4	78
College Graduate	12.4	10.3	83
Any Post Graduate Work	10.4	7.9	75
Professional/Managerial	22.1	19.2	87
African American	12.3	3.4	28
Hispanic	11.7	14.7	126
MEDIA USAGE			
Read Any Daily Newspaper - (Average Issue)	57.9	53.6	93
Read Any Sunday Newspaper - (Average Issue)	67.8	62.1	92
Total Radio Average Morning Drive M-F	25.5	24.8	97
Total Radio Average Evening Drive M-F	18.6	16.7	90
Total TV Average Early News M-F	28.9	28.6	99
Total TV Average Prime Time M-S	39.6	41.4	105
Watched A&E past 7 days	36.6	32.4	89
Watched CNBC past 7 days	19.1	16.3	86
Watched CNN past 7 days	38.6	35.7	92
Watched The Discovery Channel past 7 days	40.2	37.0	92
Watched The Disney Channel past 7 days	18.1	24.9	138
Watched E! past 7 days	13.6	13.1	96
Watched ESPN past 7 days	31.7	30.3	96
Watched The Family Channel past 7 days	23.4	22.2	95
Watched FX past 7 days	9.2	7.9	85
Watched The History Channel past 7 days	19.6	18.2	93
Watched The Learning Channel past 7 days	19.9	13.4	67
Watched Lifetime past 7 days	24.0	21.0	88
Watched MSNBC past 7 days	9.2	7.1	77
Watched MTV past 7 days	17.3	15.2	88
Watched Nick at Nite past 7 days	16.0	11.3	71
Watched Nickelodeon past 7 days	17.0	12.7	75
Watched Sci-Fi Channel past 7 days	12.2	13.7	112
Watched TBS past 7 days	30.1	29.6	98
Watched TNN past 7 days	18.8	20.4	109
Watched TNT past 7 days	32.3	31.7	98
Watched TV Food Network past 7 days	8.6	7.0	82
Watched USA past 7 days	31.3	28.7	92
Watched VH1 past 7 days	15.2	13.4	88
Watched The Weather Channel past 7 days	37.4	30.3	81
HOME TECHNOLOGY			
Owns a Personal Computer	46.9	53.9	115
Accesses Internet/WWW	39.8	38.1	96
Shops Using Online Services/Internet	8.5	8.2	96
Connected to Cable	69.0	60.7	88
Connected to Satellite/Microwave Dish	10.2	11.7	115

Source: 1998 Scarborough Research Top 50 Market Report (Release 2 1998, 12-month database)

ly among television stations. Nearly all the outlets in the country's 17th-largest TV market claim an edge among a particular demo group of viewers, and they work hard to maintain it.

While NBC affiliate KPNX, owned by Gannett Broadcasting, is the leader in the local news race at 10 p.m., media buyers note the station gradually has been losing share over the last few years. "In the last two or three [ratings] books, it's been more noticeable," says Alvarado of BBDO. KPNX's late news has been feeling the heat from Fox Broadcasting's owned-and-operated KSAZ and from MAC America Corp.'s independent KTVK (see Nielsen chart on page 28). In the May sweeps, KPNX's 10 p.m. news averaged a 22.4 household share, down 5 percent from its February 1997 share of 23.6. Part of the newscast's erosion is the result of slipping ratings for 9 p.m. network shows such as *ER*, which fell off this season following the February departure of star George Clooney.

In every other TV news hour in Phoenix, indie KTVK is the hands-down winner. During the 5-9 a.m. block, when KTVK airs all-original local-news programming, the station beats KNXV's *Good Morning, America* (ABC) and KPNX's *Today Show* (NBC) in household share.

KTVK promotes its morning newscast as a potent mix of "what anybody is interested in," says Sue Schwartz, vp of programming for the station.

"We have a much broader definition of news," Schwartz says, explaining that if the hot topic is *Titanic* star Leonardo DiCaprio, his story will be at the top of the news hour. The station also likes to use more offbeat camera angles and more music than a typical newscast. KTVK's morning show, aimed primarily at 25-to-54-year-old viewers, has also built a strong following among teens, who now rate the station as No. 1 in the a.m.

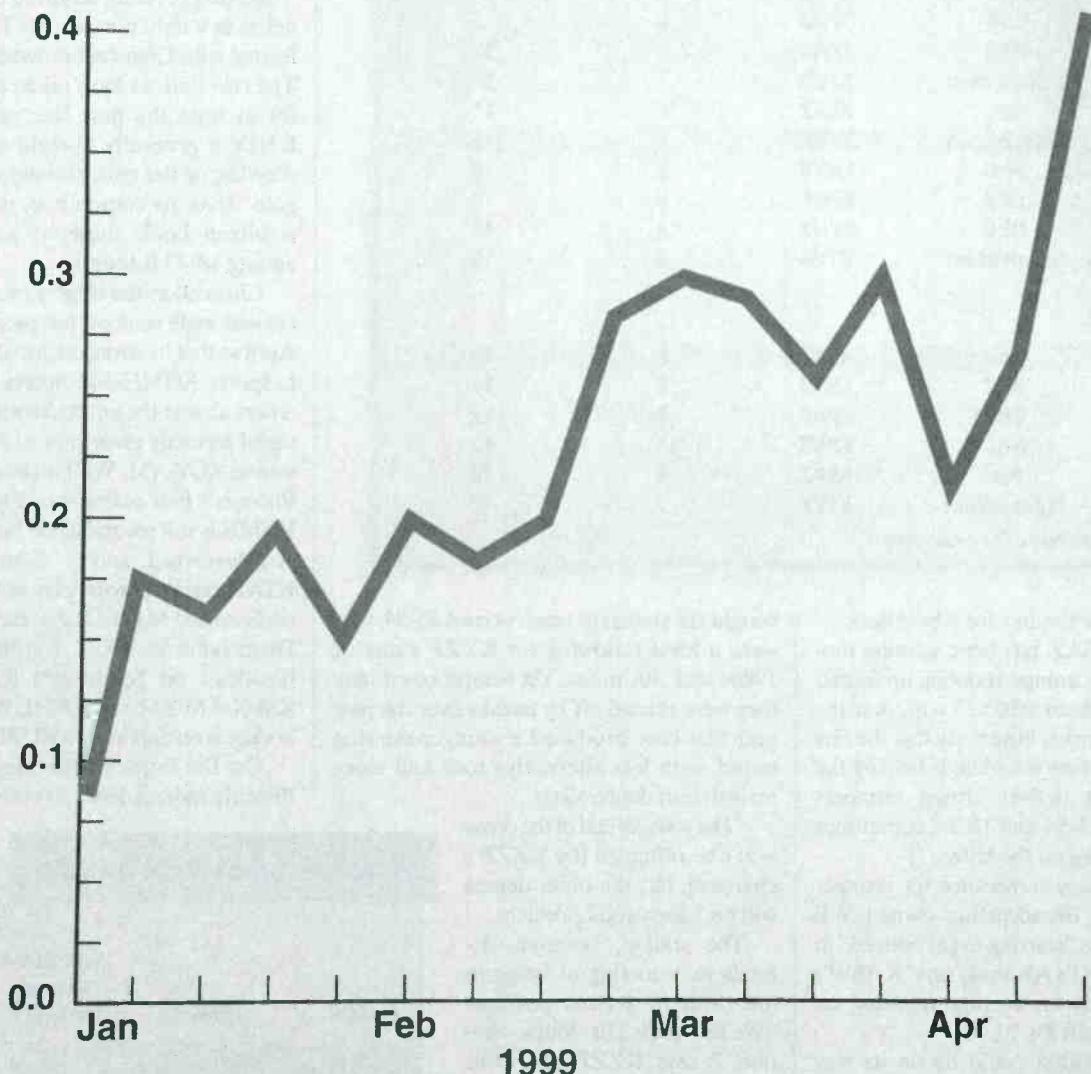
ABC affiliate KNXV, owned by Scripps Howard, is trying to boost its 10 p.m. news ratings and break out of a tight race for second place against KTVK and KPHO. KNXV recently overhauled its late newscast, adding new anchors and a new set, but buyers say it will take more than an on-camera makeover for the station to overcome its problems. "I don't know if changing sets will attract viewers," says Karen Balenzuela, media planner/buyer at Media Impressions, who calls KNXV's newscast "stodgy."

CBS affiliate KPHO, owned by Meredith Broadcast Group, has etched a small niche for itself in late news with an unusual eight-minute broadcast at 10 p.m., leading into syndicated reruns of *Seinfeld*. Buyers say *Seinfeld*'s strong numbers make the KPHO

THIS YEAR, THE NEW COURT TV HAS OUTPERFORMED THE DOW BY 412%.*

(Talk about return on investment!)

Prime Time Ratings
Dec. 98 - Apr. 99



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

COURT TV
Inside crime and justice

Since launching our new prime time lineup on January 1, our overall ratings have jumped a spectacular 425%.

Rising from .08 at the end of December to .42 in mid-April. A phenomenal increase in just three short months.

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Nielsen Ratings/Phoenix TV Evening and Late Newscasts

Early News

Time	Network	Station	Rating	Share
4-4:30 p.m.	NBC	KPNX	3	9
4:30-5 p.m.	NBC	KPNX	4	10
	Independent	KTVK	5	14
5-5:30 p.m.	ABC	KNXV	5	11
	CBS	DPHO	3	6
	NBC	KPNX	6	13
	Independent	KTVK	7	16
5-6 p.m.	Fox	KSAZ	5	11
5:30-6 p.m.	Independent	KTVK	8	16
6-6:30 p.m.	ABC	KNXV	3	6
	CBS	KPHO	5	9
	NBC	KPNX	8	14
	Independent	KTVK	8	15

Late News

9-10 p.m.	Fox	KSAZ	6	10
10-10:30 p.m.	ABC	KNXV	7	11
	CBS	KPHO	7	12
	NBC	KPNX	13	22
	Fox	KSAZ	6	10
	Independent	KTVK	7	12

Source: Nielsen Media Research, February 1999

newscast an attractive buy for advertisers.

Fox O&O KSAZ has been gaining momentum in the mornings, shooting up from a 6 to an 11 share from 5:30 to 7 a.m. over the past year. In late news, buyers say that the Fox network's prime-time schedule is helping the KSAZ newscast deliver strong numbers among viewers 25-54 and 18-34, sometimes even overdelivering on the latter.

KSAZ's primary competitor for younger viewers, Brooks Broadcasting-owned WB affiliate KASW, is "starting to get noticed" in the market, BBDO's Alvarado says. KASW's prime time earns an average 6 rating on weeknights vs. KSAZ's 10.

More competition could be on its way with the recent introduction of KPPX, the PaxNet O&O that signed on in February. Buyers say it's too early to gauge the station's long-term impact.

The wide range of Phoenix's demographics and the large number of stations in the market have prompted many radio owners to play it relatively safe. Many sticks, particularly those with Adult Contemporary formats, sound "very much the same," laments Brian Eastwood, a senior account executive at Bernard Hodes.

One station that had stood out from the crowd was Clear Channel Communications' KZZP-FM. Buyers say they traditionally

bought the station to reach women 25-54, who were a loyal following for KZZP's mix of 1980s and '90s tunes. Yet several buyers say they were turned off by tweaks over the past year that have produced a younger-skewing sound, with less alternative rock and more mainstream dance songs.

"The younger end of the demo won't be offended [by KZZP's changes], but the older demos will be," Eastwood predicts.

The station, however, defends its retooling as being in line with its format position. "We're 'Your Hit Music Station,'" says KZZP gm Dave Pugh. "What those hits are aren't defined by us. We're playing what the music industry is producing and what our research says the market wants."

While Pugh says his station's typical listener remains a 28-year-old female, buyers expect KZZP will pick up more teens and lose older listeners to Chancellor Media's Adult Alternative KZON-FM.

Phoenix's hit-music contest pales, however, next to the battle for first in country music.

The format is so big in Phoenix that last year country captured more market share there than in any other U.S. city.

"We surpassed Dallas, and that was quite dramatic because we've always looked up to Dallas," says Larry Daniels, general programming manager for Phoenix country station KNIX-FM.

KNIX, recently acquired by Clear Channel, is in a tight race for No. 1 in the country format with Chancellor-owned KMLE-FM. The two stations have taken turns at the top for at least the past five years. Although KNIX is generally thought of as the older-skewing of the two, playing more "country gold" than its competitor, the most recent Arbitron book shows it leading KMLE among 18-49 listeners.

Chancellor, the biggest owner in the market with eight stations, rearranged its signals in April so that its strongest signal is now devoted to sports. KGME-AM Sports Radio 550 now covers almost the entire state with a powerful signal formerly given over to Adult Standards station KOY-AM. With no broadcast rights to Phoenix's four major sports teams, however, KGME is still second in the market to Hearst-Argyle-owned sports talker KTAR-AM. KTAR carries play-by-play of the NBA Phoenix Suns and Major League Baseball's Arizona Diamondbacks. (NFL Cardinals football is broadcast on Sandusky's KDUS-AM and KSLX-AM/FM, while NHL Phoenix Coyotes hockey is on Sandusky's KUPD-FM.)

On the horizon, the biggest change in Phoenix radio is likely to come from the sale

Radio Listenership

STATION	FORMAT	Avg. Qtr-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
KTAR-AM	News/Talk/Sprts	7.5	4.8
KESZ-FM	Soft Adult Contemporary	7.3	5.0
KNIX-FM	Country	6.6	6.2
KUPD-FM	Album-Oriented Rock	6.0	5.4
KKFR-FM	Contemporary Hits Radio	5.1	5.3
KFYI-AM	News/Talk	4.9	4.9
KMLE-FM	Country	4.5	4.6
KKLT-FM	Lite Rock	3.7	3.9
KCY-AM	Adult Standards	3.7	3.6
KCKB-FM	Album-Oriented Rock	3.6	2.9

All information provided by Arbitron, Fall 1998 Radio Market Report

Game Show Network ranks on top with young adults.

Primetime* VPVH Rankings

Women 18-34

GSN Ranked #1
VPVH .270

VH1

BET

Comedy

CMT

WGN

Prevue

MTV

E!

Lifetime

Animal Planet

FX

TLC

TBS

Sci Fi

Women 18-49

GSN Ranked #1
VPVH .421

Lifetime

Prevue

VH1

BET

FX

Comedy

CMT

Sci Fi

Animal Planet

CMT

E!

HGTV

Weather

TLC

Adults 18-49

GSN Ranked #4
VPVH .784

Prevue

TLC

ESPN2

E!

FX

TNT

Discovery

TBS

WGN

BET

CMT

Weather

Animal Planet

Court

**and everybody else

**and everybody else

**and everybody else

Source: Nielsen Media Research, PNFI, Feb/Mar '99;
Game Show Network Custom Analyses, Feb/Mar '99.

*Monday-Friday 8PM-11PM

**Ranking based on 40 ad supported basic cable networks.



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Contact - Ken Ripley VP Advertising Sales 212. 833.8525

play.

of Hearst-Argyle's three stations. The group includes news/sports talker KTAR, adult contemporary outlet KKLT-FM and sports station KMVP-AM. KTAR is the jewel in the bunch, the highest-billing AM in the market (according to Duncan's American Radio) with the best morning-drive ratings. Hearst-Argyle recently put the three stations up for sale, saying it hopes to work out a swap for a TV station of equal value.

Clear Channel, Chancellor and CBS/Infinity are said to be contenders for the Hearst-Argyle properties. Clear Channel currently owns four sticks in Phoenix, while Chancellor holds eight. CBS/Infinity is not currently in the market.

As with radio, media buyers say that cable's targeting capabilities make it a valuable vehicle in pinpointing various Phoenix demos for advertisers. "These are very different kinds of communities...that's really the strength of cable," notes Kathy Munson, president of Phoenix agency Media Buying Services.

Cox Communications owns virtually all cable subscribers in Phoenix, where household penetration averages about 58 percent. The most popular local programming is Arizona News Channel, which is owned by MAC America Corp.'s KTVK. The cable channel rebroadcasts the station's last newscast in a continuous loop until the next newscast airs. Munson says that running billboards on ANC, especially banners addressing certain communities, is popular among advertisers.

A more competitive situation exists in



JOHN E. K. III

the Phoenix newspaper market, where a group of dailies and weeklies owned by Thomson Newspapers is making a push to offer real competition to the region's dominant publication, *The Arizona Republic*.

With weekday circulation of 396,193 (according to the Audit Bureau of Circulations,) and full-market coverage, the independently owned *Republic* is a daunting opponent. The largest Thomson paper, the *Tribune* of Mesa, has an audited weekday circulation of 120,295. Stamford, Conn.-based Thomson recently

added several papers to its holdings in the area, strengthening its position around the valley's eastern and southern regions. Those acquisitions include papers in Scottsdale, fast-growing Glendale and Sun City, and the *Ahwatuke News*, which serves an area near Tempe.

"They're looking at making a community-paper chain," Ted Anderson, executive director of Solomon Friedman Anderson, said of Thomson's efforts in the Phoenix suburbs. But he believes Thomson will have a difficult time winning away readers and advertisers from the *Republic*. "The *Republic* is everywhere," Anderson says. Also, the *Tribune*'s base in Mesa, considered to be a retiree town, means the paper "suffers from [the] perception that a lot of their readers are seniors," the analyst notes.

The market's veteran free weekly, *New Times*, has a distribution of 162,000. The paper's popular arts listings prompted both the *Republic* and the *Tribune* to start up entertainment sections distributed with their papers every Thursday.

Outdoor advertising in the market is controlled by Clear Channel's Eller Outdoor and Outdoor Systems (recently sold to Infinity/CBS). Eller's positions are primarily 14-by-48-foot bulletins adjacent to freeways, while Outdoor's holdings are mostly 30-foot sheet posters along other main roads. Both companies own giant electronic billboards, or "spectaculars." The market's prime locations are along the north/south I-17 and the east/west I-10. "For the most part, availability is open," says Michael Horne, president of Results Media Group, a Phoenix agency that handles outdoor buys.

Radio Ownership

OWNER	Stations	Avg. Qtr-Hour Share (%)	Revenue (in Millions)	Share of Total
CBS/Infinity	3 AM 5 FM	23.2%	\$143.3	33.2%
Chancellor Media	3 AM 5 FM	32.0%	\$57.2	40.0%
Clear Channel Communications	4 FM	18.3%	\$29.4	20.6%
Sandusky Radio	2 AM 3 FM	13.4%	\$21.2*	14.9%
Hearst Broadcasting	2 AM 1 FM	9.9%	\$19.6	13.7%
Z-Spanish Radio	2 FM	2.8%	\$3.6	2.5%
Heftel Broadcasting	1 FM	2.2%	\$1.8	1.2%

Includes only stations registered in Arbitron diary returns and licensed in Phoenix or immediate area

*Revenue information unavailable for two stations

Ratings information provided by Arbitron, Fall 1998 book

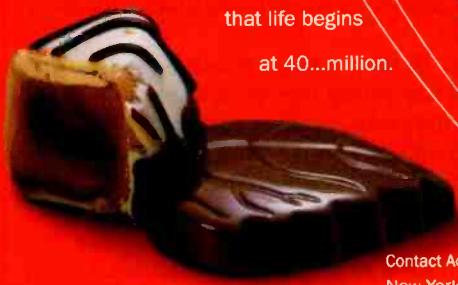
Revenue information provided by BIA Research, 1998

***you have
to change your diet
when you hit 40... million!***

- **now in 40 million homes**
- **1000 hours of new programming**
- **all-new primetime schedule**
launching July 5th

Food Network now reaches 40 million subscribers and has "40"-fied its diet with 1000 hours of new programming. Our new primetime schedule has fresh choices for every appetite. It all starts July 5th with a new special, "Emeril's Big Bam Blast," kicking off the juicy new season of Emeril Live at its new time, 8pm every night. Just one of the many new shows and specials coming to Food Network.

