

MEDIA WEEK

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 WALDENBOOKS
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So You Want to Be in Magazines?

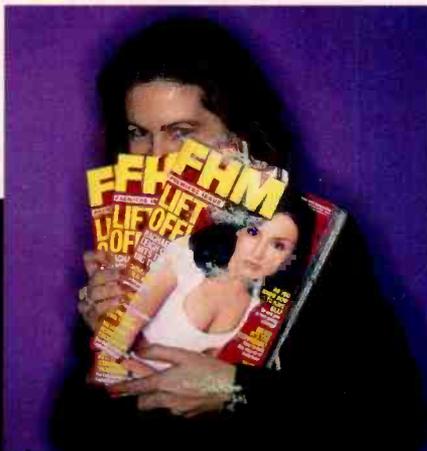
Be prepared to disappear.
 By Steve Friedman Page 32

TV Marketplace Shows
 Surprising Strength page 4

CBS Affiliate Will Multicast
 March Madness page 5

Emap's *FHM*
 Comes Ashore

page 56



Executive publisher Dana Fields

MARKET INDICATORS

National TV: Busy

First-quarter scatter avails at many networks are tight, but business is flowing. Dot.coms, financials, telecoms and pharmaceuticals that didn't load up during upfront are spending.

Net Cable: Heating

First-quarter scatter is all but over, and second Q is heating up, with Ford buying heavily. Dot.coms are eating significant chunks of scatter.

Spot TV: Stumping

Heavy primary spending is expected in two weeks. Issue-oriented political spots are anticipated for second quarter. Movies are making buys for Oscar season. Financial, auto are robust.

Newspapers: Steady

Help-wanted and automotive spur classified. National is expected to maintain double-digit gains. Newspapers still fight to boost share of dot.com ads.

Magazines: Mixed

Fashion magazines are seeing mixed results through the end of first quarter. Apparel and accessories are strong, but beauty remains soft.



DiSesa,

Nina DiSesa. A native of Brooklyn, she landed her first job as a copywriter with Bill Westbrook and Harry Jacobs in Richmond, Virginia. After ten years, she came back to New York as an associate creative director at Young & Rubicam and followed with an assignment at McCann-Erickson as a group creative director. After a 3-year stint in Chicago as executive creative director of J. Walter Thompson,

On her birthright:

My father was an electrical engineer and my mother was a warm, charming lady who was fascinated with people. They fell in love in New York's Little Italy when they were six years old and they married at 29. I'm grateful they finally got around to it because I owe everything to them. I got her right brain for creativity and imagination and I got his left brain, which accounts for my love of technology and my need to organize. I was a classic middle child and I grew up negotiating everything.

On early ambitions:

At Brooklyn College, I majored in English literature and writing and had minors in history and psychology. But what I really wanted to do was write plays, so I spent most of my time working in the theater department. I wound up mostly doing backstage stuff and I loved stage-managing, especially complicated musical productions. I learned how to **manage** huge egos, orchestrate complex tech maneuvers and concentrate on three or four things at the same time. It was a perfect training scenario for the ad business. I still love to study people, discover what motivates them, what makes them joyful, what makes them perform better than they ever thought they could. If people are your passion, you can never be bored with life.

On the estrogen factor:

McCann-Erickson is an agency brand that advertising people know and respect, but it has been, historically, a man's agency. When I came back here from Chicago, I wanted the agency to add estrogen, for people to "get in touch with their female side." I'm not suggesting men should weep in meetings, but they should embrace what we usually think of as female attributes: teamwork, relationship building, collaboration and

empathy. That's the new paradigm for effective leadership, and mothers and wives have been doing this since time began. We're still competitive, but now we compete as to who is more collaborative.

On effective advertising:

I want to do ads that will move people and change the way they think and behave. That's what effective advertising is all about. It's not about test scores. Good creative people only take pride in work that *works*. The choice isn't to be creative or to be effective. It isn't worth a plugged nickel if it doesn't work and that's how you lose great creative campaigns. They get pulled. I tell my creative people to use their talent and judgment to solve the problem because if the advertising isn't uncommon and imaginative, no one will like it. Only your mother. And even she will get bored in time.

On working globally:

The obvious problem with global assignments is the difficulty of moving from one culture to another. But, in the final analysis, that's precisely what leads you to the solution. You need to tap into the universal emotions that are common to all people and can be interpreted by all cultures. And when you do that right, people everywhere can be moved by your message. McCann has done that time and again in New York and in offices throughout the world.

On keeping the momentum going:

A turnaround leader focuses on fixing problems and building a team. That's relatively simple (but not necessarily easy), especially for a driven person with a short attention span. Focus on what needs to be done in order to make it through the day. But to keep the momentum going, you need to have a vision as to what

DiSensational!

she returned to New York in late 1994 as executive creative director and then chairman and chief creative officer for McCann's New York office. Witty and self-deprecating, with a distinct philosophy, she has played a major role in the revitalization of one of the great agency brand names. Here, from a recent conversation, are the insights of the sensational Nina DiSesa.

you want the company to be two years from now, or even five years from now. My vision? I want McCann-Erickson to be the best place to work and the best creative agency in the country, regardless of size, mixture of accounts, or financial objectives. I think we're getting there sooner than anyone imagined.