It's true that life begins at 40...million.



Emeril Live
with Emeril Lagasse
**new time 8pm
starting July 5th**

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WASHINGTON

Alicia Mundy

The current debate over violence in the media offers little more than a soapbox for poser politicos



MAYBE IT WAS THE SPECTACLE of Orrin Hatch reciting lyrics from Marilyn Manson that did it. The senior GOP senator from Utah reading words he probably doesn't understand was both frightening and funny.

But it's just a reason for printing up T-shirts that say: I survived another Washington assault on violence.

Cynical? You bet. The Hatch performance was provoked by a White House conference on youth and violence hosted by President Clinton a day earlier. After the Littleton shootings, politicians and advocacy groups focused on the media and violence: TV, videogames, music, movies and how they are advertised to kids. Not willing to surrender the spotlight to a Democratic press opportunity, the Senate Commerce Committee provided the stage for Republicans to rage against pop entertainment on C-SPAN—twice. That was followed on May 18 by another Senate hearing on TV violence.

Last Tuesday, the president upped the ante, calling for a Federal Trade Commission study of the marketing of violence to America's youth. Clinton sounded resolute when he said, "Let's get serious!" But if you listened real carefully, an echo in the background kept repeating, "Been there, done that."

All these sessions have included well-meaning individuals, such as the Bishop of Denver, who had just buried three young victims. But he was just a stage prop for the politicos and "interest" groups who use and abuse monstrous events like Littleton to further their causes and their careers.

There was Bill Bennett, a man who would politicize a christening if he thought it would give him a chance to score points and sell books. And Brent Bozell, a right-wing lobbyist who controls the Parents TV Council, which seems more concerned about "objectionable" language and sex on TV than about violence. We've seen the Lion and Lamb Coalition, and a parade of pediatric, psychiatric, psychological, religious and parent-teacher groups. Their prepared statements have included much of the same rhetoric and recrimination that the media has already covered. Maybe C-SPAN should label these conferences (R) for Rerun.

Two summers ago, reporters covered many of the same groups on violence and the media—provoked by Congress' demand for TV ratings. They hashed out how to measure violence on TV; the impact of blowouts between the Road Runner and Wile E. Coyote; the offensiveness of the sight of *Dr. Quinn, Medicine Woman* kissing her TV husband.

Jack Valenti, president of the Motion Picture Association of America, stepped in to referee the game, thereby giving Congress a public "win" and simultaneously letting network honchos "voluntarily" address

the politicians' concerns. Wisely, movie moguls who watched network execs' humiliation before Congress during that battle are avoiding Washington. Instead, they sent Valenti to the White House and Congress, thereby eluding subpoenas. Now they face a federal investigation of marketing practices in movies, TV and videogames. As the president said, "Let's get serious!"

Well, here's the dirty secret: Neither the White House nor Congress can get serious. Reason One: the National Association of Broadcasters and the hordes from Hollywood. Do you really think politicians are going to take on the NAB just before election year? Will Al Gore risk pissing off his moneybags from Malibu?

Reason Two: Regulations on what teens can see and how they see it advertised are as clear as our strategy in Kosovo. Example: If R-rated movies are being advertised during *Buffy, the Vampire Slayer*, there's not a damn thing anyone can do by law. R-rated movies are not illegal for teens. They just have to watch them in the company of an adult—any adult (like your sophomore daughter's date, the high school junior).

Reason Three: That intrusive little problem, the First Amendment. Don't go there.

Oh, don't worry about censorship, say politicians. We can request that networks *voluntarily* begin reigning in their shows in terms of violence, sex and dirty dialogue. We can, as Sen. Joe Lieberman (D-Conn.) suggested, tell the Federal Communications Commission to balance TV stations' "public interest" obligations in this area against their license renewals.

Now *there's* a threat. This Congress has about as much intention of giving the FCC and its chairman, Bill Kennard, power with license renewal here as they do letting Fidel Castro buy an American League franchise.

Finally, for all their heated oratory, here's what these same politicians know: Most parents don't really care what their kids see, listen to or play with.

Just a couple of weeks after the Littleton killings, the Kaiser Family Foundation released a study on "Parents and the V-chip." Guess what: After all that weeping and wailing over TV ratings, it now turns out that most parents are barely aware of their existence. An overwhelming percentage don't understand them—and don't begin to comprehend what the letter ratings mean.

Yes, after all those sessions vivisecting scenes from *Seinfeld* and hair-pulling over the deleterious effects of *Rocky and Bullwinkle*, most parents remain blissfully out of touch with the whole point of the V-chip.

Granted, logic says that there is probably a link between constant exposure to crude and violent entertainment and weird, wild and sometimes fatal fantasies. But Americans deserve more than the packaged and patented responses by the politico-interest group cabals. As Yogi Berra would say: It's Déjà Violence all over again. ■

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THE BLUNT PENCIL

Erwin Ephron

**TV research
seems to promise
a science it does
not deliver**



BRIAD WILSON

The Boy Who Cried Ratings

The "whammy," as practiced by Red Barber, voice of the old Brooklyn Dodgers, is a curse. A "double whammy" is a curse so layered and profound as to make escape impossible. Double-whammy a Giant batter and he will strike out.

TV ratings have a triple-whammy—sampling, bias and validity. They can barely see the baseball.

Sampling. The first curse is sampling. Facts generated by samples are strange facts indeed. They vary substantially between tellings. That same 10 rating one week later might be an 8 or a 12. Statisticians refer to this variation as "sampling error." Sellers call it "bounce." Bounce is a function of sample size, and it makes life difficult for buyers and sellers. When a small magazine's CPM goes up 20 percent because it has lost readers in a key demographic since the last Mediemark Research Inc. (MRI) report, that could be bounce. When an agency posts at less than 70 percent for men 18-34 in a small market, that too could be bounce.

Bounce abounds in the ratings, because the fragmentation of television has rubbed reliability raw. A "true" 6 demo rating, when measured by a sample of 3,000, will be between a 5.2 and a 6.8 in 95 of 100 cases. Here the relative error is 14 percent of the rating. Not too bad. But that's a prime-time telecast for a major demo segment like women 18-to-49. A daytime 2 rating for the same demo will have a relative error of 25 percent. An average 0.3 cable rating will have a relative error of 63 percent.

The important point is that fragmentation moves television from 6 ratings to 0.3 ratings and the current national sample is not big enough to make the trip. We need to be looking at packages of ratings instead of telecasts. Since the Nielsen Television Index (NTI) uses a panel, aggregating ratings and pooling them over time helps a lot. A 20 target-point cable network package (66 0.3-rated spots) will have a relative error of less than 15 percent. This assumes a package reach of a 6.0.

Similar numbers for the Nielsen Station Index (NSI) metered markets are terrifying. A "true" 6 rating measured by an NSI demo sample of 240 will have a relative error of 51 percent. Using a four-week average, the relative error is reduced to about 35 percent. The corresponding four-week relative error for daytime is 63 percent; for a 20 target point cable package (TRP), it's 61 percent. No wonder that posting has become high-risk, and why the plot to use small people meter samples (500 house-

holds or less) in major markets is not a solution.

Bias. Now for the truly bad news. Ratings reports are like credit-card applications. No one bothers with the fine print. These relative-error calculations assume perfect probability sampling—something which has never been done and gets harder each day.

In the past we could approximate a probability sample with response rates of 70 percent. Today we're straining to get 50 percent for a meter panel, 25 percent for a diary. If the people who don't respond view differently from those that do—and there is no easy way of knowing that they don't—the ratings are wrong.

Validity. The final whammy is the validity of the measurement technique itself. Facts reported in audience surveys are "pretend facts." They appear to be much more than they are. All we know for certain about an NSI-reported viewer is someone in the household made a mark on a line in a diary. All we know for sure about an NTI-reported viewer is someone pushed a button. All we know conclusively about an MRI-reported reader is they answered "yes" to a readership question.

These acts—marking, pushing and nodding—are far removed from the viewing and reading interpretations we give them. Researchers refer to the difference between what we want to measure and what the research technique actually measures as "validity." Validity is the problem of constructing an appropriate operational definition for the abstraction "audience."

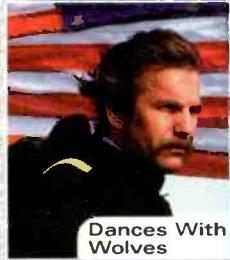
It seems viewers are killing ratings research. They watch many different channels, which makes ratings smaller. They don't want to keep meters or fill-in diaries, which lowers response. And they often don't tell us the truth, or don't answer what we think we've asked. Each quirk is the research equivalent of salmonella.

We need to look at this problem publicly. Fragmentation and less cooperative viewers ask for new, more open research rules of "good practice." We should rethink our aversion to viewer modeling and higher respondent compensation. We should press for much larger samples, simpler meters and respondent weighting. We should acknowledge that standard error is a best-case scenario. But most important, research must stop blocking change by pretending to the rules of a science that it isn't.

Who's afraid of the Small, Bad Ratings? You better be, or they'll eat you up. ■

Erwin Ephron is a consultant with Ephron Papazian & Ephron in New York, which has numerous clients in the media industry.

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Prince of Bel-Air



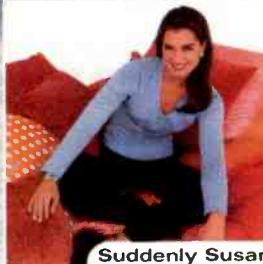
Caroline in the City



Pretty
Woman



Clueless



Suddenly Susan



The Cosby
Show

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MOVERS

NETWORK TV

Kerry Carr has been promoted to senior vp and CFO of ABC Broadcasting, succeeding Bart Catalane, who resigned suddenly two weeks ago. Carr was vp, corporate management audit for ABC parent, the Walt Disney Co. Also promoted was Rick Mandler, to vp, new media for ABC Broadcasting, a new position. He was previously general manager, new media, for ABC Radio Networks. Elsewhere under the ABC umbrella, **Jonathan Leess** was named to the new post of vp, enhanced television, at Disney's Buena Vista Internet Group. In his new role, Leess will coordinate production, technical, sales and business development functions for this new unit, which is a joint venture between BVIG and ABC Television Network. Most recently, Leess served as vp, multimedia at ABC Sports.

CABLE TV

At CBS Cable network Country Music Television, **Jama Bowen** has been promoted from communications manager to senior manager of the department, responsible for consumer and music trade publicity for CMT.

RADIO

Citadel Broadcasting has named **Ike Kalangis**, past chairman, president and CEO of Boatmen's Sunwest (part of Bank of America) to its board of directors. He replaces Scott Smith of Baker, Fentress & Co., who resigned following Baker, Fentress' plan to liquidate its portfolios securities, which includes Citadel shares...**Marvin Jenkins** was named general sales manager and director of affiliate relations for the Triangle Radio Network and Palm Springs Studios. Jenkins comes to Triangle from Becker & Becker Realty, where he was a real estate agent...Cumulus Media has named **Allison Misora** marketing and promotions director for Cumulus' seven radio stations in Savannah, Ga. Misora comes to Cumulus from Renda Broadcasting, where she held a similar position.

PRODUCTION

Pearson Television has upped **Ruth Ann Caruso** from director of development

The Media Elite

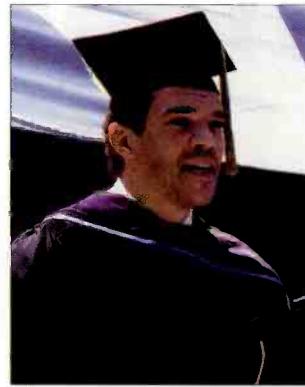
Edited by Anne Torpey-Kemph

Big Man (Back) on Campus

Mark Whitaker, editor in chief of *Newsweek*, recently had a golden opportunity to thank the people who raised him—his mom, and Wheaton College.

Invited to deliver the commencement address at the Norton, Mass., liberal arts college, Whitaker reminisced about growing up at the place where his mother, Jeanne, was a French professor for 33 years.

"Hillary Clinton says it takes a village to raise a child. In our case, it took a campus," Whitaker told the Wheaton class of '99. As he doled out advice, he credited the college with giving him the "foundation" upon which he has built his current success.



Weaned on Wheaton

Remembering his own upbringing in an academic environment, Whitaker encouraged the audience to be cautious about how much they allow modern technology to take over their lives. "No amount of AOL can take the place of having your parents and grandparents around," he said. While Whitaker, a Harvard graduate, lauded the ways the Internet improves the delivery of information, he also urged the students to "consider the source" of the news they are receiving.

At the end of his speech, Whitaker couldn't resist getting in on this year's commencement inside joke: "Remember the sunscreen."

—Lori Lefevre

WFOR Earns Service Award, Thanks to Good Neighbors

For Nelly Rubio, TV has been a great vehicle for pushing a social agenda. The "Neighbors 4 Neighbors" program she started when she became community relations director at WFOR-TV has done so much good work that the Miami station is about to become the first recipient of the National Association of Broadcasters' Service to America Award. A former social worker, Rubio says she's had a greater impact on the community by working in TV: "No other media has the same way of motivating people to action."

By way of the Neighbors nonprofit organization, WFOR was singled out for its "exemplary work" in community outreach. From collecting aid for fire victims to installing hurricane shutters, decisions about which problems Neighbors will address are often driven by recent news stories or wish lists provided by local social service agencies. WFOR then directs viewers, via 30-second spots, to call Neighbors 4 Neighbors if they want to help.

Rubio created the Neighbors organiza-

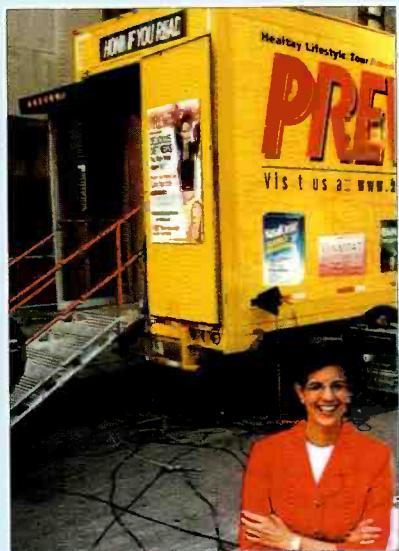
tion after the Hurricane Andrew disaster six years ago. She will present the service award to WFOR execs at a June 21 Washington D.C. summit on community service. —Megan Larson

NYC Salutes Working Moms

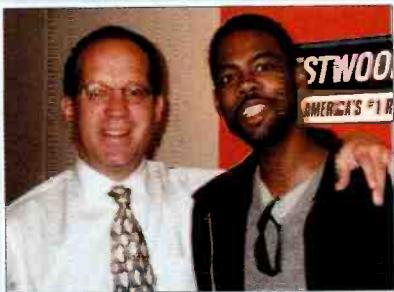
Not content to just throw a fancy party to celebrate its 20th anniversary, *Working Mother* magazine also got Mayor Rudy Giuliani to proclaim a recent day "Working Mother Day" in New York. The idea was for companies in the Big Apple to give working moms on their payrolls something special to recognize their contributions to the companies' success. With seven out of 10 mothers working, said Barbara Litrell, president of *WM* publisher MacDonald Communications, companies can lower their recruitment costs and retain their talent by offering better work-family policies.

WM's way of retaining its talent on Working Mother Day? Gift certificates to Starbucks. —Mira Schwirtz

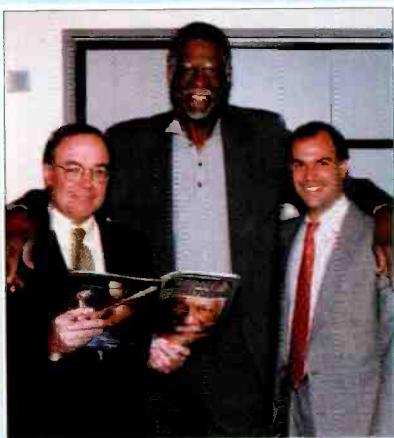
MEDIA DISH



At the recent kickoff of *Prevention's* Healthy Lifestyle Tour, editor Anne Alexander posed with the 65-foot bus that's bound for 20 major U.S. cities over the next five months.



Joel Hollander (l.), president/CEO of Westwood One, recently welcomed comedian Chris Rock to the network's New York studios, where Rock was a guest on the One-on-One radio satellite tour.



Sports Illustrated associate publishers John Jay (l.) and Fabio Freyre recently met with ex-NBA hoopster Bill Russell, the cover subject for the first issue in a series of *SI* millennium specials.

MOVERS (CONTINUED)



Carr advances at ABC



Bowen climbs up CMT chart



Jaronski joins NYT Mags



Caruso upped at Pearson TV

to vp, creative affairs. Caruso will develop both comedy and drama projects for network, cable and syndication and work with writers to create concepts for possible development...**Terry Baker** has joined Second Coming Productions as vp, news and information programming. Baker had been with ABC News, most recently as senior producer of news for *Good Morning America*.

PRINT

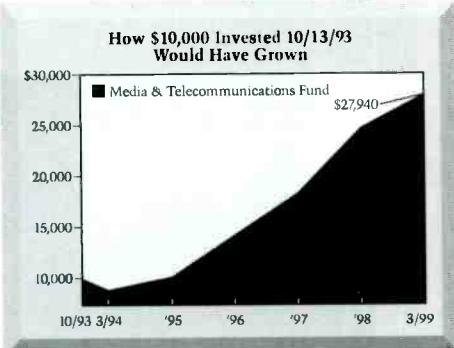
Tom Jaronski has joined the New York Times Co. Magazine Group as director

of events and sports marketing. Formerly director of business development for MarketSource Corp., Jaronski will handle event strategies and sponsorship initiatives for the group's titles, including *Golf Digest*, *Golf Digest Woman*, *Golf World* and *Golf Shop Operations*... **Michela O'Connor Abrams** has been promoted to president and CEO of International Data Group's *Computerworld* and will retain her title as publisher... **Brian Klein**, formerly consumer ad director of *ARTNews*, has joined Bob Guccione Jr.'s *Gear* as ad director.

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MEDIA DISH SPECIAL

AWNY Outing Fits Adweek Mags and *Golf for Women* to a Tee

Though the stormy weather did a number on some attendees' hairdos and made the greens too slippery for a full round, spirits were high at the 3rd Annual AWNY (Advertising Women of New York) Golf Outing. The sold-out links event, co-sponsored by Adweek Magazines and Meredith Corp.'s *Golf for Women*, attracted some 115 advertising, client and media folk to the Greenwich Country Club in Connecticut.

Photos by Scott O'Neill



(From left) Tracy Klingeman, *People*; Dave Watt, *People*; Bobbie Asiano, Kraft Foods; and A.J. Storino, Ogilvy & Mather



Event organizing committee members (from left) Andrea Alexander, *Golf for Women*; Adweek Magazines' Mark Dacey; Christine Fulgieri, *WSJ*; Adweek Magazines' Mike Parker; Pam Thompson, *Golf* magazine; Jo-Ann Martin, Islands Publishing; and Cordelia Person, AWNY



(From left) Deborah Barrow, Meredith Corp.; Carol Schuler, Clarins; Bob Mattone, *GFW*; and Jean-Luc Negre, Baccarat



(From left) David Litt, *USA Today*; Susan Campbell, *USA Today*; Joanna Hutchins, Ogilvy & Mather; and Andrea Prysiazniuk, *USA Today*



(From left) Cyndi April, BBDO; Debbie Jones, PentaCom; Cinnie Livsey, *Victoria* magazine; and Dana Morgenstern, *Victoria* magazine

CALENDAR

The Promax and BDA conference & exposition will be held June 9-12 at the Moscone Convention Center in San Francisco. Featured speakers at the new-technology event will include Tim Koogle, president and CEO of Yahoo; Chris Moseley, senior vp of advertising and promotions, Discovery Networks U.S.; and filmmaker Spike Lee, also the creator of some of the world's most-watched commercials. Contact Kate Chester at 323-965-1990.

The Radio Advertising Bureau will present the **Radio Mercury Awards** on June 10 at the Supper Club in New York. The event, honoring ad-industry creatives for their work in radio, will feature Isaac Hayes as emcee. Radio and TV essayist Charles Osgood will receive Mercury's lifetime achievement award. Contact: 212-681-7207.

Cable '99, the annual convention of the National Cable Television Association, will be held June 13-16 at McCormick Place in Chicago. Contact: 202-775-3669.

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

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

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

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

WSJ Radio Launches Lifestyle Minute

The Wall Street Journal Radio Network is launching a companion feature to its two-hour weekly syndicated show, *Work & Family*, which is heard on 80 radio stations. Hosted by Jan Wilson of the weekly show, the *Work & Family Minute* will launch in early July and focus on lifestyle tips such as dealing with day care and handling a problem boss.

Sailing World Commemorates Cup

The Sailing Company, a unit of Miller Sports Group, will launch an integrated marketing program centered around America's Cup 2000, yacht racing's most prestigious event. The program will include a 100-page commemorative issue of *Sailing World* that will deliver an expanded circulation of 300,000 (including 210,000 with the November subscription copies of both *Sailing World* and *Cruising World* and 40,000 at newsstands and marine retailers). The special edition will be guest-edited by Gary Jobson, an America's Cup vet and ESPN sailing commentator.

American Family Settles With States

American Family Publishers, which is partly owned by Time Inc., has reached a \$3 million agreement with the attorneys general of Florida, Indiana, West Virginia and South Carolina, over the issue of deceptive sweepstakes practices. AFP, which admitted no wrongdoing, agreed to stop telling consumers they have won or that they are finalists unless that is actually the case. Moreover, the settlement provides for prominent odds disclosures and multiple "no purchase necessary" reminders. AFP has already settled with 35 other states and the District of Columbia. Only Iowa and Washington have cases pending.

ABC, ESPN Side by Side in PGA's Buick

ABC and ESPN will split coverage of the PGA Tour's Buick Classic later this month from Westchester Country Club in Harrison, N.Y. ESPN will have five hours of coverage on June 24 and 25; ABC will carry five hours of the final two rounds on June 26 and 27. J.P. Hayes will defend his 1998 Buick title against Lee Janzen, Ernie Els, Ben Crenshaw and 152 other players.

Granite Adds More Web Newscasts

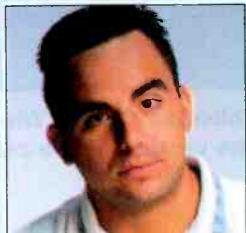
Granite Broadcasting has expanded its Web presence, now simulcasting the newscasts of its owned stations WTVH-TV, the Syracuse, N.Y., CBS affiliate, and KSEE-TV, the Fresno, Calif., NBC affiliate, as well as archived segments. Those stations follow the trend set by six other Granite properties. Broadcast.com assists the group in streaming live and on-demand video and audio from the station to the Web.

Gannett and Belo Close Station Swap

Arlington, Va.-based Gannett Broadcasting and Dallas-based A.H. Belo Corp. last week finalized their previously announced station swap. In exchange for Austin, Texas, ABC affiliate KVUE-TV, Gannett has acquired Sacramento, Calif., ABC affiliate KXTV-TV and \$55 million. Fitting nicely into Belo's Lone Star portfolio, the acquisition of KVUE helps the broadcast group reach 67 percent of Texas households. Patti Smith has been tapped from her general manager post at Belo's Brownsville, Texas, NBC affiliate KVEO-TV to helm the station. At KXTV-TV, Sam Rosenwasser moves to Sacramento from his former position as gm of KVUE.

Rocco's Got the Ticket

SportsFan Radio Network today premieres on 30 stations a new daily sports talk show, *The Ticket*, hosted by Rocco Pendola. Pendola, 23, got his start in radio when he was 13, calling in to WJL-AM in Niagara Falls, N.Y. His opinionated take on sports matters led him to fill in for the station's night jock, and he went on to a steady gig at KTCK-AM in Dallas-Ft. Worth, where he earned a 7.7 among men 25-54 in the Fall 1998 book. *The Ticket* will air from 10 a.m. to 2 p.m. ET.

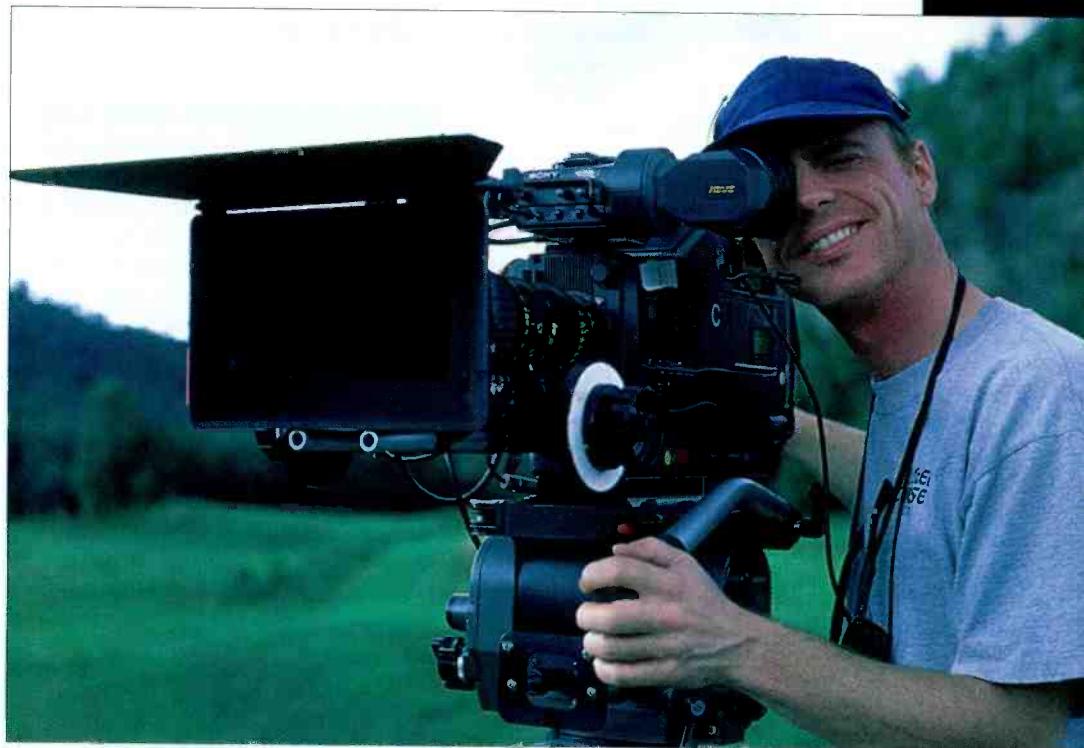


Pendola is Rocco-solid in men 25-54.

The Digital

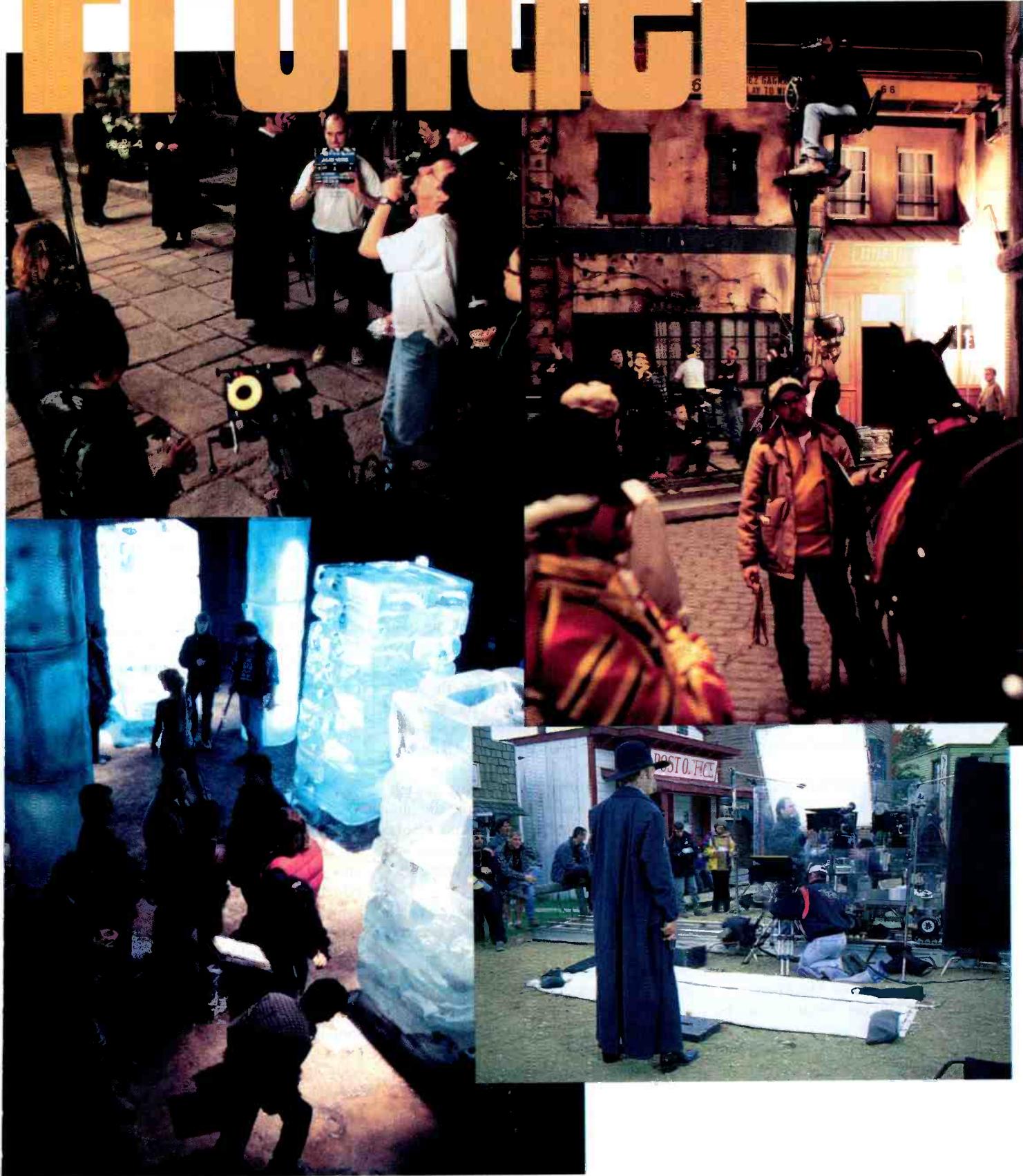
BY MICHAEL FREEMAN

'The Secret Adventures of Jules Verne' is pushing the HDTV edge, but it's still searching for American distribution



Talisman Crest's *The Secret Adventures of Jules Verne* is based upon the writing of the celebrated 19th century science-fiction author.

Frontier



SHOT OF CAMERAMAN TO LEFT AND WESTERN SCENE AT BOTTOM RIGHT: THE JULES VERNE PARTNERSHIP; ALL OTHERS: J. D'AMOUR/LEADER



THE JULES VERNE PARTNERSHIP

Camera operators for *Jules Verne* are guided by hash marks showing traditional dimensions.

The mole machine crashes through the brick wall, flinging chunks of cement into the air. A cloud of dust and steam rises from the rubble as Pierre de Lespinois watches from the director's chair with the intensity of an expectant father. He yells "cut" and the Volkswagen-size machine, which looks like an armadillo mated with a corkscrew, grinds to a halt inside the ancient locomotive repair depot on the outskirts of Montreal.

Sometimes, making history can be messy.

Watching the scene from the upcoming science fiction series *The Secret Adventures of Jules Verne* is like sneaking a peak at the future of television production. After a half century of shooting on film or videotape for broadcast on analog sets, the industry

stands on the precipice of a new era of digital production—and *Jules Verne*, the first major series to be produced completely in digital, is leading the way.

Moments after the mole machine crashes through the fake wall, de Lespinois assembles the lead actors and extras in front of a "green screen," a 50-foot-by-50-foot flat canvas background, used to simulate the placement of the rampaging mole machine. Instead of being forced to guess about the intricacies of meshing the two images to create one killer scene, the veteran director is able to direct the actors to scramble in different directions while he watches the previously produced shot on a set-side monitor.

"The great thing about taping in high-def is that you know you have the shot and can instantaneously choreograph actors' movements according to the recorded and live material we can see on the monitors," de Lespinois explains.

Just as in the early days of film and analog tape, the emerging technology is creating a whole new array of choices, eliminating once impenetrable barriers in the creative process.

"There is a new technology threshold we're breaking through almost every day," says Neil Dunn, executive producer of *Jules Verne*, produced by Great Britain's Talisman Crest, Ltd. in association with Canada's Filmline International.

While *Jules Verne*, the author of celebrated 19th century science-fiction classics

including *20,000 Leagues Under the Sea* and *Journey to the Centre of the Earth*, never envisioned television—much less high-definition television—the program paying homage to his imagination seems destined to blaze a trail into the digital frontier. If advocates of the new format are proven correct, the technological advancements it offers will radically alter the creative process, streamline postproduction, and transform the economic models of an industry creaking under the weight of ballooning budgets.

In the second-floor postproduction offices of Angus Yards, the onetime train depot, de Lespinois and visual effects producer John Poisson are looking over Sebastian Moreau's shoulders. Moreau, the show's post-effects artist, wields a mouse as he stares into the screen of a personal computer. With a series of clicks, he fuses the images of the mole machine, the men and women fleeing in terror, and several special effects.

A short time later, the final composite shot appears on the monitor. In it, the villainous character is quickly impaled by the mole machine, creating an image that would be virtually impossible to duplicate utilizing traditional analog methods.

"As a rule, we're doing effects that you normally wouldn't begin to approach in

television," Poisson explains. "Not just in terms of the perceived cost and time, but also because we're doing extremely complex shots that require integration of live-action and 3-D visual effects. It all comes down to not having to deal with film as an acquisition format, not having to deal with the mechanics of transferring live-action and physical objects from a piece of celluloid film and into a computer."

Both de Espinois and Dunn see themselves at the vanguard of a movement that eventually will prompt TV and film producers to transition from the film and analog worlds to high-resolution digital. *Jules Verne*, which was still searching for domestic distribution for fall 1999 at press time, utilizes four Sony HDW 700 camcorders (which cost more than \$100,000 each) to tape in the "true HDTV" 1035-interlace format.

"In film circles there is the perception that video, even high-definition, is of industrial quality," de Espinois says. "The bottom line is that after eight months of shooting four cameras every day, 12 to 14 hours a day, I would put up our image against any on television or in theaters. It's 99.9 percent better than anything else out there today."

The format also requires greater attention to detail. Because of the higher resolution of HDTV and its accompanying wide-screen frame, sets for *Jules Verne* were constructed with an eye on greater detail. The permanent set for The Aurora's gondola, for instance, is life-size, to match the size of the computer-generated dirigible. While many productions taped in analog would be able to get away with shortcuts, *Jules Verne* raises the bar because creating an illusion of such magnitude in digital exposes so many details in vibrant colors.

The character of Passepartout (played by Michel Courtemanche), the Aurora's fumbling inventor, has a lab on the upper deck of the gondola replete with hundreds of beakers, test tubes and gadgets. Fitting all those items into the 16:9 aspect ratio of high-definition TV required an adjustment for both camera operators and video technicians. Since the process is so new, the producers installed vertical hash marks on the cameras to differentiate between the "square" ratio of today's analog sets and the

wider picture of digital sets.

"The cameraman sees the 16-by-9 [aspect ratio] in his viewfinder, but we still like

the digital cameras, for instance, allows him to save an estimated \$20,000 to \$30,000 in electrical charges throughout the course of a year.

When all the costs of the new paradigm are added up and compared to the traditional-way costs, de Espinois believes, his production will realize a net savings of about \$7 million, a significant sum for a series with a \$35 million budget.

"In saving \$7 million, it enables me to use that money to do over 150 post effects on certain episodes," the director says.

According to the producers' accounting, *Jules Verne* is coming together with a budget 10 to 20 percent smaller than such big-budget adventure series as Paramount's *Star Trek: Voyager* and *Star Trek: Deep Space Nine*. Yet, the producers believe the series is not held down by the constraints of other shows produced in hybrid film optical/CGI effects and mastered for the present-day analog format.

them to get the images framed within the 4-by-3 marks because the series will still be seen in the downconverted analog TV sets so prevalent in today's markets," explains video technician Rene Boisclar.

The production process also has demonstrated that the digital cameras can tape with two-thirds less light than their analog ancestors, which opens up a world of new possibilities. "We're doing things in the video world others in the film world would have thought impossible," de Espinois says. "We've gone into the color matrix, modified the [processing] chips, and created our own color palette within the camera."

The cost savings of shooting an entire series in HDTV can be staggering.

After shooting 18 of the first 22 episodes of *Jules Verne*, de Espinois estimated that the four Sony cameras had shot live-action images on 923 HD tapes, representing 615 hours of recorded material. Using traditional film, such numbers would have required 3.6 million feet of film stock (at about \$1 per foot), for a cost of \$3.6 million. According to de Espinois' estimates, that method would have tacked on another \$812,000 in processing and color-correction costs, for a grand total of about \$4.5 million.