On print:

Print has always been very important to me, going back to my childhood when the newest thing I could look forward to everyday was the newspaper. I began writing print ads—and that turned out to be a terrific advantage. When you start with print, you learn the only thing that counts is the idea. If the idea is strong, print makes it stronger. On the other hand, there's no way in print to hide the lack of an idea. Print is the perfect medium for the best writers—and a great place for big ideas.



On The Wall Street Journal:

When you tell creative people that their ad will appear in The Wall Street Journal, it adds a little bit of flutter to their nervous state. They'll display a little more angst working on it, and that's the biggest compliment any medium can offer their advertisers. The Journal is a big-time medium and only a few media can qualify as big time. If I had my career to live over, I'd be a journalist. For example, I can see myself working for The Journal, going into dangerous places, reporting the story and getting out alive. (Something like what I do now.) I can't imagine a more exciting way to earn a living. What a great medium, don't you think?

THE WALL STREET JOURNAL.

Adventures in Capitalism.

MEDIA WIRE

Millionaire Fever Is Paying Dividends for Affiliates

The contestants on *Who Wants to Be a Millionaire* are not the only folks reaping financial gains from the ABC's prime-time hit. *Millionaire* is generating significant revenue increases for many ABC affiliates around the country.

"We're getting a quantifiable higher value for the time period," said Leo MacCourtney, president of the station rep firm Blair Television.

Oklahoma City is the apparent epicenter of *Millionaire* fever, according to a study released last week by the Television Bureau of Advertising. On Jan. 27, Hearst-Argyle ABC affiliate KOCO-TV in that market scored a 32 rating/39 share with the show, far surpassing the national rating of 18.7. Prices for local spots in *Millionaire* are up 20 to 30 percent, said Brent Hensley, president and general manager of KOCO.

"When the show premiered, it performed average [in the ratings], and then it just grew," Hensley said. "Our market seems to like this show."

Millionaire, which airs three times per week, is giving ABC affils a boost on Thursdays against NBC's juggernaut slate. "We are now looking to sell 10 or 11 [rating points] in the adults 25-54 demo, [where] historically against "must-see" TV we could only push 4 or 5. It's a nice financial boon for us," Hensley said.

Other top-rated markets for *Millionaire*, according to the TVB study, include Pittsburgh, Dallas and Atlanta. Among the lowest: Las Vegas. —Megan Larson

Former Wired Executive Launching New Mag, Site

After touting the wonders of the Internet economy for nearly six years as executive publisher of *Wired*, Dana Lyon is ready to cash in on her own vision. This fall, Lyon will launch an as-yet-unnamed, 200,000-circulation bimonthly magazine and a companion e-commerce Web site devoted to design and culture.

"There's a place in the market [for] a more contem- (continued on page 8)

Midwinter Blues Are a No-Show

In a surprise, broadcast and cable networks' sales streak rolls on

THE MARKETPLACE / By John Consoli and Jim Cooper

The national television marketplace, fueled by a steady stream of dollars from dot.com, financial services, telecom and pharmaceutical advertisers, shows no signs of softening, and media buyers and network ad sales executives say the boom times could extend into 2001.

With the broadcast networks in the midst of an inventory squeeze and in position to charge hefty prices for scatter time well into the second quarter, many cable networks are also reaping the rewards, as some advertisers are seeking less costly avenues to promote their products.

The anticipated softening of the national broadcast and cable markets, which many buyers and sellers had predicted would settle in following the holidays, the turn of the millennium and the Super Bowl, has not materialized.

"I thought it would come to a grinding halt after Christmas, but advertisers are coming out of the woodwork each day," a top sales executive for a Big Six broadcast network said last week. "New dot.com companies are calling us, offering cash up front—they know the rules we've established [for Internet advertisers] before they call us. The perception is that the Super Bowl ads and all the publicity surrounding them worked for the dot.com companies. Now more want to come aboard."

One national broadcast buyer said that his agency has picked up several new dot.com clients in January, all with budgets of some \$2 million to spend in television.

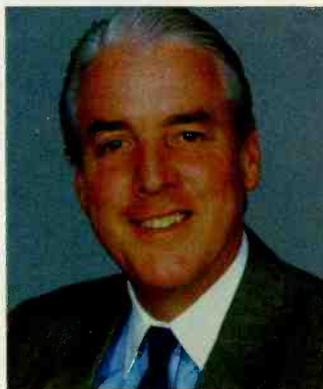
"As long as Wall Street continues to

value the dot.coms, they will continue to come up with venture-capital money to spend on advertising," said another network sales exec. "Right now, it's like the Gold Rush days—just grab a pick and a shovel."