In contrast, the 923 HD tapes utilized by *Jules Verne*, at \$70 each, cost a total of \$64,610. "It's just such a phenomenal difference," the director says.

Those costs don't include the \$400 to \$600 per hour in additional charges that would be required to transfer film to digital tape. "I knew there was going to be savings...but I did not know how big it would be until I got into it," de Espinois says.

In addition to film stock, the director claims that when he starts comparing the two systems, "saving start popping up all over the place." The less light required by

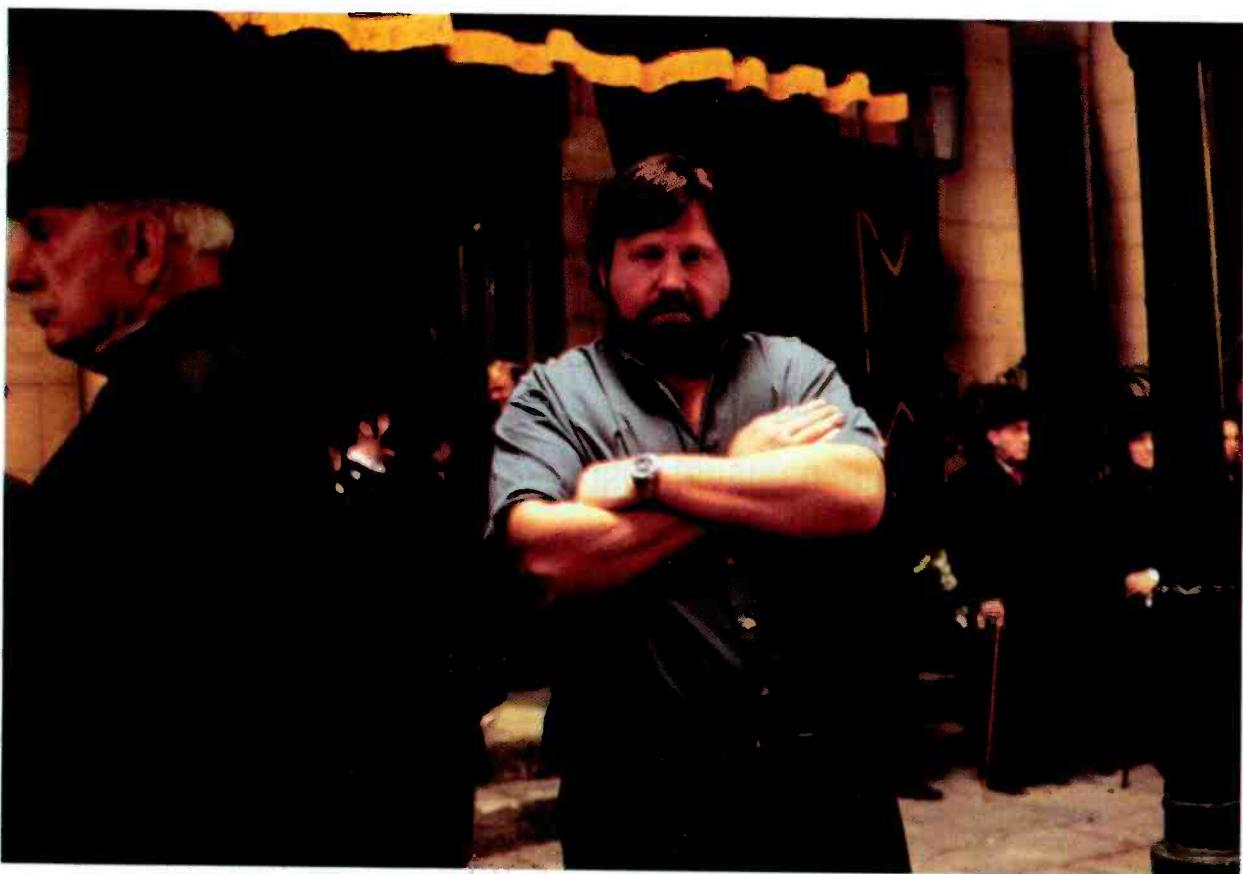
Outside of the obvious cost savings, the ability to easily access and manipulate live-action images on HD tape allows graphic-effects artists to more efficiently allot time to pack in an estimated 120-150 computer-generated effects in each episode of *Jules Verne*.

In one instance, Poisson and William Kendall, executive director of postproduction at IceStorm Digital Studio, thought the mole machine was not kicking out enough dirt.

So, they sent out a third-unit production crew to tape an enterprising graphics artist throwing up dirt in front of the green screen while the director is watching a monitor replay the Mole Machine twist to the surface in the computer-generated effect. Ten minutes later, a graphics artist (with dirt still in his hair) had incorporated the tossing dirt with the mole machine effect.

"Postproduction is a bit of a misnomer here, because it is not what we really do here anymore," says Kendall, an American-born postproduction executive who once served as an investment banker in developing countries of Eastern Europe for S.G. Warburg Co.

'[Producing in digital creates] such a phenomenal cost difference...'



J. D'AMOUR-LEGER

Director Pierre de Lespinois is determined to be on the cutting edge of digital production.

"There was a shot the other day where we had to light a stuntman afire [while wearing a flame-retardant suit], and we had to get it in one take to match the other effects," Poisson recalls. "We felt we got it on the first shot. We looked at the tape playback a couple of times and went home feeling great. In films, you may have to wait a few days or a week before you find out if you got the shot right. Not here."

Sony Corp. and SoftImage DS also have a lot riding on the success of *Jules Verne*. Larry Tudor and Jeff Cree, Sony's vice presidents of HDTV technology, has been part of a delegation that often visits the *Jules Verne* set to see how the Sony HDW-700 cameras are performing in "real-life production environments," as de Lespinois puts it. The Japanese electronics giant also recently took trade advertisements touting de Lespinois' firsthand experiences working with the Sony HDCAMs.

"Sony is a substantial part of our high-definition solution," Kendall says. "They get a heck of a lot of real-world feedback about how we're pushing their products to the limit and applying the next generation of imagery with their tools."

The path is undoubtedly leading toward digital, but the big question is what form it will take after it is filtered through the distribution platforms controlled by the broad-

cast, cable and direct broadcast satellite operators in the United States and the rest of the world. Presently, the array of conflicting agendas on digital television looms as a major hurdle in getting *Jules Verne* seen in its "true HDTV," 1080-progressive format and is leading to protracted negotiations for a U.S. distribution outlet.

Jules Verne may be the best-looking science-fiction drama series not to be seen within U.S. shores—at least until early or late 2000. Well into May, producers were pitching major cable and network interests, although they have encountered much stronger interest from the international market.

Mike Fenwick, managing director and CEO of Global Programming Network, a U.K.-based sales agent owned by Grey Advertising U.K. and retained by lead *Jules Verne* investor, Classic Media Distributors, says he has offers from 30 overseas territories and screened two finished episodes at the Los Angeles Screenings earlier this month. In addition to the prime-time deal with the Canadian Broadcasting Co. (CBC), Talisman Crest retains program rights in the United Kingdom. Helkon, as an investor in the series, holds territorial rights in its native Germany.

"This is an unusual product because it has an HD component, it's on the leading edge of technology and there's a fear factor

on the broadcasters' part," acknowledges Dunn. Even with the financing in place for production to start on the second season's 22 episodes starting in July, Fenwick concedes that "it could take more than several episodes for broadcasters to get a feel for the production value and how each of the episodes varies in effects."

In the 50-plus years of American television, viewers have been watching programs delivered by over-the-air TV stations and/or cable systems offering an analog signal delivering 525 lines of vertical resolution, which translates to roughly 250,000 to 300,000 bits (or pixels) of information. However, starting last November, TV stations in the top 10 U.S. markets were mandated by the government to deliver a variety of digital television signals—ranging from a standard-definition television (SDTV) format like 480 progressive to a high-def (HDTV) signal like the 1080-interlace format. At the end of the HDTV scale, 1080i offers 1920 lines of resolution or more than six times (2 million pixels per frame) the current analog TV sets, which still account for 99.9 percent of the 98 million U.S. TV households.

Nevertheless, like any cinematographer or director seeking to have their film broadcast in a widescreen "letterbox" format for analog TV, de Lespinois also is pushing the

envelope next season in mastering *Jules Verne* in the high-def 1080 progressive format at 24 frames per second—an HDTV standard that has yet to be adopted by the U.S.'s Advanced Television Standards Committee (ATSC).

NBC and CBS are committed to delivering HDTV in the 1080i formats, while Fox and ABC have stated that parts of their prime-time schedules may be broadcast in 720p HDTV or in the lower-end 480p SDTV format. At the same time, a large number of broadcasters and cable operators have expressed a preference to pursue lower-end progressive SDTV formats, which would allow for digital compression and potentially lucrative multicasting.

"What we know is that there are 18 different [ATSC] digital formats, and we will deliver the program in all of the signals," promises de Lespinois. "Any of the digital signals are better than NTSC [analog], but with

a digital master of the show, the downconverted analog version will still offer markedly better resolution than any other shows produced in that format. So anything should be

full-scale digital TV production.

"There are a lot of independent artists and production companies in this town [Montreal] that are embracing HDTV, not like the Hollywood studios who are twiddling their thumbs to see what shakes out on the content side," adds Kendall. "Independent producers are at the leading edge of this movement because their livelihood depends

on being ahead of the curve on digital."

As the pricing comes down with the mass-production of HDTV cameras, digital audiotape (DAT) recording equipment and digitized editing suites, Kendall believes the economic realities will further "democratize the process" and lead to increased collaboration between writers, directors and post-production effects specialists.

"In the end, digital puts more tools in the hands of the storytellers," Kendall says. "It's like getting a much bigger palette, with so many more colors to paint with." ■

'There's a new technology threshold we're breaking through almost every day.'

considered a victory for us and viewers."

Even while Sony pushes the envelope on digital, one of its subsidiaries is playing it safe. Like all of the major Hollywood studios, Sony-owned Columbia TriStar Television has also been hedging on producing any sitcoms or dramas in HDTV until there is a consensus resolution on what digital-TV formats will be most widely adopted by the electronic media. That may explain why Montreal—not traditional Canadian production centers like Vancouver and Toronto—is suddenly being viewed as an important first laboratory for



The digital cameras employed by *Jules Verne* can use two-thirds less light than traditional cameras.

J.DAMOUR/LEGER

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Lycos Adopts IntelliSeek

Waltham, Mass.-based Lycos today will begin utilizing Cincinnati-based IntelliSeek's intelligent search technology, giving users of Lycos network search engines access to more than 7,000 databases from Invisible Web, a previously inaccessible index of information ranging from the arts to governmental reports. The additional search capabilities will be integrated into existing Lycos search products.

Cartoon Network Seeks A-Peel

Cartoon Network Online, Atlanta, will revive the '70s cartoon *The Banana Splits* as a new, interactive Web Premiere Toon, to be released next year. Reruns of *The Banana Splits Adventure Hour*, produced by **Hanna Barbera** and **Sid & Marty Krofft**, air on parent company **Cartoon Network**. Web Premiere Toons are Net-centric creations that include interactivity in the form of narrative branches; the *Banana Splits* will meld the original concepts and graphic look with new content and interactivity.

Disney Keeps Kids in Touch

Disney Online in July will launch Disney's **BlastPad**, an instant messaging application for members of its Club Blast online membership program. BlastPad has three safety settings that let parents control how their children communicate with others.

Digital Giant Goes Public

Atlanta-based rollup company **iXL** Enterprises went public June 3, opening at \$15.13 per share, up from its asking price of \$12 in the 6 million share offering. The stock traded as high as 24 1/2 before closing up 5 7/8 at 17 7/8. Lead underwriters are Merrill Lynch and Donaldson Lufkin & Jenrette. Press time was Thursday.

Never underestimate what people are willing to do online. That seems to be the take-away from Merrill Lynch's decision last week to start an online trading business, in which it will compete with such companies as E*Trade and Charles Schwab. As has been widely reported, only months ago Merrill was pooh-poohing online trading. In admitting they were wrong, they have also made it clear that people will buy anything over the Net, if they're willing to plot their financial futures on it.—Catharine P. Taylor

Honda to Sponsor Syndicated Content

By Sloane Lucas

Studio One Networks this week will offer sponsored, syndicated content with Honda as a charter sponsor.

The first two "programs," *Driving Today* and *Gamers Today*, will run on portals and on automotive and gaming sites. The sponsorship was brokered by Santa Monica, Calif.-based rpointeractive, the digital arm of Rubin Postaer and Associates, whose roster includes Honda.

"We're taking advantage of the fact that the Net is so fragmented and that sites need content," said Andrew Susman, CEO of New York-based Studio One. Content is offered in text and audio format, although video may be rolled out later. The first sites to sign up include Dimension Publishing's gaming sites PS Extreme and Voodoo, Autoguide.com, The DoubleClick Network, ESPN Infoseek Racing and Cablevision's EZ Seek Auto Channel.

Sponsors pay to support the content. Although Honda is currently the only sponsor of the first two programs, other non-competing advertisers could also sign as sponsors. Future plans include e-commerce areas that could generate revenue for both Studio One and sponsors.



Honda will sponsor Studio One's syndicated content offerings.

Sites that want—and are approved to run—Studio One content can post it for free. Web sites may garner revenue by selling ad space on the content area, providing ads don't compete with existing sponsors.

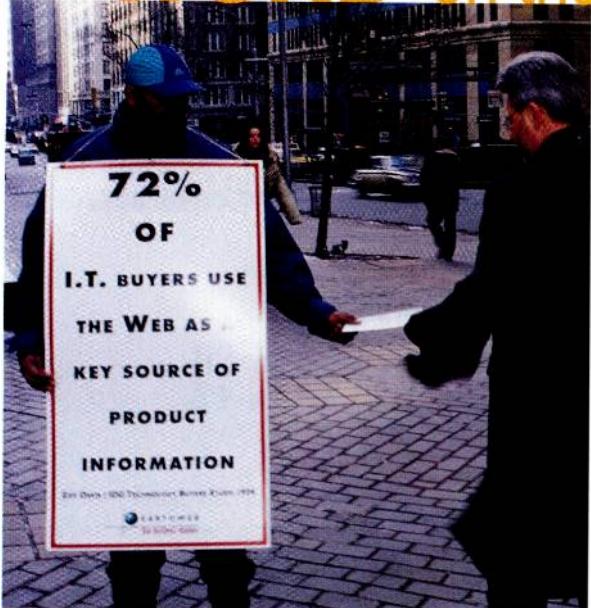
Studio One hopes to have six to eight shows by the end of the year, covering health, fashion and technology, among others. Content is developed in-house under the direction of industry veterans. The

automotive content, for example, is overseen by Jack Nerad, former editor of both *Motor Trend Magazine* and *Automotive Age Magazine*. *CyberPlay* columnist Steven L. Kent oversees the gaming content. Studio One

has also been approached to develop customized, non-sponsored content.

Studio One was founded in late 1997 by Susman, a former director of business development for Time Inc. New Media, and chairman Robert Blackmore, a former executive vice president at NBC Television Network. Studio One has consulted with various sites including CTW Online, developing content sponsored by Ford and Procter & Gamble. Studio One also developed sponsored content for Softbank's ad rep division, which has since been sold. ■

WORD on the street



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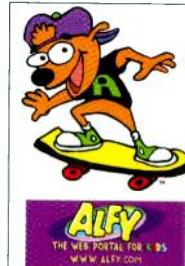
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Alfy.com Reaches Kids, Wordlessly

Entering an increasingly crowded kids' market on the Web, edutainment site Alfy.com launches today. The new kids' Web portal, aimed at children age 3-10, hopes to distinguish itself from the recent glut of kids' online diversions with its colorful, graphic interface that lets even pre-readers search the Web.

"The Internet is a great learning tool, but most younger kids can't use it," said Robyn Kerner, vice president of marketing at Alfy.com. "Most kids are stumped when they have to spell a word or process through reams of information."



The dog character Alfy is the site's mascot.

Alfy.com has eliminated the need for reading or writing skills when making online searches by arranging its kid-centric content and sites in 17 categories and 20 sub-categories with illustrated buttons that link to different areas of kid interest. For example, content and site links about "space" can be accessed via a drawing of an astronaut. An advisory board composed of teachers and child psychologists hand pick the offerings in the site's directory.

The Web site plans to derive future revenue from advertising, but for now it has inked e-commerce affiliate deals with Amazon.com, CDnow and eToys. Kerner said Alfy.com also has an eye toward offering premium content for a fee some time in the future. Kerner could not name content partners, but said there would be alliances announced later this summer.

In addition to a Net search engine, Alfy.com will offer learning games for very young children and arcade games and personalized e-mail for older kids. In the coming weeks, the site's mascot, an anthropomorphic dog-like character named Alfy, will be sound enabled.

Alfy.com faces competition from more established online brands for kids such as Disney.com and NickJr.com, which also target children as young as 3 years old, but Kerner believes that Alfy will soon become a recognizable icon for mini-Web surfers to explore the Internet.

"Psychologists have told us that kids are really into the process of searching. They like clicking through and learning how to get to places. When you have all that textual information, it's just not a fun process for kids; it becomes very clinical," said Kerner.—Kipp Cheng

Rich Media Org To Certify Sites

The newly-formed Rich Media Special Interest Group, a non-profit industry organization for promoting rich media, has created the RMS Certification Program to facilitate the adoption of rich media among sites and media buyers.

The group, which formed last month with chapters in New York and San Francisco, hopes to educate the industry on specific uses of rich media and develop a seal of approval for sites that accept different technologies, said New York-based Unicast's Allie Shaw, who serves as vice chair of the Rich Media SIG.

"Every rich media solution will be showcased," Shaw said. The group will examine issues such as caching, implementation cost, delivery methods, time and budget requirements, ROI expectations and case histories.

The certification program is co-sponsored by New York's One Club for Art and Copy on the creative side and corporate sponsor Intel. Sites wishing to receive rich media certification must host a series of Rich Media SIG ads incorporating the various technologies. Sites then will receive a rich media certification graphic to inform media buyers of which tools they accept.

There also will be training seminars on each coast examining connection speeds, latency and results for different tools.



RICH MEDIA

This seal of approval will appear on sites that accept rich media.

level of consistency that media buyers, advertisers and creatives can achieve with all of the rich media companies."

While the goal is to increase the use of rich media, Shaw said, narrowband and broadband problems will also be discussed.

"So many different entities have tried to take a stab at this," she said. "It's critical to take enough time to make sure things are thorough and well thought out and realistic. We're not doing the industry any favors with 'pie in the sky' ideas."

Sites that aggressively use new technologies and those that are more cautious will be included. "This will mean full disclosure on both sides, but it also will [lead to] much more growth," she said.

The Rich Media SIG plans to function as an advisory board to other industry organizations, including the Future of Advertising Stakeholders and the Internet Advertising Bureau.—Adrienne Mand

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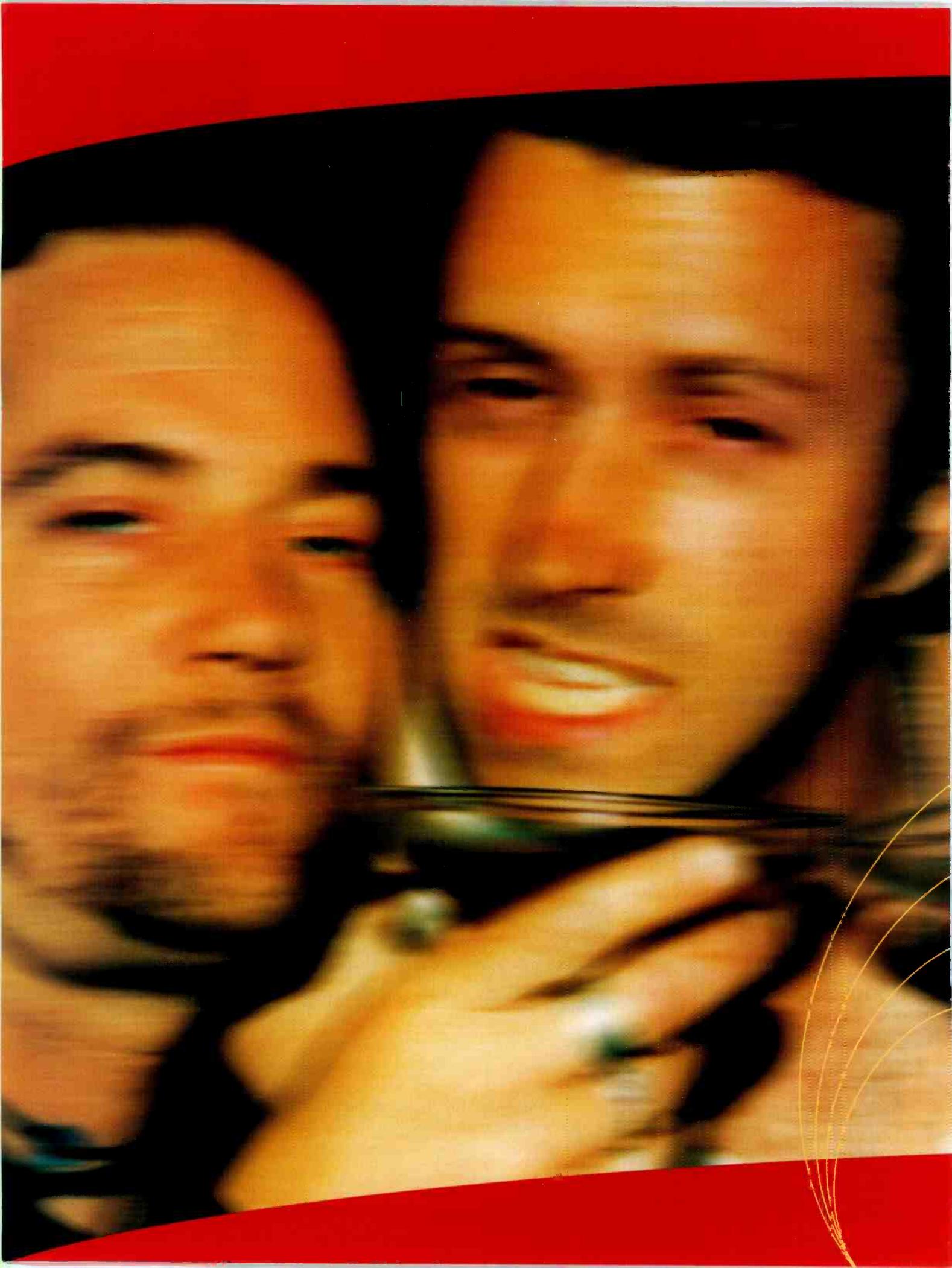


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bits

• **America Online**, Dulles, Va., last week acquired Net radio company **Spinner.com** and technology company **Nullsoft**, maker of the **MP3** player **Winamp** and MP3 streaming audio system **SHOUTcast**. The stock-for-stock transaction is valued at approximately \$400 million. Following the acquisition, Hollywood, Calif.-based music software developer **PlayMedia** settled its \$20 million lawsuit against Nullsoft, which will move its operations from Sedona, Ariz. to San Francisco when it merges with Spinner.com.

• Online Brokerage **E*Trade**, Palo Alto, Calif., will merge with virtual bank **Tele-**

Banc Financial, Arlington, Va., for about \$1.8 billion. **E*Trade** will pay 2.1 of its shares for each of **TeleBanc's**, valuing the company at \$93.45 a share.

• **CondéNet**, New York, last week expanded its personal health service **PHYS.com** to include **Pregnancy@Phys**, a section devoted to pregnancy, fitness and nutrition. The launch of **phys** **Pregnancy@Phys** will be supported by a \$3 million print, online, radio and TV advertising campaign. Advertisers participating in the launch include **Procter & Gamble**, **Mother Nature Vitamins**, **Chevy Blazer**, **Johnson & Johnson** and **Bantam Books**.

• La Jolla, Calif.-based **Jenny Craig** will sponsor several areas of San Mateo, Calif.-based **Women.com Networks'** site, including health, food and fashion. Both will develop cross-links and branded promotional programming. Jenny Craig-branded merchandise will be available through Women.com's Shopping Channel.

• **Ralston Purina Company**, St. Louis, will be an exclusive sponsor in the pet food and cat box filler manufacturer category of **LifeMinders Pet**, a content area off **LifeMinders.com**. Ralston Purina Pet Products will utilize Herndon, Va.-based

LifeMinders™ member base for online direct marketing initiatives. **LifeMinders Pet**, meanwhile, will feature pet health and nutrition information along with links to content on Purina's portfolio of Web sites including **dogchow.com**, **catchow.com** and **puppyplace.com**, and other pre-selected online and offline pet resources.

Webmonkey Sets Up An Online Toolbox for Kids

BY SUSAN KUCHINSKAS—Wired Digital will extend its Webmonkey online development franchise today with the launch of Webmonkey for Kids. Geared toward the next generation of developers—kids 6 to 12 years old—the new site builds on Webmonkey's positioning as a "How-to Guide for Developers." The site, located at www.webmonkey/kids, contains tools, tutorials and fun projects, plus areas targeting parents and educators.

"It's easy to create things online," said June Cohen, vice president of content for Wired Digital, San Francisco. "People just need someone to walk them through. We've always tried to be the smart, sassy friend, and not talk down to people."

The children's Webmonkey version tries to encourage self-expression and creativity and teaches kids to play safe online. The design features a grinning blue and chartreuse monkey brandishing a hammer against a background of yellow dots.

The site is divided into four sections: "Lessons" teaches the fundamentals of Web design, including organizing information and planning the site, plus an introduction to basic HTML; "Projects"

guides kids through activities such as designing a digital party invitation, and includes a gallery to share what they've made; "Playground" provides inspirational content; and "Tools" contains downloadable tools, links to other tool sites, and reference guides.

For teachers who may be struggling to learn about the Web, there are instructions on teaching the Web to young children and creating multimedia lesson plans for the classroom.

Wired Digital used no education consultants in the site's development, relying instead on the staff's experience in a 2-year-old, ongoing volunteer project wherein they spent weekends teaching Web design to students at a school in rural northern California.

The site will be ad-supported, and launches with banners from video retailer KidFlix, New York. Banners are tagged with the words, "This ad helps make the site free."

Sponsorships and e-commerce will be introduced later, "carefully and ethically," according to Cohen.

Lycos Network, Waltham, Mass., bought Wired's online properties last year. ■



Webmonkey targets kids with pics.

GoTo Integrates Search Results into Affiliate Sites

BY SUSAN KUCHINSKAS—GoTo, the search service on which sites bid for placement and the amount of the bids are revealed to searchers, today announced an extension to its Search Syndication Network, a product that lets even little sites make money off search by including GoTo search capabilities within their sites.

There are now two different options, both of which place a co-branded GoTo search box on the affiliate's site. The new Integrated Search displays the search results on the affiliate site, thereby permitting the Web publisher to retain visitors. This option also lets the publisher sell banner advertising on that page, which can be tied to key words in the search.

"Affiliates find their customers are going to portals to do searches," said GoTo

CEO Jeffrey Brewer. "Since we make money off the search results themselves, we're incented to think about our service as a network and therefore syndicate our search offering to sites around the Net." With the affiliate network, "We'll have more search and therefore more traffic for our own advertisers [who pay for placement]."

The original offering of the Search Syndication Network, Search-in-a-Box, takes searchers who enter a query on an affiliate site to a results page on GoTo.com. Affiliates choosing this option earn \$0.02 per search. The company says 50,000 sites are members of the Syndication Network.

To facilitate the integrated service, Pasadena-based GoTo has hired ad network 24/7 Media, New York, to provide banner ad sales to interested affiliates. ■

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Movers

KPE, New York, has made several additions to its staff: **Anthony Jacobson**, formerly with the William Morris Agency and Sony Pictures Classics, Los Angeles, has been named executive producer; **Amy Brownstein**, formerly a senior account executive at Wolf Kasteler, Los Angeles, has been named director of public relations; and **Josh Resnick**, formerly with Fox Television's Business Development Group, Los Angeles, has been named director of business development ... i-traffic, New York, hired **Stacey Nachtaler** as vice president, account director. She previously was vice president of global marketing with MasterCard International, Purchase, N.Y. ... Adsmart, Andover, Mass., named **Barbara Kaczynski** as its chief financial officer. She was vice president of finance and controller for Time Inc., New York ... Illusion Fusion!, New York, named **Tom Block** as its chief operating officer. He was previously executive vice president and chief operating officer of Ingalls, Boston ... @Home Network, Redwood City, Calif., appointed a new management team for @Home Solutions. The team includes **Mark Mangiola**, general manager of @Home Solutions Business Unit, who shifts from his post as vice president, operations for @Home Network; **Dan Donnelly**, director of sales development, previously senior vice president, affiliate sales for the ISP Channel; and **Mariann Belmonte**, named director of national accounts, who was most recently Western region director of video products and services for Media One, Sioux Falls, S.D.

Cydoor Opens Gate To Browser-less Internet

BY SUSAN KUCHINSKAS—Your software knows when you are sleeping and it knows when you're awake. It will now also be able to sell you stuff—that is, if the application is OnSoftware-enabled. OnSoftware, created by San Francisco-based Cydoor Technology, will allow software developers to include Internet-based activities on their user interfaces, even when users are not online.

By pushing Internet content to each user's computer during downtime while the user is logged on, as interstitials are, the OnSoftware component can offer most Web activities, including playing sound, animation and video files and running utilities. The multimedia content is cached and runs when the OnSoftware-enabled application is launched.

Cydoor is betting that OnSoftware's ability to deliver rich media ads will make advertising an attractive enough revenue stream for software publishers that they could offer their products free. OnSoftware-enabled applications will also be able to offer "browserless e-commerce," thanks to a partnership contract with CyberCash, Reston, Va., that Cydoor will announce today. The partnership will allow Cydoor to provide CyberCash's Internet payment solutions via a window within the program, instead of the user having to browse the Web.

"Cydoor was originally a pure banner model," said president and CEO Meir Zohar. "The next obvious step was adding e-commerce." Software makers with

large customer bases can now tap into some of those customers' online spending.

For example, the software vendor could send an upgrade offer, and immediately take payment for it from within the application window. The vendor could also use the OnSoftware component to take registration, keep in touch with customers, issue patches and updates, and hawk other products.

OnSoftware reports tracking information back to the Cydoor server, such as how often the application was opened, what features were used, how well it performed or how it was configured by the user.

OnSoftware also facilitates banner-like third-party ads. These can be targeted based on IP analysis and opt-in profiling. "When users are waiting to do something else," explained Haim Mashiah, vice president of business development, "like a virus scan, we use this time to expose them to ads or commerce opportunities. They can impulse buy without being connected." Advertisers can choose the frequency, sequence and exposure time for each advertisement.

This ad-supported software model could eliminate piracy concerns, Mashiah pointed out, since OnSoftware charges advertisers per ad exposure.

"You don't need to worry about piracy when the software is free," he said. "It's like the shareware model—everyone wants it to be distributed as much as possible." ■



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• New York-based **Rare Medium Group's** live-universe.com content subsidiary said it will acquire **MP3Now.com**, **MP3place.net** and **Regards.com**. Terms were not disclosed. The MP3 sites will anchor live-universe.com's new music community site. Regards.com, a greeting card site, allows users to send customized e-mail cards.

• **Sears, Roebuck and Co.**, Hoffman Estates, Ill., inked a two-year, multimillion-dollar agreement to advertise across Redmond,

Wash.-based **Microsoft's** MSN network of Internet services. (Sears becomes the largest advertiser on the MSN HomeAdvisor online real estate service.) The marketing program includes banners, fixed placements, sponsorships and promotional ads across MSN sites.

• **Yahoo!**, Santa Clara, Calif., was busy last week. The portal said it will acquire **Online Anywhere**, Palo Alto, Calif., a back-end technology that will allow Yahoo! to be accessed from cell phones, PDAs, Web TV, and other devices. Meanwhile Yahoo! completed its acquisition of personal

home page site **GeoCities**, Santa Monica, Calif. and inked a deal with **Sprint**, Kansas City, Mo., to deliver Yahoo! Internet services to Sprint PCS wireless subscribers using Sprint PCS phones. In the works for fourth quarter: a range of co-branded services, such as personalized content, e-mail, calendar and address book functions, plus the ability to connect directly to Sprint PCS' Web site for account information and purchases. Finally, banners and button advertisements touting San Francisco-based **Petstore.com's** Doorstep Delivery service will appear in Yahoo!'s community areas, and as a front page promotion. Petstore.com will also use e-mail marketing vehicles Yahoo! Delivers and Yahoo! Welcome.

• **iCanBuy.com**, San Francisco, which teaches kids and teens to shop online, launched WishList, a gift registry, allowing users to choose from products offered

by the site, put them into a password-protected WishList, then give family and friends the password. Gift-givers can make deposits via credit card into an iCanBuy account. Retail partners include **Outpost.com**, **Whutever.com**, **BuyCurious**, **999 Software** and **Imagine Media**.

IQ Data



Here's To Your Health: Women Out-Surf Men

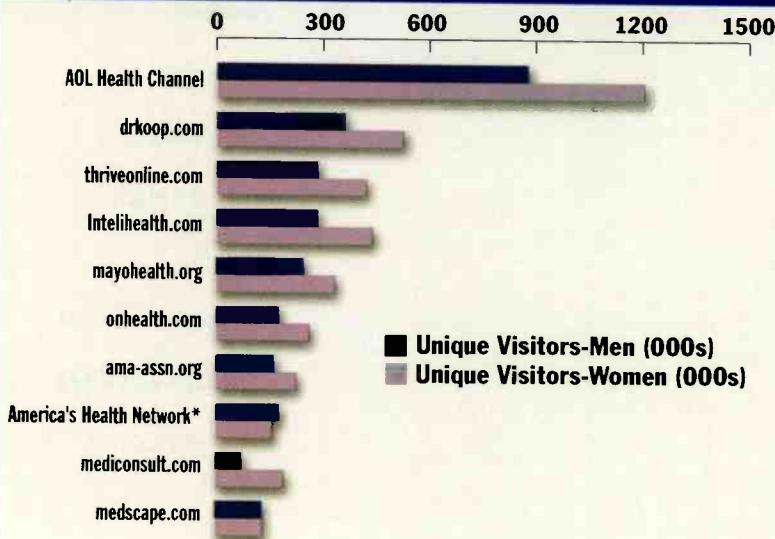
The data below details what the most popular health sites are and also how the visits break out by gender. While the charts prove that health is of more concern to women than men, one wouldn't necessarily expect these sites to be so female-dominated given that there aren't yet as many women on the Web as men. The only site where men are close in visits, medscape.com, is a site targeted to doctors, and even there, women rule.

Top Health Sites, April 1999

Unique Visitors (in 000s)

1	AOL Health Channel	2,181
2	drkoop.com	926
3	thriveonline.com	748
4	intelihealth.com	741
5	mayohealth.com	592
6	onhealth.com	449
7	ama-assn.org	400
8	America's Health Network*	357
9	mediconsult.com	282
10	medscape.com	273

Top Health Sites - Men vs. Women, April 1999



*Represents an aggregation to commonly owned/branded domain names.

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





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Discover Online Brokerage

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Victoria's Secret

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eToys

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Analysis



Out of the Box, Off the PC

Web-based ad applications can reach you anywhere. By Susan Kuchinskas

We're not quite at the point where Internet advertising is ubiquitous, but if a series of recent launches is any guide, we're well on the way. Maybe next year at this time, our MyExcite-powered toasters will wake us with the latest whole wheat news and our kidneys will tingle constantly as our cell phones signal us about fluctuations in the financial gestalt.

While we wait, however, a number of companies are already targeting convenience stores, health clubs and public areas at corporate offices and college campuses to unveil Internet-based advertising applications that would have been impossible to execute before the dawn of online media. Not dependent on the PC, these new applications are often developed to fill the nation's copious down time—according to a recent survey from *USA Today*, Americans spend 30 minutes a day on average just waiting in line.

One of the places we wait is the convenience store, and one company, at least, figures that people shouldn't wait until they get back to their car to catch the local news or traffic report. With many retailers having moved the *National Enquirer* away from the checkout stand, Minneapolis-based Next Generation Network (NGN) has created InLine TV, one of the

new breed of advertising media.

InLine TV sends targeted digital content to video monitors in public locations, complete with ads, of course. Bored people waiting while their gas tanks fill or queuing up to buy beer and chips can get a read on the weather, see the schedule for next Sunday's Corn Fair, and realize that the two-for-one pizza special at Joe's can solve tonight's dinner dilemma. InLine TV reaches a captive, prepared audience; there's no

San Francisco Bay Area, Manhattan, the Miami/Ft. Lauderdale market and Norfolk, Va. And, although not interactive for the viewer, the channel's content is delivered to each screen using the Internet's TCP/IP protocol. Most have been installed within the past nine months, and NGN reports it reaches 5 million people. "It's tough to find a space in people's days where they're susceptible," says CEO Tom Pugliese, "and waiting in line is one of those."

InLine TV's national content is gleaned from wire reports and updated several times a day by human editors in Minneapolis. Some of the local content is automatically generated, such as AccuWeather reports which are coded by airport, so that NGN's software application can immediately reroute it. Ad reps and community relations directors in each market help produce the local mix of ads, announcements and PSAs, all of which are sent or updated via a Web interface for redistribution from the head end.