Free-spending Internet advertisers are also becoming more sophisticated and efficient in how they disburse their marketing war chests, buying up inventory on B-list broadcast-network shows and on cable. "All of a sudden, the dot.coms are realizing that they all don't need to be on *The Practice* or *Frasier* or *Everybody Loves Raymond*," said another Big Four sales exec. "They are looking also at the other networks and at cable."

For buyers, the continued strong demand is likely to yield more double-digit CPM increases during this May's upfront buying period for the 2000-2001 prime-time season. "This year's upfront will be an exact replay of last year," crowed one network sales exec. "The agencies know it, and there's nothing they can do about it."

Both the networks and buyers see the pecking order of the broadcast nets in the upfront changing from last year. Going into the current season, the WB and Fox commanded the largest increases for their inventory. In the coming upfront, buyers expect that ABC, bolstered by the ratings success of *Who Wants to Be a Millionaire* and the network's ability to package that show with others to advertisers, will get the strongest increases, followed by CBS. The WB, NBC and UPN also are expected to do well. Fox is a big question mark, because the network will



Cars are hot, says Discovery's McGowan.

have to replace about half of its primetime schedule next season.

Tightness in broadcast is sending waves of dot.com money into cable's scatter market. For every Yahoo!, AOL and e*trade that can afford a national broadcast-network schedule, there are a dozen newbie Internet players that cannot—but many of those are able to afford cable. One major cable network is said to have run spots from 45 different dot.com advertisers in December.

"A lot of the dot.coms that we see, the networks never see. We are writing a lot of dot.com business, and it's all cash up front," said a sales vp for one top cable network.

Rather than drying up after the New Year as expected, dot.com TV advertising has shifted from retail-based companies that spent maniacally in the fourth quarter to e-firms with first- and second-quarter-based businesses such as personal finance, income tax and automotive sales.

"Dot.coms in the first quarter are continuing to spend, but not with the pressured frenzy we saw in fourth quarter," said Kristian Magel, vp of national broadcast for DeWitt Media.

Beyond the dot.com arena, the automotive and financial-services categories have heated up cable scatter as the economy continues to strengthen.

"In automotive, you have to sell cars when the economy is hot," noted Bill McGowan, executive vp of ad sales for Discovery Networks.

Blue-chip financial companies including Schwab, DLJ and Merrill Lynch have begun marketing their Internet sites more aggressively as more consumers, again thanks to the robust economy, are managing their own financial portfolios. "I think we'll see an explosion in the financial [dot.com] category in the next two years," said McGowan.

Cable also has benefitted, as some Internet players are shifting strategy toward high-frequency buys on more targeted media and away from onetime, mass-audience parlays in big events like the Super Bowl. "The dot.coms realize that buying groceries for the week will feed the family better than one lobster and a bottle of Dom," said another cable sales exec.

Two categories in cable where activity has slowed a bit post-holiday season are retail and packaged goods. One ad buyer for a large retail chain said: "It's not a runaway train like some of the other categories. Most of our [first-quarter sales] estimates can be reached [with smarter spending]." ■

WISH for a Multicast

Indianapolis CBS affiliate will use March Madness for a test

TV STATIONS / By Megan Larson

LIN Television CBS affiliate WISH-TV in Indianapolis plans to conduct its first commercial experiment in digital multicasting with the first two rounds of the NCAA men's basketball tournament. The multicast will begin with the tourney's opening day of 16 games on March 16.

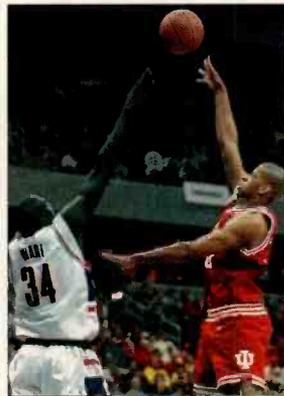
Many details of the test remain hazy, including the technology, ad sales and local promotion of the multicasts. WISH plans to air one NCAA game on its analog channel while three others are multicast in standard definition on a digital channel.

The NCAA's Final Four championship, to be held in Indianapolis April 1 and 3, will be broadcast in high-definition TV by CBS.

Executives at WISH and CBS declined to comment. But David Arland, a representative for RCA television manufacturer Thomson Multimedia, confirmed that the company is in talks with WISH about participating in the project. Thomson will spearhead the high-def production of the Final Four. "If we could see a [multicasting] explosion from broadcasters like what WISH is doing, not only would it drive digital-set sales, but it would help people see what's possible," Arland said.