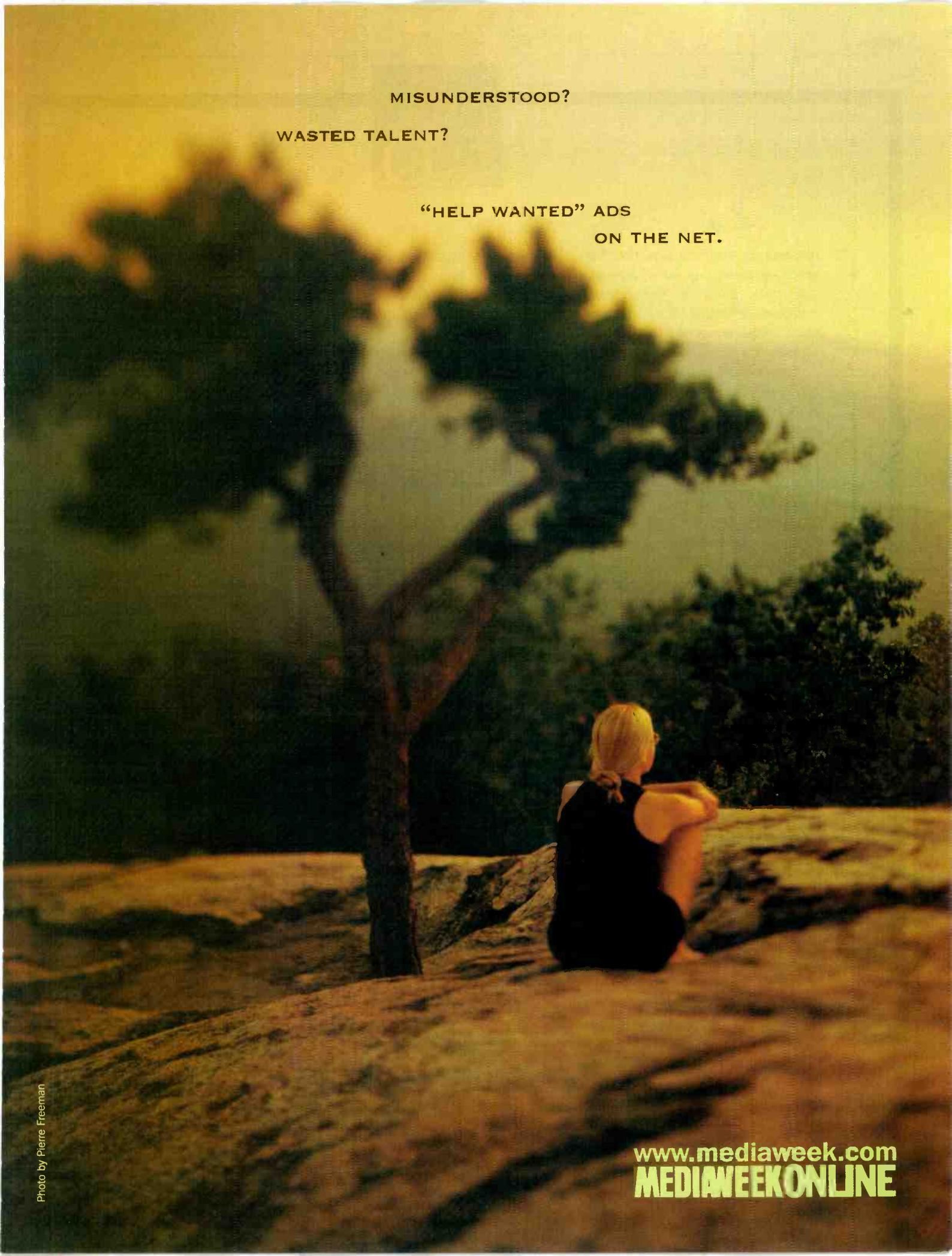
Because the service is delivered in an Internet-like process, ads can be posted in an hour. The service also has obvious geographic targeting; UPN and Fox TV have used InLine TV to promote local airings of the *Dilbert* series and *X-Files*,



Next Generation Network's InLine TV uses Internet-like delivery to send national and local content to people waiting in checkout lines.

doubt people standing in line at the store are ready to buy.

NGN was founded in 1990 by chairman Gerald Joyce, who saw it as a logical extension of his Patrick Media Group's outdoor advertising business. Right now, the company has around 4,100 screens scattered through 18 markets, including the

A photograph of a woman with blonde hair tied back, wearing a dark top, sitting alone on a grassy hillside. She is looking off into the distance towards a large, silhouetted tree. The scene is bathed in warm, golden light from a setting sun, creating long shadows and a peaceful atmosphere.

MISUNDERSTOOD?

WASTED TALENT?

"HELP WANTED" ADS
ON THE NET.



respectively. Pugliese says that the service has been popular with retailers, who think it helps ease customer irritation when they're stuck behind someone who seems to be writing a poem on the check.

San Francisco-based Netpulse has been making the rounds recently at interactive advertising shows, pitching Web content companies and advertisers on reaching its favored captive audience: those poor humans churning the pedals of a cardio-bike at the gym. Netpulse equips standard cardiovascular equipment with the broadband-enabled Netpulse Station, allowing pedalers and joggers to surf or watch broadband content. The company can also deliver pre-cached, full-motion video infomercials and interactive advertisements. The company changed its name in 1997, after being founded in 1993 as Transcape Systems; it shipped the first of its Netpulse Stations in February of 1998. Each gym buys the

In future workouts, they log in so the system can recognize them, send them appropriate ads and help them keep track of their workouts. With a touch screen, users navigate through a portal-like opening screen featuring paid placements. "They're

tage of being able to serve product information and targeted offers.

San Francisco-based Zoom officially launched as a company this April, but since 1997 it's been working on a pilot project with Palo Alto, Calif.-based Hewlett-Packard to cre-

"It's tough to find a space in people's days where they're susceptible," says NGN's Pugliese.

actively seeking distractions from the pain and boredom they're in," explains president and CEO Tom Proulx. He claims touch-through rates are off the charts. New York-based women's community iVillage did a four-month test on the network, and signed a year-long deal to be its exclusive women's channel. Advertisers include Toyota, Hyatt Hotels, NBC's Snap.com, FogDog Sports and hair restoration drug Propecia.

"That combination of an online experience in an offline place gives us some opportunities you can't do at home or in business," says Netpulse co-founder and senior vice president of marketing Jeffrey P. Cahn. For example, Berkeley, Calif. maker of energy snacks Clif Bar ran a banner campaign on Netpulse, and had trainers at gyms deliver a bar at the end of members' workouts.

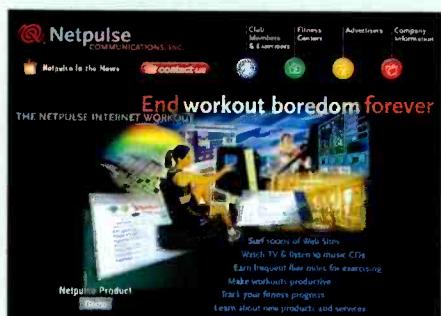
That same kind of instant gratification is key to Zoom Systems' Automated Distribution Systems, networked vending machines that combine the rich information of the Internet with instant delivery of a real product. The retailer is open all the time, with the added advan-

cate E-Stations, large vending machines stocked with printer cartridges and other supplies. They've been tested successfully in large offices and college campuses. "We're doing a complete emulation of a bricks and mortar, with all the benefits of Web-type purchasing," says Zoom CEO Gower Smith.

Inside each E-Station is a microprocessor running proprietary software that manages what electronic messages get shown to each consumer, handles the credit card transaction, serves advertising and promotions, approves payment and delivers the goods. It also creates transaction logs and generates an inventory list. The station communicates with a global data center via regular modem calls through a local ISP. Information such as special promotions and changes in pricing can be pushed to the E-station at that time.

"We've focused on a platform where the vending component is a peripheral under the control of the software and communications platform," Smith says, "so information goes two ways. It's instant gratification combined with information."

As the old saying goes, more or less, an ad in time saves ... time. ■



The Netpulse Station lets exercisers surf or watch content—with ads—during their workouts.

station as a way to attract and retain members. Netpulse handles installation and pays for the data lines and ISP, sells ads and creates advertising content. The first time exercisers climb on, they register, giving some demographic information.

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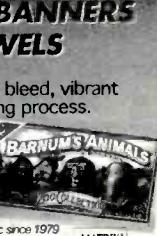
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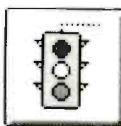
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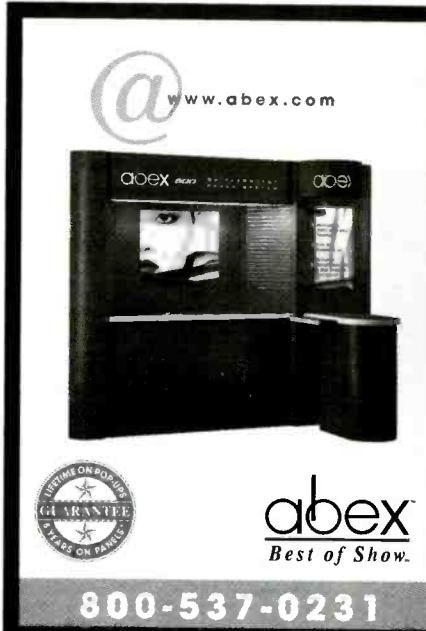
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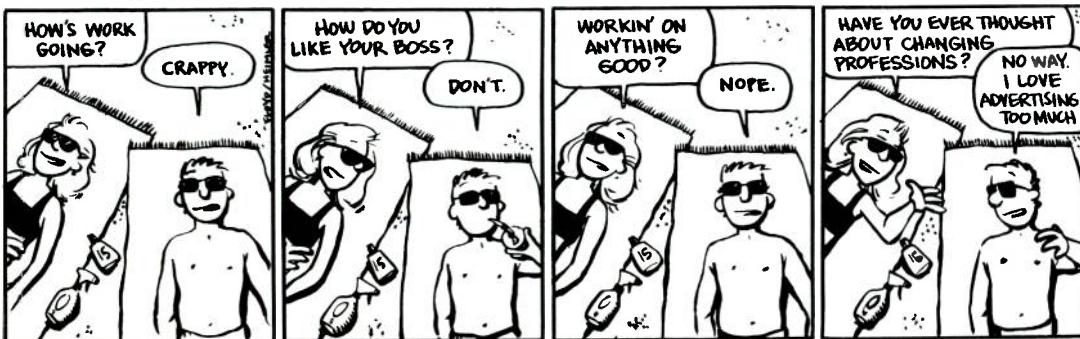
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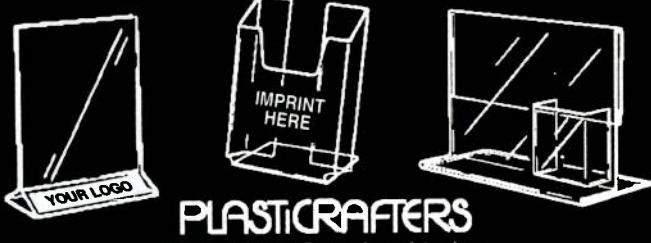
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FOUR AWARDS INCLUDING:



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- BEST PSA**



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WE'LL MAKE THE LOGO
AS BIG AS YOU WANT.**



RADIO WRITING & PRODUCTION 206 624-9700

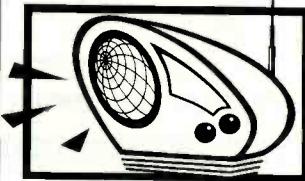
\$20,000 RADIO MERCURY GOLD AWARD WINNER

**REACH YOUR AD COMMUNITY
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**GREAT RADIO
ISN'T CHEAP.
CHEAP RADIO
ISN'T GREAT.**

At least not very often. Heck, even "high-end" radio costs less than the **catering** budget on a TV spot. Why cut corners when this powerful medium is so **inexpensive** anyway? In radio, you get what you pay for.



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Radioland

**SIX OF
THE PAST
SEVEN
"AGENCIES
OF THE YEAR"
HAVE WORKED
WITH
RADIOLAND.**

Coincidence? Sure. But having Radioland write or produce your next radio campaign can't hurt your chances in 1999.

Los Angeles 323-938-9287
Portland 503-224-9288
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EAST SERVICES & RESOURCES

RADIO PRODUCTION

"Many people can do comedy, some people can do drama, Blore can do both and marry them with sales. That's what makes them stand out."

THE NEW YORK TIMES

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TV PRODUCTION

Phenomenal Film And Video Productions
For Limited Budgets. 212-582-9600 or
visit us at www.richmanfilms.com

VOICES

The Voice You Wish You Had Can Be Yours!
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VOICE OVER
TALENT

Steve Harris 212-517-8616

ADVERTISE CALL 1-800-7-ADWEEK

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* * * REACH YOUR AD COMMUNITY WITH ADWEEK MAGAZINES * * *

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WE EXECUTED MORE
HITS THAN THE MOB

XXXXXX.COM GAVE US THE CONTRACT
HIT! HIT! HIT! HIT! HIT! HIT! HIT! HIT! HIT! HIT!

LURID DETAILS AT WWW.RADIO-RANCH.COM

DICK ORKIN'S RADIO RANCH

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(IF WE HAVE GIVEN ANY OFFENSE TO THE MOB,
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BUSINESS OPPORTUNITIES

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AE or writer who loves advertising,
to team with creative AD/CD in
search of business and adventure.
Dick Grider 212 213-5333.

MEDIA TRAINING

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

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

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

RESULTS...You Win The Account!

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

800/789-RADIO

Sounds almost too good to be true



Make The Right Move.

WE ARE: One of Long Island's largest
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Reply in strict confidence to:

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Harrison Leifer Miller & Speyer
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GLOBAL MEDIA

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ON THE FUNDAMENTALS OF
WORLDWIDE MEDIA
PLANNING AND BUYING.

JUNE 15, 1999

TIME & LIFE BUILDING,
NEW YORK, NY

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Search ads from all six classi-
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NOTICE

ATTN: ADWEEK CLASSIFIED ADVERTISERS:
ADWEEK Classified closes on **Wednesdays at 4:30 p.m.**

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

RATES for Employment and Offers & Opportunities

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

Classified Asst: Michele Golden

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

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

EMPLOYMENT

ASSOCIATE MARKETING MANAGER

Great opportunity! Experienced marketing professional needed to coordinate the development of advertising & direct mail campaigns, sales collateral and public relations programs for America's largest competitive yellow pages publisher (LI headquarters location). Strong media and creative experience. Excellent written, verbal, organizational, analytical and PC skills (Word, Excel; Quark a plus.) Able to juggle simultaneous projects and work with minimum supervision. Competitive salary, great benefits. Send/fax resumes with salary history and requirements to:

Yellow Book USA

Attn: L. Flynn

100 North Centre Avenue,
Rockville Centre, NY 11570
Fax: (516) 766-1909
Email: cfh@rvc.yellowbook.com

ADVERTISING SALES EXECUTIVE

Leading advertising sales organization seeks a creative, dynamic, goal-oriented sales executive for their New York office.

Media sales experience a plus. Emphasis on reaching decisionmakers and on growing existing account base. Must possess excellent written and verbal communications skills. A successful sales history and ability to handle numerous ongoing projects are necessary.

Excellent salary, benefits and incentive potential. EEOC.

Fax resume in confidence to:

212-286-9004

or send to:

ADWEEK Classified, Box 4044
1515 Broadway, 12th fl.
New York, NY 10036

MANAGER EAST COAST RETAIL

Major Fiber Company is seeking an east-coast manager for its retail division. A minimum of 5 years experience in apparel retail marketing and promotions is required. Must be deadline driven, able to write copy, maintain budgets and manage and direct promotional planning and activities. Excellent communications and organizational skills are a must. Travel is required. Salary \$40-45,000.

Send resume to:

ADWEEK Classified, Box 4109
1515 Broadway, 12th fl.
New York, NY 10036

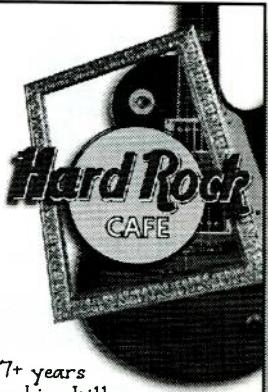
DIRECTOR OF MARKETING

At Hard Rock Cafe, we hire the kind of dynamic people who can support our aggressive goals and phenomenal international growth. That's why we are now seeking a Director of Marketing to be based out of our Worldwide Corporate Headquarters in Orlando, Florida.

The qualified candidate will possess 7+ years experience in marketing, strong leadership skills, and the ability to head up an international marketing team.

The successful individual will work to create local and national marketing initiatives to directly increase volume at the cafe level. A strong understanding of the full marketing mix, to include implementation on a practical scale, a must.

As a leader in the restaurant industry for over 27 years, we continue to offer excellent benefits, including top pay, 3 weeks paid vacation (after 1 year), 100% paid family medical/dental insurance, 401K, ongoing professional and personal development, potential for advancement and more! Please forward your resume to Ms. Kris Preissel, Recruiting Manager, Hard Rock Cafe, 6100 Old Park Lane Drive, Orlando, FL 32835. Fax (407) 445-7710. No phone calls, please. EOE



Sklar & Associates
search consultants

specialists in the
advertising industry

312-467-4600

fax: 312-467-4664

email: PATSKLAR@worldnet.att.net

BOOKKEEPER

Growing advertising agency seeks an individual who loves numbers, an expert in Quickbooks, A/P & A/R, bank reconciliation, financial reports, invoicing, payroll and preparation of cash flow. Must be detail oriented and extremely organized. 3+ yrs experience a must and ad agency exp. a plus.

Fax res 212-253-6732

INTERACTIVE AD SALES

Sharp, creative interactive sales pros needed in New York, and San Francisco to build business for Real Media, a global network of branded media sites reaching nearly 25% of the online audience. You will develop relationships with agencies and clients, present creative solutions to marketing problems, and provide outstanding service that keeps your accounts sold long term.

We require 2+ years media sales experience, preferably with experience on the Web. If you are a team player and devoted to serving your clients, there's an outstanding compensation package awaiting you, including options, and lots of career potential with a fast-growing leader.

Fax resume to:
HR, 212-725-4573.
Email: jnolan@realmmedia.com
No phone calls.

Creative Account Rep

Needed to create strategic alliances with corporate clients for a dynamic and new enhanced CD company with regular promotions at Wharehouse Music and Tower Records. Individual or organization must have close ties at major brand consumer lifestyle companies. Fax resume to:

**Shaphan Roberts @ Musica
(323) 962-3171**



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

Account Executive, Atlanta
Sr. Graphic Designer, Atlanta
Marketing Manager, St. Simons

Interested? Submit résumé via fax:
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e-mail: jobs@LHweb.com

LIGHTHOUSE, INC.
Atlanta • St. Simons

Details:
www.LHweb.com/information.html

SENIOR SPOT MEDIA BUYER

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

Fax resume to **212-679-5173**

OUT OF HOME MEDIA SUPERVISOR

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

Fax resume with confidence to
212-679-5173

Mad Dogs Wants You Print Production

Mad Dogs and Englishmen is looking for a print production person. 2-3 years agency experience, preferably with a small shop. Must be detail oriented, energetic, resourceful, and have a good memory as well as a sense of humor. We are an extremely creative, fast-paced agency. Production is an important part of our process. Dog lovers a must. Target start date 7/5. Fax resume to: **Valerie Hope (212) 675-0340 or mail to 126 Fifth Ave., 12th Floor, New York, NY 10011.**

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HELP WANTED



PUBLICIS
Wanted:
Technosuit with
plenty of bandwidth

We've got a great opportunity for an account supervisor with five to seven years experience in the tele-data-communications and/or Internet industry. If you've managed branding, demand generation, direct mail, and web-based marketing for technology clients, we'd like to hear from you.

We're Publicis Boise, a full-service agency serving technology leaders like Hewlett-Packard. As part of the Publicis family, we offer all the benefits you'd expect from one of the largest advertising agencies in the world-with none of the hassles of big city living. If you hike, raft, ski, fish or bike, you'll love beautiful, safe, affordable Boise.

Mail or fax your resume to:

Michael Clayville
Publicis
720 W. Idaho Street
Boise, ID 83702
Fax: (208) 395-8333

COPYWRITER

Growing Manhattan advertising firm seeks writer with plenty of business experience developing and presenting retail marketing plans. Advertising experience a plus.

Fax res 212-253-6732

HI-TECH MARKETING/SALES SPECIALIST WTD

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

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

Wayne Kuhn, CWO&O National Sales Manager

Landon Media Group, Inc.

805 Third Avenue, New York, NY 10022

FAX: 212-832-8802

No phone calls please

Catch A Creative Genius With Adweek Classified

SUCCESS TAKES MANY FORMS.

Things are really taking off at Omnipoint Communications Services, LLC, where we utilize GSM digital technology to provide roaming use of our products and services in more than 70 countries. On the strength of this highly intelligent strategy, we have become the nation's fourth-largest PCS service provider, and we're growing all the time. Spread your wings, and see how high you can go with an industry leader.

MARKETING MANAGER

Focusing on the overall coordination between sales and marketing for our New England Region, you will work with indirect, retail and direct sales managers to develop monthly and quarterly promotions to stimulate sales and develop merchandising programs to support channels and reinforce brand identity. You will manage regional coop advertising ensuring adherence to corporate standards; work with our corporate advertising agency to implement print, radio and television campaigns; manage the design and production of our collateral materials for the New England market; and manage the development of internet and interactive advertising. A bachelor's degree (Master's preferred) and 5-8 years experience in multi-channel marketing in consumer goods, high tech or telecommunications field required. Familiarity with MS Word, Powerpoint, Excel and Access a plus.

Your career can soar with Omnipoint Communications Services, LLC. We offer competitive salaries and generous benefits including stock options, matched 401(k), wireless service discounts, and much more. For immediate consideration, submit resume including salary requirements to: Omnipoint, HR Dept. AW67-MM, 59 Composite Way, Lowell, MA 01851. Fax: 978-323-6301. E-mail: chanrahan@omnipoint-pcs.com Visit our website at: www.omnipoint.com We screen candidates for a drug-free work environment.

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ARE TAKING SHAPE.

EOE M/F/D/V

MEDIA MINDS . . . LOOK NO FURTHER

NYC Flatiron District media company is searching for two new team members.

SENIOR MEDIA PLANNER

The right candidate will have a minimum of 3 years planning experience with a concentration in National TV. A strong analytical mind is necessary to help service the day-to-day media needs of a broadcast driven account. Be an integral part of the team and help our business grow!

MEDIA ACCOUNT COORDINATOR

Our next coordinator will have 1-2 years exp in media/advertising or a related internship. Strong organizational, communication and excel skills are a must. Excellent opportunity for a focused, energetic, flexible individual who is looking for the path in media planning.

TALK TO US ABOUT YOUR FUTURE.

Fax resume to HR (212) 889-0983

with salary requirements for consideration.

HELP WANTED



Georgia-Pacific Corporation, a Fortune 100 company and a world leader in the forest products industry, has openings for a Market Research Manager and a Market Research Associate in the Consumer Products Division.

These professionals will be responsible for developing, planning, analyzing and executing consumer research for our paper towel, paper napkin and bath tissue businesses. They will help direct the business by providing in-depth analysis of research and provide fact-based recommendations.

MARKET RESEARCH MANAGER

Successful candidates will have a minimum of a Masters degree, 5+ years experience in developing brand strategies, experience in designing research programs, product testing, concept testing and volumetric forecasting. ASI/Copy Testing and FGI/IDI research required.

MARKET RESEARCH ASSOCIATE

Qualified candidates will have a minimum of a BS Degree, 2-3 years experience in executing research programs, product testing, concept testing and FGI/IDI research. Category research experience in brand tracking and ad tracking is essential.

We offer a competitive salary and attractive benefits. For consideration, please send resume with salary requirements to: **Georgia-Pacific Corporation, Human Resources Dept.-T54, 55 Park Place, Suite 1900, Atlanta, GA 30303**. We welcome and encourage diversity in our workforce. Georgia-Pacific is an equal opportunity employer, M/F/D/V.

Please visit our website at
www.gp.com

TIRED OF THE COMMUTE???

FAIRFIELD COUNTY MEDIA PLANNING OPPORTUNITY

National Media Management Company based in Norwalk is looking for a senior media strategist to lead a new brand introduction. 5-10 years in media, national planning experience a must. Salary based on skill level.

Fax resume and cover letter to:

(203) 855-8563

MAC ARTIST WANTED

Freelance Designer with some business to join our agency, work on our print ads, collateral, web sites and c.d. presentations. Must be proficient in Illustrator, Director, Dream Weaver, Fireworks, etc. Great Photoshop skills and good sense of design and type.

Fax resume to:

Executive Creative Director
212-869-7249

ADVERTISING SALES

NASDAQ New Media Co seeks sales pros in major metro areas. Min 2 yr adv sales exp in TV/radio, print, direct, web pages or ? Competitive base, excl commission and bonus plan, benefits incl options and 401K. Fax res, earnings hist, and cover ltr to HR @ 1-877-550-2600. EOE M/F

RESEARCH MANAGER

The Washington Post is currently in search of an experienced Research Manager with excellent research, communication, and people skills. The ideal candidate should have credentials in research analysis, project coordination and facilitation, and presentation writing. Three to five years of management and quantitative and qualitative research experience is strongly preferred. Knowledge of media databases and syndicated research, such as Scarborough, MRI, Claritas, and SMRB is a must. An understanding of SPSS and other statistical/analytic research tools is important to success in this position. Experience with Mac and PC applications, knowledge of on-line applications and presentation formats, and a familiarity with the Washington marketplace are essential.

The person in this position will act as consultant, mentor, and facilitator for three presentation writers and will assume quantitative and/or qualitative projects on their own. The Research Manager will assist the Research Department in communicating research more fully and completely to advertising sales, agencies, advertisers, News, Circulation, and other inside and outside audiences.

*If you qualify and are interested,
please send your cover letter and resume to:*

The Washington Post

Attn: Personnel/RMGR/eh
1150 15th Street, N.W., Washington, D.C. 20071

We are committed to diversity in the workplace and promote a drug-free work environment.

DIRECTOR BROADCAST TRAFFIC

Grey Advertising, a premier global agency has an outstanding opportunity for an experienced Broadcast Traffic Director to work at our international headquarters in NYC. This exciting opportunity is a highly visible position managing a department of 18-20 people.

The successful candidate will have Agency Broadcast Traffic Management experience as well as in-depth knowledge of all Broadcast Traffic operations such as Network, Syndication, Cable and Local procedures. Knowledge of Donovan Data Systems, Columbine-JDS or other automated Local and Network Traffic systems necessary.

If you are interested in joining a leading Media Department, and a strong global agency, we want to hear from you!

We offer a competitive compensation and comprehensive benefits package. For consideration, please fax or e-mail your resume and salary history to:

Marti Solomon
Fax: 212-546-2584 or
e-mail: msolomon@grey.com

Equal Opportunity Employer M/F/D/V. Committed to a Diverse Workforce.

HELP WANTED

Optimum Media, a division of DDB Needham, NY, has excellent opportunities for the following seasoned media professionals:

MEDIA RESEARCH SUPERVISOR

Position involves supervising our research support staff for planning and buying. Prefer 3-5 years experience. Knowledge of syndicated media research data and software tools along with excellent written and verbal communication skills a must.

MEDIA RESEARCH ANALYST

Position involves research for media buying. One year experience Donovan Systems, estimating, software strategy and CMR a must.

Please fax resumes with salary requirements to:

Bryn Davis

Fax: (212) 415-3549

RECRUITMENT SALES MANAGER**Print & Internet**

The chance you've been waiting for...

If you wait it will pass you by.

This is an ideal opportunity for a dynamic, sales-driven professional who has the insight to inspire and the skills to sell directly to large volume accounts. Your aggressive goals coupled with an expertise in newspaper/trade advertising, enhanced by hands-on knowledge of the Internet, are key to your success. Ability to telemarket and present to Fortune 500 exec's are a must. The results-oriented pro must be able to train and lead a sales team.

Fax resume w/cover letter & salary reqs to:

Fax: 212-907-9398

Email: ikaplan@bsa.com

REGIONAL MANAGER SOFTWARE

Strata Marketing, the country's fastest growing media planning, buying & research software firm, has a tremendous opportunity for you. If you have exp marketing to agencies, excellent communication skills, & like to travel, Strata wants you. You will be responsible for your own territory! Compensation is commensurate to exp, 401K, many other benefits. Join a team that offers tremendous support to help you grow. Resume, letter & sal history to:

Ddrucker@stratag.com
Fax: (312) 222-2510

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*we create
Our*



As a major manufacturer of heavy duty class 8 trucks with sales exceeding \$2 billion, Volvo Trucks

North America Inc. leaves the competition lost in our dust. And in our drive to maintain leadership in our industry, we're looking for enthusiastic, innovative individuals like you to join our network of customer commitment

as a member of our dynamic team. Calculate the possibilities. Lane shift from your present career speed to ours, and surpass your own expectations of the future.



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ON THE INFORMATION
SUPERHIGHWAY AT:
[www.volvo\(trucks\).volvo.com](http://www.volvo(trucks).volvo.com)**

DIRECTOR, COMMUNICATIONS

This experienced professional will develop and execute the corporate communication plan; direct public relations, advertising, and events management; understand customer needs and translate them into tactics; regulate manpower and fiscal management; manage relationships with external suppliers, establish performance standards and maintain accountability; and manage an annual budget in excess of \$8 million. Requirements include a Bachelor's degree in Marketing or Communication; previous agency experience; and 10 years of experience (5 years in communication leadership). This leader will build cooperation among individuals and departments, sharing information and resources, and working to achieve group goals; maintain customer focus, understanding and meeting the needs of customers, and addressing the interests and concerns of all organizational stakeholders; and anticipate and draw inferences about the future and structuring resources and action in a logical manner. In addition, this individual will possess creativity and innovation to reform traditional patterns of thinking and apply new and evolving ideas, methods, designs, and technologies; resource management to ensure people, equipment and moneys are utilized to maximum value; broad, in-depth, and current knowledge of pertinent technical, business and professional fields; and the ability to identify major priorities critical to our success by weighing the likely consequences of actions and events and formulating strategies to meet our goals.

We offer an attractive compensation package complete with medical/dental/vision coverage, 401(k) plan, non-contributory pension plan, and vehicle discounts. All interested applicants should forward their resume to: Volvo Trucks North America, Inc., Human Resources Department, P.O. Box 26115, Greensboro, NC 27402; Fax: (336) 393-2362. No phone calls, please. Our commitment to equal opportunity employment helps us move faster into the future. EOE/AA.

VOLVO

VOLVO TRUCKS NORTH AMERICA

TRUCK

Advertising Professionals WANTED

Well established Asian-American Advertising Agency in NYC specializing in telecommunications, banking, consumer products and more, seeks highly experienced, hands-on professionals for the following key positions: Creative Director, Art Director, Copywriter, Sr. & Jr. A/E and Production Manager. Bi-lingual fluency a big plus!

**Pls fax resume & cover letter to 212-278-8162
for immediate consideration.**

**For Classified Advertising Rates**

**Call M. Morris at 212-536-6493
or 1-800-7-ADWEEK**

**WEEKLY COMMERCIAL
PRODUCTION TRADE
PUBLICATION HAS SEVERAL
EXCITING EDITORIAL
POSITIONS OPEN:**

SR. EDITOR

will conceptualize stories, assign writers & edit feature section. 3+ years editing experience + advertising or production knowledge.

SR. REPORTER

will seek out news and report on postproduction industry. 3+ years reporting experience. Must know postproduction/equipment/technology.

COPY EDITOR

to copyedit news and features. Weekly deadline experience. "PART-TIME PROOF READER" (20 hours per week) also needed.

*Send letter with
salary history and resume to:
SHOOT
1515 Broadway, NY, NY 10036
Att: RG, no calls!*

HELP WANTED

ADVERTISING SPACE SALES

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

Fax resume, cover letter, and salary history to:

Harold Itzkowitz 212-536-5315

Resumes without cover letters will not be considered.

EOE

DYNAMO NEW BUSINESS MANAGER NEEDED

New York Office of burgeoning half a billion dollar Agency network. Be an instrumental part of organic growth in Advertising, Relationship Marketing, Interactive and other integrated marketing services. Five years agency experience, as well as other business experience. New business or account management background preferred. Must have superb organizational and follow-up skills, boldness, creativity, good team worker, excellent writing skills, attention to detail and tenacity.

Join one of the most unique organizations in advertising, and become an important and valued player in the whole network. Unlimited growth potential.

Please fax resume to: 212-354-2103

**SUPERSTAR
ACCOUNT SUPERVISOR**
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(you know who you are)

FCB

San Francisco

sf.resume@fcbs.com FAX 415-820-8456
Attention: Eileen McCarthy

Broadcast/Cable

Positions available in Research, Sales Planning, Traffic & Sales for Broadcast/Cable companies. Previous exp. required; all levels needed. Knowledge of ratings & research programs a must. Competitive benefits/salary offered.

Fax cover/resume to: Media Staffing Network, Attn:
MSNAMB100, 212-818-8956
(NO FEE)

Referral Bonuses Offered
All inquiries confidential.

**ASSISTANT
TO PUBLISHER**

for weekly trade publication about commercial production. Must be outgoing, organized and be able to handle many tasks at once. Great people skills & computer skills required. Do a great job as assistant and your hard work, word processing, faxing, filing, and other assistant duties can lead to space sales career. Letter with salary history and resume to:

SHOOT

1515 Broadway, NY, NY 10036
Att: RG, no calls!

**SALESPERSON
WANTED-NEW YORK**
**Video Duplication &
Spot Distribution**

National leading provider of agency broadcast services needs dynamic self starter for sales. Great opportunity for industry person with sales skills to join growing NASDAQ company!

Fax resume and salary history to
Personnel Dept.
212-627-1228

ADVERTISING SALES EXECUTIVE

The new media division of a leading publishing/broadcasting corporation is seeking a knowledgeable and energetic individual to join our sales force to generate advertising for several websites.

If you possess:

- self-motivation, ability to work independently, a willingness to travel
- strong presentation skills, and
- 3-5 years of print, broadcast or new media experience,

then fax resume and salary requirements to **(212) 462-6933** for consideration. Only serious candidates need apply.

ENERGETIC AND ENTREPRENEURIAL?

Spirits Brand owner seeks a US Brand Manager.

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

ONLY UNCONVENTIONAL THINKERS NEED APPLY.

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

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

**TARGETED FASHION MAGAZINE
INTERNATIONAL PUBLISHING GROUP**

Seek Senior Advertising Sales Executive

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

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

Gerard Bedouk Publishing

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CULTURE TRENDS

MTV's BUZZWORTHY

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

Week of 5/31/99

Artist/Group: Buckcherry

Song/Video: "Lit Up"

Director: Mark Racco

With "Lit Up" serving as their calling card, Buckcherry may well be the much-needed black eye on the woe-is-me musical outlook of the '90s. Ditching contrived angst in favor of street-wise attitude and rowdy fun, this debut spews a glorious blast of trashy garage punk and whiskey-drenched rock swagger. Producers Terry Date (Pantera, Soundgarden, White Zombie) and Steve Jones (of the Sex Pistols) helped ignite a short-fused scorching reminiscent of Buckcherry's combustible live show.

Artist/Group: Jennifer Lopez

Song/Video: "If You Had My Love"

Director: Paul Hunter

This Bronx-born Latina can do it all. She started out back in the day as a Fly Girl on the hit TV show "In Living Color," then worked her way up to (and burning up) the big screen in movies like *U-Turn* and *Out of Sight*. Now, she's on the small screen again, singing and dancing her way to Buzzworthy status on MTV and burning up the charts with her debut album, "On the Six". She's even a 1999 MTV movie award nominee for best actress!