WISH's multicast experiment will not only offer a demonstration of digital TV's flexibility to viewers in Indy but will also allow

broadcasters to regain some lost ground on cable and satellite operators, which have the capacity to televise multiple NCAA tournament games at once. "If I live in Indianapolis and I am a huge St. John's fan, I can't watch their game unless the Indianapolis station carries it or I have access to DirecTV," noted Jim Marchiony, media coordinator for NCAA men's basketball. Marchiony said he was not aware of the WISH test, but that the NCAA would have no problem with it. "CBS must be excited," he said. "One of the great criticisms of having the NCAA on CBS is that you can't watch more than one game at a time. [The WISH experiment] will take away that criticism."



JOE GIZARDI/REUTERS

DTV set owners may see the Hoosiers on a multicast signal.

Wall Street analysts generally believe that broadcasters cannot generate revenue with

multicasting, which is why CBS and other networks have opted to use their digital spectrum to broadcast in high definition. Why the apparent shift in philosophy? "It's the program element [in this case, NCAA basketball] that is dictating format," said a station exec who requested anonymity.

While the Consumer Electronics Association does not track DTV set sales by markets, sales are expected to be higher in Indianapolis because several manufacturers are based there. Locals are buying. A salesman at a Circuit City outlet in Indy said he sold five sets last week. "People are drawn to them, and they're willing to spend," he said. ■

FCC Turns Off COFDM

But broadcasters, led by Sinclair, try to point out flaws in 8VSB

DIGITAL TELEVISION / By Megan Larson

Late last Friday, the Federal Communications Commission denied Sinclair Broadcast Group's petition to adopt Europe's digital television standard, COFDM, alongside the U.S. standard, 8VSB. The Commission will, however, hold

an open forum during its biennial review of the standard—scheduled to start within 30 days—for comment on 8VSB.

"The NTSC signal is attainable under the 8VSB standard... Concerns raised by the Sinclair petition had done no more than

AT DEADLINE

Web Radio Keeping Listeners Longer

Arbitron's Infostream ratings system found that there were slightly fewer Web radio listeners in November than in October—850,000, down from 900,000. But those listeners spent more time listening—up from 1.3 million gross hours to 1.4 million. The results of Arbitron's second month of streaming Internet ratings did not include a handful of stations that were switching server vendors, including Texasrebelradio.com, the No. 1-rated channel for October. The top 10 stations remained almost identical, with Album Adult Alternative kpig.com (60,700 listeners), Adult Contemporary cd93.com (59,000) and Country khyi.com (58,100) holding down the top three slots.

Exec Moves Afoot at Col TriStar

Columbia TriStar Television is expected to soon announce promotions for two top executives. Current president Barry Thurston is said to be moving up the Sony division's ranks, with Steve Mosko, executive vp of sales, expected to fill Thurston's spot. Executives at Columbia TriStar declined to comment.

Turner's Pat Mitchell Goes Public

Pat Mitchell, longtime Turner Broadcasting staffer and a key member of Ted Turner's inner circle, is leaving the Time Warner unit to become president of the Public Broadcasting Service. Mitchell, who is president of CNN Productions, will succeed Ervin Duggan, who resigned from PBS in September after five years at the helm. During her career at Turner, Mitchell was the lead executive on CNN's massive multipart documentary projects *Cold War* and *Millennium*. She was also slated to become head of a women's cable network for Turner that was abruptly scotched last summer.

Viacom Offers to Sell (or Buy) UPN

Hoping to get its UPN partner Chris-Craft Industries to make a decision on its future ownership of the broadcast TV network, Viacom late last week offered to sell its 50 percent ownership in the network to Chris-Craft for \$5 million or to buy Chris-Craft's half-ownership for the same amount. Chris-Craft has 45 days to make a decision; officials were not commenting on what direction they might take. The hitch: UPN's continuing operating losses—estimated to be more than \$150 million per year—pushes the effective price tag much higher. Viacom is currently waiting

for an FCC ruling on whether it will grant a waiver that will allow its merger with CBS to go through, which would enable Viacom to own both CBS and UPN.

But Will They Allow the Sleeper Hold?

In hyperbole worthy of his World Wrestling Federation Entertainment, Vince McMahon last week said Wall Street can "kiss my ass" as he announced plans to launch an eight-team spring professional football league called XFL next February. McMahon's comment came after Wall Street bid down WWF stock on the news of the new league, on which McMahon said he plans to spend \$100 million to start. He predicted the league will be profitable in three years. TV negotiations are in the works with USA, CBS and Fox.

Network Radio Nears \$1 Billion

Network radio revenue ended 1999 up 18.9 percent, to \$878.4 million, far outpacing the previous year's 11 percent gain, according to just-released figures from Miller, Kaplan, Arase & Co. "It was network radio's best year ever," said David Kantor, president of AMFM Radio Networks. "Unless something dramatic happens, network radio is on track to post its first billion-dollar year" in 2000.