©1999 MTV

The Hollywood Reporter's Box Office

For weekend ending May 23, 1999

<i>This Week</i>	<i>Last Week</i>	<i>Picture</i>	<i>3-Day Weekend Gross</i>	<i>Days In Release</i>	<i>Total Gross Sale</i>
1	1	Star Wars: Phantom Menace	66,904,298	13	207,099,058
2	New	Notting Hill	27,689,760	4	27,689,760
3	2	The Mummy	12,850,075	25	117,235,705
4	3	Entrapment	7,234,361	32	69,600,581
5	New	The Thirteenth Floor	4,278,452	4	4,278,452
6	4	The Matrix	3,830,026	62	154,764,576
7	6	A Midsummer Night's Dream	2,073,723	18	11,387,966
8	7	Never Been Kissed	2,023,616	53	48,960,173
9	8	Black Mask	1,579,168	18	9,484,564
10	5	The Love Letter	1,439,242	11	5,111,905
11	10	Election	1,358,197	39	11,079,471
12	9	Life	1,353,610	46	59,412,909
13	12	Tea With Mussolini	1,249,776	18	5,429,094
14	11	Trippin'	1,168,056	20	6,802,362
15	13	Shakespeare in Love	544,060	172	96,772,694
16	14	Analyze This	505,054	88	103,802,897
17	15	10 Things I Hate About You	451,604	62	35,247,192
18	16	Cookie's Fortune	389,786	60	9,767,231
19	33	The Winslow Boy	385,396	32	1,001,454
20	17	Life Is Beautiful	354,616	221	56,365,226
21	20	T-Rex: Back to the Cretaceous	336,257	221	14,458,268
22	34	Baby Geniuses	318,706	81	25,220,451
23	--	Payback	296,016	116	80,906,169
24	64	My Favorite Martian	285,154	109	35,733,755
25	24	Three Seasons	252,262	32	1,100,560
26	21	A Walk on the Moon	219,950	67	4,240,180
27	22	October Sky	214,520	102	31,062,070
28	25	Everest	192,345	452	65,343,594
29	18	Forces of Nature	189,332	74	51,684,048
30	19	The Out-of-Towners	165,447	60	27,530,014
31	30	The Other Sister	153,676	95	27,528,371
32	27	Besieged	149,277	11	370,581
33	23	She's All That	137,830	123	62,701,444
34	44	Lost and Found	136,800	39	6,424,149
35	47	Encounter in the Third Dimension	132,775	95	1,047,109

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CULTURE TRENDS

MTV Around the World

Week of 5/31/99

MTV Asia

Artist	Title
1. New Radicals	You Get What You Give
2. G. Michael	As
3. Sugar Ray	Every Morning
4. The Cranberries	Promises
5. Ricky Martin	Livin' La Loca Vida

MTV Latin America (South Feed)

Artist	Title
1. Andres Calamaro	Te Quiero Igual
2. Ricky Martin	Livin' La Loca Vida
3. Backstreet Boys	I Wan't It That Way
4. Britney Spear	Baby One More Time
5. Metallica	Wiskey in a Jar

MTV India

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

MTV Australia

Artist	Title
1. TLC	No Scrubs
2. Offspring	Why Don't You Get A Job
3. Eminem	My Name is...
4. Silverchair	Ana's Song
5. Geri Halliwell	Look At Me

Billboard's Top 15 Country Singles

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

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	12	Please Remember Me	Tim McGraw
2	3	2	16	Two Teardrops	Steve Wariner
3	4	3	13	Write This Down	George Strait
4	2	2	26	You Won't Ever Be Lonely	Andy Griggs
5	5	5	14	Man! I Feel Like A Woman!	Shania Twain
6	6	4	19	Anyone Else	Collin Raye
7	9	7	14	Whatever You Say	Martina McBride
8	7	1	20	Wish You Were Here	Mark Wills
9	12	9	10	Tonight The Heartache's On Me	Dixie Chicks
10	13	10	19	With You	Lila McCann
11	10	1	26	How Forever Feels	Kenny Chesney
12	17	12	12	One Honest Heart	Reba
13	8	5	24	Hands Of A Working Man	Ty Herndon
14	20	14	6	God Must Have ...	Alabama
15	23	15	9	Amazed	Lonestar

©1999 Billboard/Broadcast Data Systems

Billboard's Top 15 Albums

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

This Week	Last Week	Peak Pos.	Wks on Chart	Artist	Title
1	-	1	1	Backstreet Boys	Millennium
2	1	1	2	Ricky Martin	Ricky Martin
3	6	1	19	Britney Spears	...Baby One More Time
4	3	1	13	TLC	Fanmail
5	8	3	3	Star Wars Episode I	The Phantom Menace
6	5	2	81	Shania Twain	Come On Over
7	2	2	2	Snoop Doggy Dogg	No Limit Top Dogg
8	-	8	1	Jimmy Buffett	Beach House On The Moon
9	7	1	4	Ruff Ryders	Ryde Or Die Vol. 1
10	-	10	1	Eightball & M.J.G.	In Our Lifetime
11	4	1	3	Tim McGraw	A Place In The Sun
12	11	4	28	Cher	Believe
13	14	13	21	Kid Rock	Devil Without A Cause
14	9	4	69	Dixie Chicks	Wide Open Spaces
15	10	1	7	NAS	I Am...

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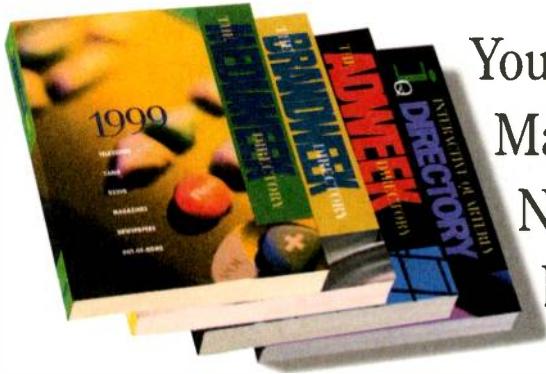
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Magazines

BY LISA GRANATSTEIN

Web Spins More Titles

Publishers eye Net-themed start-ups and spinoffs

Once strictly the domain of Internet geeks, the explosion of E-everything is making publishers take a hard look at launching Web-focused magazines aimed at broad consumer audiences. With tech ad spending rising in all magazines by an impressive 20.1 percent to \$425.4 million through April over the same period in 1998, according to the Publishers Information Bureau, that's about all the prodding a publisher may need to hear. ♦ While some Net-themed mass consumer titles, such as IDG's *The Web*, Mecklermedia's *Internet World* and the *Newsweek* spinoff *Virtual City*, died on the vine, new publications are clearly taking root.

"Everyone is looking for natural extensions to expand their franchise," says Ellen Oppenheim, media director of Foote, Cone & Belding. "Publishers are looking to grow their businesses, and the Web is certainly appealing."

The latest publisher to dip its toe into the Web is Wenner Media, which recently hired *New York* features editor Simon Dumenco to oversee the launch of *Rolling Stone NetGuide* (a working title). The Web magazine may launch as early as November, with a 100,000 newsstand circulation.

Jack Rotherham, ad director of *Rolling Stone*, is said to be a contender to become publisher of *RS NetGuide*.

Even though Time Inc. recently pulled the plug on its failed megasite, Pathfinder, the company does know a thing or two about publishing consumer tech magazines. *Time Digital*, a spinoff of *Time*, has quietly been cashing in on computers, gadgets and the Web for nearly four years. The title, launched as a

quarterly supplement, goes to about 900,000 professional/managerial *Time* subscribers. It has increased its frequency to seven times a year (with a double-issue buyer's guide in November),

and is now both polybagged and offered on newsstands as a stand-alone. *Time Digital*'s ad pages have ranged from about 20 per issue to as many as 50 during the holiday season.

Time columnist Joshua Quittner, TD's editor since February, is gearing up for a re-

design this fall. "If you [go] page-by-page, you see it's got all these lingering pieces of departments and parts that are no longer there," Quittner says. "The thing doesn't make much sense." The editor says his mission is to make a magazine that covers technology that he would want to read. "The great magazines that were covering this area have moved into the business side," he says, citing Condé Nast's *Wired*. "There is a big opportunity to put out the common consumer magazine."

Richard Raskopf, publisher of *Time Digital*



Clicking through: *EW*, *Time Digital* and *Yahoo!* are all eyeing expansion.

and associate publisher of *Time*, says Time Inc. is "pretty seriously" exploring going monthly with the tech book.

Elsewhere at Time Inc., *Entertainment Weekly* is mulling an expansion of its insert *EW Internet*. Launched a year ago, the 400,000-circ supplement sent to subscribers that own PCs offers a guide to Web-surfing and samplings of cool hardware. "We're struggling now with whether to expand *EWI* from a selective editorial edition to just a full-blown part of the magazine, or does it become an entity of its own," says Michael Kelly, *EW* publisher.

The real test will come in *EW*'s Nov. 12 issue, when readers will receive *EW Internet E-Holidays*, a "primer to conducting your holiday online," says Kelly. The insert's rate base will nearly double, climbing to 750,000 copies, with an additional 200,000 inserts going to subscribers and 150,000 placed on newsstands.

Perhaps the biggest success story in mass-market Net magazines is *Yahoo! Internet Life*. The Ziff-Davis title launched in fall 1996 as a bimonthly and now publishes monthly with a rate base of 600,000, which will be upped in September to 700,000. "What's going to happen is that there's going to be a lot more battling between the start-ups, rather than an us-versus-them situation," predicts James Spanfeller, ZD executive vp/publishing director. "You have Wenner going up against *EW Internet* and *eBay* magazine...those folks are all going to be scrambling trying to get a foothold in this space, and we're profitable right now."

In fact, *Yahoo!* is now looking at its first line extention. Spanfeller says the company is mulling the launch of a *Yahoo!* spinoff in the fourth quarter, and ZD is also considering foreign editions to roll out sometime next year.

Stage Fright At Condé Nast

Jittery staffers prep for move to Broadway tower

While some skittish Condé Nast staffers may be thinking about calling in sick when they have to move into the company's accident-prone new building this summer, for those at *The New Yorker* CN should play it safe and



Working in style: Fancy furnishings get the spotlight in CN's latest newsletter.

just give everyone the whole day off. For the longtime tenants of 20 W. 43rd St., the appointed moving day to the accursed Times Square site couldn't be worse—Friday, the 13th of August.

CN's new office tower has gone up under a baffling spell of construction snafus, culminating last July in the collapse of a crane that rained twisted steel, planks and debris all over Times Square and shut down surrounding streets for days.

Though *The New Yorker* publisher David Carey is scheduled to be vacationing on moving day (for the record, an unruffled Carey says he likes the number 13), editor David Remnick plans to tough it out. "I'm knocking on wood, crossing my fingers, throwing salt over my shoulder and every other magical thing I can think of," Remnick says. "I'll have to see if my rabbi is available that day."

Other Condé Nast editors may seek alternative means to appease the skyscraper gods. *Vanity Fair*'s Graydon Carter is said to be brushing up on his Feng Shui in preparation for his staff's relocation on July 23.

Hoping to keep up the troops' spirits about their new HQ, Condé Nast has been publishing a highly polished in-house newsletter about the building's many creature comforts. Issue 2, Vol. 1 of "The Condé Nast Building" shows off samples of the offices' spiffy furniture, crafted out of "pear wood and perforated metal" by Unifor of Milan and designed to offer "a work environment with minimal obstructions, high functionality and a progressive appeal." All floors will have state-of-the-art lighting, featuring motion detectors that emit light "in ambient degrees."

And if the Feng Shui fails, Carter can always call on the company's ergonomic consultant, John Kissel, to help find his ultimate comfort zone in the new digs. Better yet, Carter can score some redecorating tips from the crew at *House & Garden*, set to be the first to settle into the tower on June 18. ■

Mediaweek Magazine Monitor

Weeklies

June 7, 1999

The newsweekly category continues its robust performance with the June 7 issues, with *Time* up against a special issue last year but still carrying 77.32 pages, *Newsweek* up 31 percent for the week, and *U.S. News* off 6.7 percent. All three are pacing ahead of last year in year-to-date pages, with *Time* leading the pack with 10 percent growth, *Newsweek* with 3.5 percent, and *U.S. News* with 5.3 percent. Expect big numbers from *Time* next week as it publishes the next in its Time 100 series.



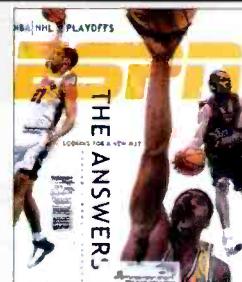
	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
NEWS/BUSINESS								
News/Business								
Business Week	7-Jun	82.29	8-Jun	69.26	18.81%	1,818.87	1,665.76	9.19%
Economist, The	29-May	60.00	30-May	37.00	62.16%	1,350.73	1,216.05	11.08%
Newsweek	7-Jun	47.85	8-Jun	36.51	31.05%	1,033.28	997.36	3.60%
People ^X	14-Jun	84.24	15-Jun	81.45	3.43%	1,778.10	1,679.95	5.84%
Sports Illustrated	7-Jun	72.01	8-Jun	51.82	38.96%	1,209.59	1,191.96	1.48%
Time ^E	7-Jun	77.32	8-Jun	120.00	-35.57%	1,285.16	1,160.85	10.71%
U.S. News & World Report	8-Jun	36.01	8-Jun	38.62	-6.76%	840.28	797.55	5.36%
Category Total		459.72		434.66	5.76%	9,316.81	8,709.48	6.96%
ENTERTAINMENT/LEISURE								
AutoWeek	7-Jun	61.50	8-Jun	26.26	134.20%	699.19	678.79	3.01%
Entertainment Weekly	4-Jun	45.07	5-Jun	42.39	6.32%	809.04	710.13	13.93%
Golf World	4-Jun	23.49	5-Jun	30.04	-21.80%	611.84	707.28	-13.49%
New York					DID NOT REPORT			
New Yorker	7-Jun	27.05	1-Jun	28.10	-3.74%	735.54	794.22	-7.39%
Sporting News	7-Jun	10.75	8-Jun	11.58	-7.17%	383.31	350.16	9.47%
Time Out New York	2-Jun	83.70	3-Jun	73.40	14.03%	1,485.45	1,255.25	18.34%
TV Guide ^R	5-Jun	44.40	6-Jun	61.48	-27.78%	1,535.56	1,386.43	10.76%
Category Total		295.96		273.25	8.31%	6,259.83	5,882.26	6.42%
SUNDAY MAGAZINES								
Parade ^R	6-Jun	14.60	7-Jun	13.00	12.31%	286.43	278.38	2.89%
USA Weekend	6-Jun	14.90	7-Jun	10.37	43.68%	294.71	272.43	8.18%
Category Total		29.50		23.37	26.23%	581.14	550.81	5.51%
TOTALS		785.18		731.28	7.37%	16,157.08	15,142.55	6.70%

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

Biweeklies

June 7, 1999

With the NBA playoffs dominating the sports rap, *ESPN* fortuitously featured Tim Duncan from the seemingly unstoppable San Antonio Spurs prominently on the cover. A solid read in this issue is Shaun Assel's piece on a booster at Auburn University who seems to have more clout than the University President. This issue carried 50.83 ad pages, up 29.77 percent from last year's 39.17. The year to date numbers are 599.28 compared to 322.92 last year. — Lori Lefevere



	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
BUSINESS/ENTERTAINMENT								
ESPN, The Magazine	31-May	50.83	1-Jun	39.17	29.77%	599.28	322.92	85.58%
Forbes	31-May	173.06	1-Jun	109.57	57.94%			
Forbes ASAP (Supp.)	31-May	57.74	1-Jun	69.33	-16.72%			
Forbes (Total)	31-May	235.80	1-Jun	178.90	31.81%	1,801.21	1,826.48	-1.38%
Fortune	7-Jun	169.69	8-Jun	189.86	-10.62%	1,807.16	1,799.50	0.43%
National Review	14-Jun	17.57	22-Jun	24.91	-29.47%	239.90	242.50	-1.07%
Rolling Stone	10-Jun	88.96	10-Jun	101.77	-12.59%	771.66	774.64	-0.38%
CATEGORY TOTAL		562.05		534.61	5.20%	5219.21	4866.04	5.10%

#=LAUNCH ISSUE WAS 3/23/98; 5=FIVE MORE ISSUES IN '99; @ROLLING STONE 30TH-ANNIVERSARY ISSUE IN '98.



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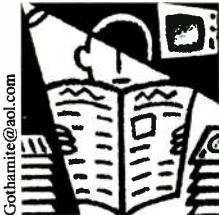
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Media Person

BY LEWIS GROSSBERGER



Rocks in the Head

DEEP IN THE TROPICAL RAIN FOREST ONLY A FEW steps from our luxury hotel, the senses are nearly overpowered by the perfumed profusion of orchids, bougainvillea and frangipani, the raucous squawk of macaws and the brilliant flash of fairylike hummingbirds darting through the green canopy of towering zingilia trees overhead. We step gingerly through the sinuous maruga vines and the colorful dedefouden seeds carpeting the forest floor, wary of treading on a sleeping giant anaconda, lest it fling its terrible coils about us and crush the life out of our suddenly fear-

paralyzed body before cramming us feet-first into its powerful hinged jaws and swallowing us whole at a hideously deliberate tempo, then lumping off to a dank cave littered with the shoes, hotel keys and belt buckles of previous tourist victims for a leisurely week of digestion and meditation.

Don't you adore travel writing? Media Person does and that is why once each year he devotes this space to his Annual Travel, Leisure & Vacation Column, which in fact, this is. Ah, the sensual joy—and the sheer relief!—of perusing thick, sumptuous glossies packed with

thrilling travel adventures *that you do not have to suffer through yourself* because some poor freelance bastard did it for you. That's living.

Sadly, this year finds the normally serene and upbeat travel-magazine community in something of a tizzy. A famous travel author who's starting a new upscale magazine—*Arthur Frommer's Budget Travel*—blasted the competition as "elitist, haughty and high society . . . a public scandal, a disgrace." Frommer says 90 percent of the populace can't afford the kind of ritzy vacations these magazines are always writing about.

OK, everybody . . . all together now in four-part harmony: Duh!

Mags like *Conde Nast Traveler* and *Travel & Leisure* were deeply wounded by *Frommer's*

shocking proclamation of the obvious, but Media Person suspects that once the initial pain wears off, they may come to accept that adjustments should be made. It wouldn't hurt to pay attention to the needs of less affluent travelers and run service articles such as "Stowing Away on Luxury Caribbean Cruises" and "How to Pass Yourself Off As a Travel Writer and Score Freebies in Exotic Vacation Spots." They might even consider a photo spread titled, "Escape to Beautiful

Secaucus, the Forgotten Eden of New Jersey."

Of course Media Person has never been partial to the upscale fantasies exemplified by pieces such as "By Royal Appointment" in the May issue of *Conde Nast Traveler*, which lovingly describes how cash-strapped Portuguese aristocrats are throwing open their treasure-packed palaces to well-heeled foreigners for bedding and breakfasting. "When the Count of Calheiros tosses his dark, Byronic locks and excuses himself from a dinner table set with his family-monogrammed Limoges porcelain, saying 'The King is on the phone,' somehow you know he is not joking," it gushes. Yes, and somehow you also know you'll need a loan from the King to pay the dark, Byronic bill the Count is going to hand you when that exquisite early morning

light that one finds only on the Iberian peninsula trickles down upon your well-fed countenance. No thanks; Media Person is into adventure, man. No sissy porcelain will convey his power protein bars mouthward from his (rain-proof, Ripstop, GoreTex and CoolMax) backpack. Media Person craves rugged, manly, neo-Hemingway-esque writing where dauntless maniacs in kayaks plunge down foaming rapids in scenic gorges pursued by enraged Kodiak bears, and there is neither Hilton nor Marriott within 100 miles. If you're going to live vicariously, you may as well go for the cheap thrills.

So you can imagine how excited Media Person was to discover the premiere issue of *National Geographic Adventure* scaling a sheer wall of magazines at his local newsstand recently. On the cover was a guy in shorts clinging to an impossibly angled rock outcropping so elevated that he's taking in a panoramic view seemingly comprising half the earth's surface. Inside, intrepid quest mavens discussed the sculptural beauty of rock, the joys of underwater exploration and the legendary Everett Ruess, a 20-year-old artist who in 1934 "walked into Utah's Escalante Desert with two burros and a week's worth of supplies" and was never heard from again. That's Media Person's kind of tourist. No Limoges in his knapsack.

MP's favorite piece in the debut issue was "Greenland Rocks!" wherein "a team of Wyoming cowboys" assaults an unassailable,

not to mention unpronounceable, glacier named Ulamertorsuaq. These dudes are so athletically pious they spurn artificial climbing aids such as ropes or spikes (except for fall protection)—nothing permitted but bare fingernails desperately clutching at microscopic fissures in the rock as they cling hundreds of feet above, well, more rock. Finally achieving the summit, the heroic ascenders are at last rewarded with the stirring sight of horizontal rock.

Media Person doesn't know how *Arthur Frommer* can beat that. Maybe an article on five accountants from Queens racing for the Times Square shuttle during rush hour. OK, it's not as thrilling as Ulamertorsuaq but think how much money you save not flying to Greenland and buying all that climbing gear. ■

Trisha Yearwood has over 260,000 hits.



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