Addenda: Turner Entertainment Ad Sales has created a cross-platform sell for its World Championship Wrestling unit. For the first time, advertisers will be able to buy a package of inventory on-air, online (WCW.com) and in print (*WCW Magazine*)... The NBA and USA Networks last week partnered to deliver e-commerce and other services via USA's Electronic Commerce and Services division and NBA.com and NBA.comTV... **Richard Sheingold** was named executive vp of sales, CBS television stations, replacing Joe Berwanger, who is leaving the company. Sheingold will also remain in his current position as president of spot sales... **A.G. Britton**, publication director of *Code*, the 250,000-circulation black fashion/lifestyle monthly owned by Larry Flynt's LFP, will be leaving this week to join modestyle.com, *Mode* magazine's e-commerce site... **Carlito Rodriguez**, deputy editor of hip-

hop monthly *The Source*, has been named editor in chief, replacing Selwyn Seyfu Hinds, who left last October.

Editor's Note: A photo of *Stuff* writer Matt Coppa in a "Media Elite" item in the Jan. 17 issue should have credited Joseph Rodriguez.

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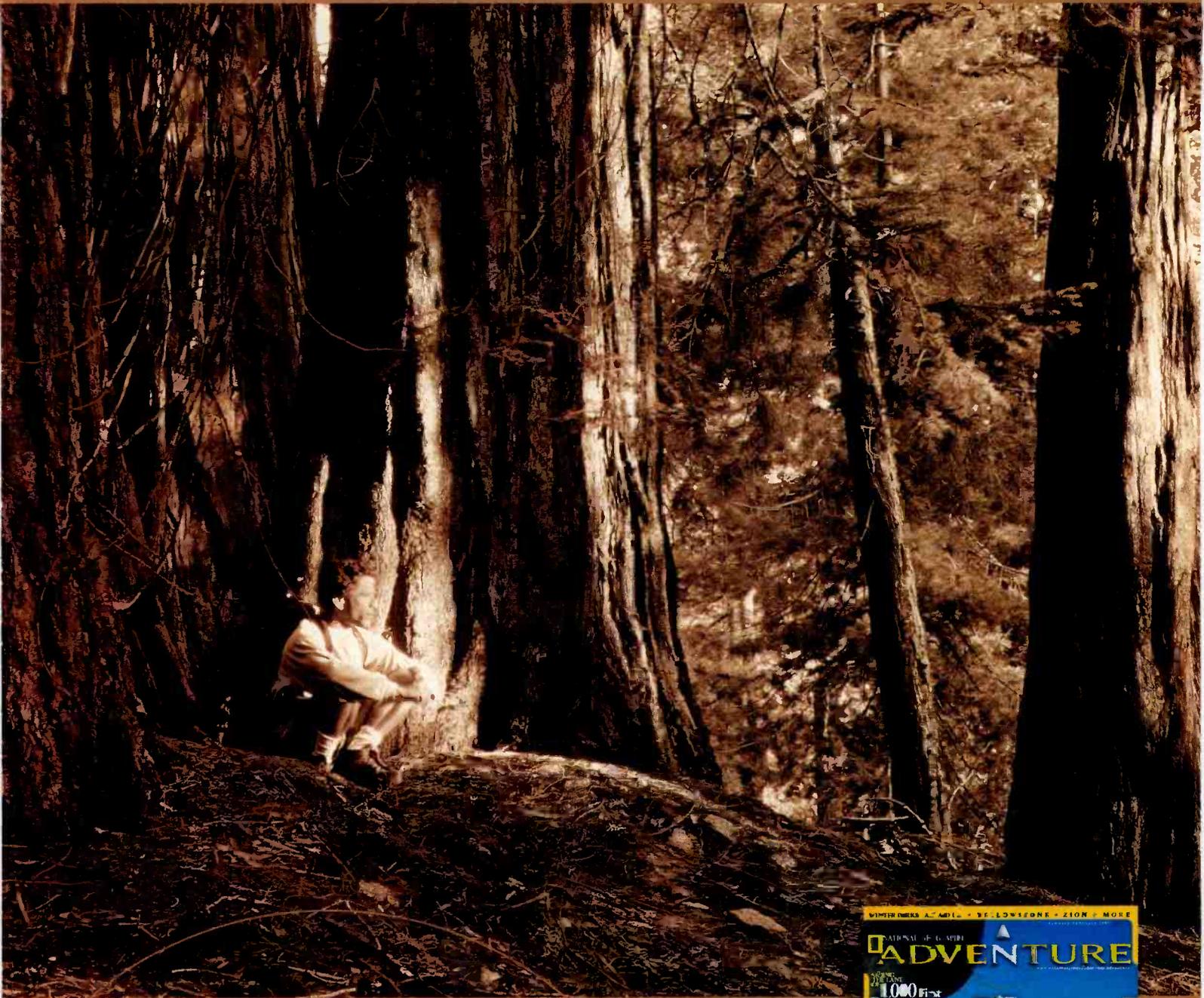
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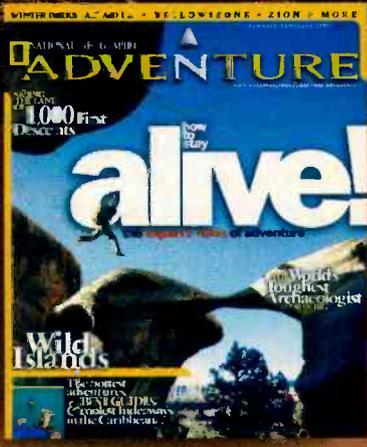
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MEDIA WIRE

porary [approach toward] affluence," Lyon said. While titles such as *The Robb Report*, *Town & Country* and *Departures* all focus on high living, "none of them embrace the contemporary casualness of Silicon Valley or even New York," Lyon contends.

Lyon left Condé Nast's *Wired* in December and formed One Ventures, a media company funded by Silicon Valley venture-capital firm Sierra Ventures. John Couch, former marketing design director for *Wired*, has also joined the startup, in an undetermined capacity. Heading up the magazine's editorial team will be Chee Pearlman, former editor in chief of the award-winning design title *I.D.* —*Lisa Granatstein*

EchoStar Challenges Retail Practices of Rival DirecTV

Alleging that DirecTV and Thomson Consumer Electronics have conspired to keep its satellite system out of retail outlets, EchoStar Communications Corp. last week filed an antitrust suit against both companies.

DirecTV's parent, Hughes Electronics, also owns 5 percent of Thomson Multimedia SA, the parent of Thomson Consumer Electronics, which makes RCA products. EchoStar's suit, filed in federal district court in Denver, claims that its Dish Network satellite system has been unfairly hampered due to the high royalties DirecTV pays to retail outlets that carry its system exclusively. EchoStar said that because of the exclusive agreements, it has not been able to break into several key retail chains as it expands the footprint of its new local-into-local service. EchoStar, which has about 3 million subscribers, is providing local service in 22 markets, while DirecTV, with 8 million customers, beams its local offerings into 21 markets.

"We cannot be silent when companies like DirecTV and RCA decide to keep our product out of stores," EchoStar executive vp Jim DeFranco said in a statement.

DirecTV representative Bob Marsocci said his company is evaluating the suit. "We see the *(continued on page 8B)*

demonstrate a shortcoming of early DTV receiver implementation," read an FCC statement.

Reports from several consortiums last week on the viability of 8VSB suggested that Sinclair's petition would likely be denied. But while many broadcasters said they, too, wanted to move past the 8VSB/COFDM debate, most agreed that the implementation of the current system remains flawed and demanded the FCC adopt a standard for receiver manufacturers to ensure better reception of the digital signal. The FCC made no mention of adopting such a standard in its statement.

The Association for Maximum Service Television (MSTV) recommended that the Sinclair petition be dismissed last Wednesday, but the consortium of broadcasters and technicians also is not content with 8VSB. "Obviously, there are reception problems... Things have to improve," said Victor Trawil, president, MSTV. "We will continue to look at the technology"—COFDM and a more robust version of 8VSB called 2-VSB. "It's the balanced and responsible course."



Smith: leading the charge against 8VSB

Sinclair executives had no comment on the FCC decision, but they were encouraged by the MSTV resolution, since it also points out the inadequacies of 8VSB. Sinclair has been fighting 8VSB for two reasons: It offers poor indoor reception; and it does not let broadcasters

transmit data to mobile receivers.

The Myers Group and Bear Stearns co-sponsored a panel discussion in New York also last Wednesday at which Sinclair president David Smith presented his arguments. Broadcasters in attendance leaned toward 8VSB, but several agreed that the deployment of digital signals to mobile receivers is imperative to the future of their business. "8VSB works in a fixed position," said Paxon Communications CEO Bud Paxon, a Sinclair supporter. "But if you view this world as wireless, for broadcasters to have any part of it...then somebody in the techie world better figure out how to use 8VSB to get the television picture into the home and get another standard so we can [send data] to the wireless handheld unit." ■

CBS Does Diversity Deal

Joins Fox in committing to hire senior-level exec to monitor efforts

NETWORK TV / By Alan James Frutkin

Joining all three of its major competitors, CBS last week became the fourth network to sign an agreement with a coalition of minority organizations to further diversity at the network.

"We at CBS take great pride in the leadership position we have taken on diversity," said Leslie Moonves, president/CEO, CBS Television. "CBS has listened, engaged in productive dialogue and subsequently developed new ways to enhance our record."

Like Fox, which also announced its agreement last Thursday, CBS will appoint a senior-level vp of diversity, whose duties will include overseeing the hiring of minority employees on both sides of the cameras.

"The NAACP has worked extremely hard with our coalition partners over the last several months to create greater opportunities for qualified men and women of color in network television," said Kweisi Mfume, president/CEO of the NAACP. Mfume was

joined at the signing by representatives of the National Latino Media Council, the Asian Pacific American Media Coalition and American Indians in Film and TV.

Other points in the CBS agreement include increasing the number of minority writers, directors and producers on all programming; establishing ties with minority-owned ad agencies; and seeking out minority-owned vendors and service providers. CBS hopes to implement many of these programs by June 30.

With agreements in place at four networks, the coalition headed by the NAACP has for the time being ended calls for a boycott of the networks. However, if the agreements fail to produce results, Mfume noted, future boycotts might be raised.

Mfume said the coalition's attention this spring will turn toward the major film studios, once it has negotiated with the WB, UPN and several cable TV networks. ■

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- 80. Sales Promotion / Support
- 81. Commercial Production
- 98. Other (please specify)

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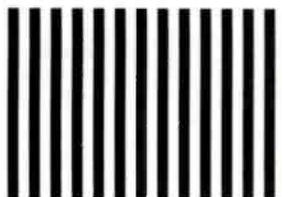
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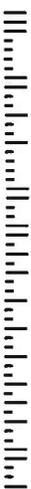
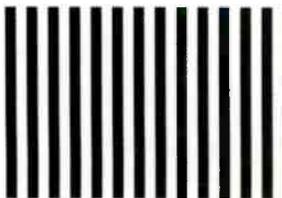
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DAILY NEWS ON THE NET.

lawsuit as an attempt by EchoStar to litigate its way to market share rather than compete in the marketplace," he said. —*Jim Cooper*

Readers Will Get More Tastes of Honey in 2000

A repositioned *Honey*, published by Vanguard Media, will hit newsstands on Feb. 15. Beginning with its March edition, the 200,000-circulation women's lifestyle magazine will broaden its editorial focus beyond its original African American focus.

"Women's worlds are crossing in different ways," said Keith Clinkscales, Vanguard chairman/CEO. "Instead of limiting [our coverage] by race, I wanted to make sure [*Honey*] has an opportunity for all to participate."

Clinkscales last May cashed out of Vibe Ventures, where he was president and CEO, and went on to form Vanguard Media. Last fall, he acquired *Honey* from Harris Publications and the urban music trade magazine *Impact* from the estate of founder Joseph Loris.

Honey will increase its frequency from quarterly to nine times this year and to 10 times in 2001. —*LG*

CBS Hopes Big Brother Will Lure MTV Generation

In what is being billed as a cross between *The Truman Show* and the MTV hit *The Real World*, CBS this summer will premiere the reality series *Big Brother*. The show—an import from Dutch TV and set to air Monday through Friday for 20 weeks—puts 10 strangers together in a house equipped with 24 cameras and 59 microphones that record the group's every move. Unlike *The Real World*, the recording devices are placed even in bathrooms.

There are other differences between *Big Brother* and *The Real World*. The stars will have no contact with the outside world. Each week, viewers will choose one roommate to expel from the house. At the end of the series, viewers will pick a winner from three finalists. The winner will take home a cash prize, which network execs estimated at \$120,000. —*Alan James Frutkin*

Residuals Battle Looms

SAG/AFTRA and ad community at odds on terms for new contract

TELEVISION / By John Consoli

With negotiations for a new contract between SAG/AFTRA and the advertising community on fees paid to actors in TV commercials set to begin on Feb. 14, the parties are still far apart on many issues, including the talent groups' push to reclassify PaxNet from a cable entity to a full-fledged broadcast network.

The unions may seek to use PaxNet's reclassification as a bargaining chip in seeking other extensive changes in the current three-year contract, which expires April 1. Negotiations for the current pact went right down to the wire in 1997; this time around, the new union leadership seems even more emphatic about winning concessions, including PaxNet's status.

The previous SAG/AFTRA leaders, who were voted out last November, agreed to have the nascent PaxNet classified as a cable network. For cable spots, SAG/AFTRA members are paid a flat fee for each com-

mmercial's flight on a network. For broadcast network spots, residuals are paid every time a spot airs—a higher rate.

PaxNet officials have said that requiring advertisers to pay actors for spots on Pax at the same rate as the other major broadcast nets could scare away millions of dollars in advertising and threaten Pax's survival.

In a Jan. 14 letter to SAG/AFTRA members, union president William Daniels said: "Clearly, parts of the current Commercials Contract are broken and need to be fixed. The repair list begins with cable residuals but also includes commercial monitoring and more."

The joint policy committee of the 4As and the ANA will negotiate the new contract for the ad side. John McGuire, SAG/AFTRA associate national director, is chief negotiator for the union. Both sides are bracing for a battle.

Paxson Communications president Jeff Sagansky said he just wants a contract that is "fair to all networks, no matter their size." ■

Radio Interference in D.C.

REGULATION / By Katy Bachman

Opposition in Washington to the FCC's controversial decision on low-power radio mounted last week, with broadcasters and lawmakers sounding off against the Commission's initiative to create a new class of noncommercial FM outlets.

In Congress, the fiery chairman of the House telecommunications subcommittee, Billy Tauzin (R.-La.), set a Feb. 17 hearing on the low-power ruling and related spectrum-management responsibilities of the FCC. "We want to find out why the FCC moved forward on this issue without Congressional consultation," said Ken Johnson, Tauzin's spokesman. "The FCC just doesn't get it. The FCC works for Congress."

FCC Chairman William Kennard is expected to testify at the hearing. Commercial broadcasters also will have the opportunity to expound on the interference they say consumers will hear on the air if low-power radio becomes a reality. "I expect we'll hear quite a bit of noise at this hearing," Johnson quipped.

Tauzin also wants to explore the financial impact of low-power and what effect it might have on National Public Radio. Noncommercial LPFM stations "will serve much the same function as NPR, so why should taxpayers pay for this?" Johnson asked. "Kennard was hoping low-power would be his legacy. In the end, his legacy may be the death of NPR."

An NPR representative said that the organization "is concerned that any new broadcast service not undermine the public's access to existing public radio service."

The National Association of Broadcasters last week retained the Washington firm of Jenner & Block to weigh possible legal action against the FCC. The NAB also is urging broadcasters to contact their congressmen to support Rep. Mike Oxley's (R.-Ohio) Radio Broadcasting Preservation Act, which has attracted more than 65 cosponsors since the FCC's LRFM decision on Jan. 20. A companion bill from Sen. Judd Gregg (R.-N.H.) is in the works. ■

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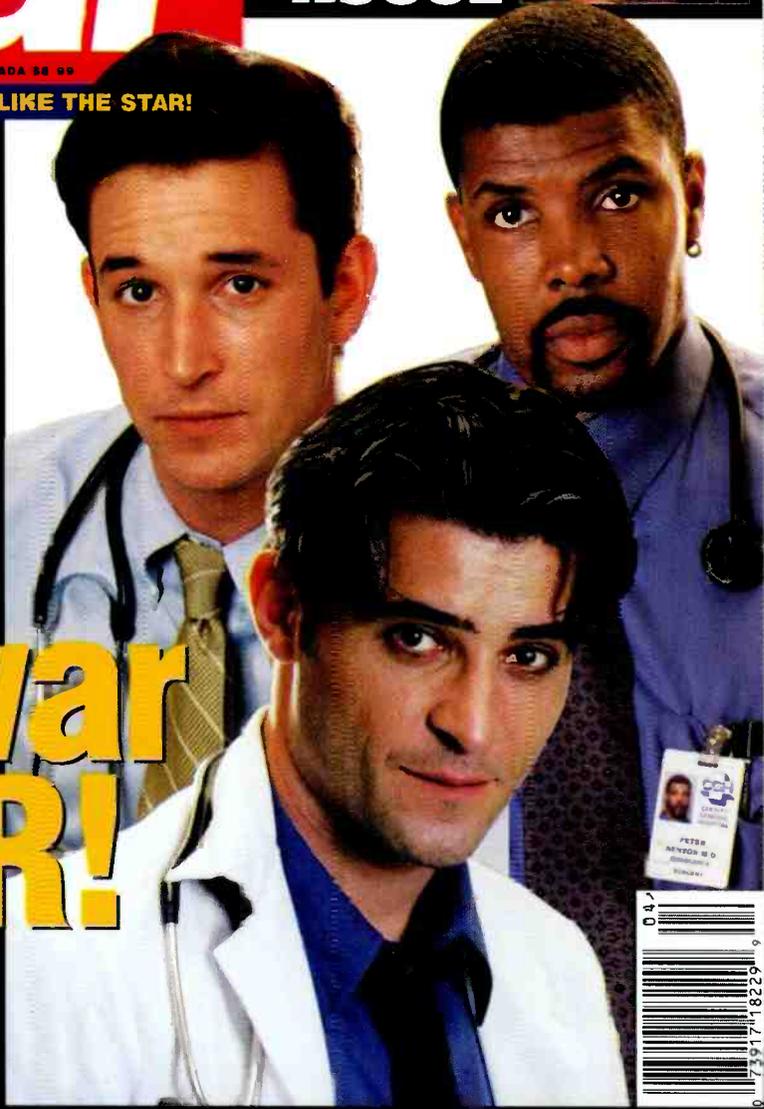


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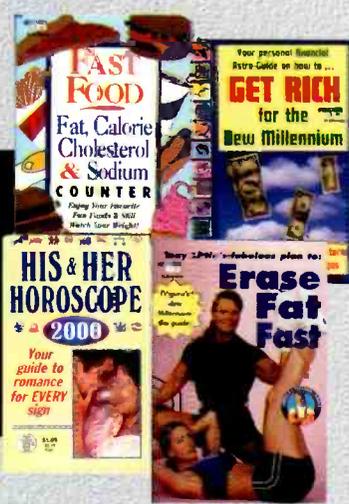
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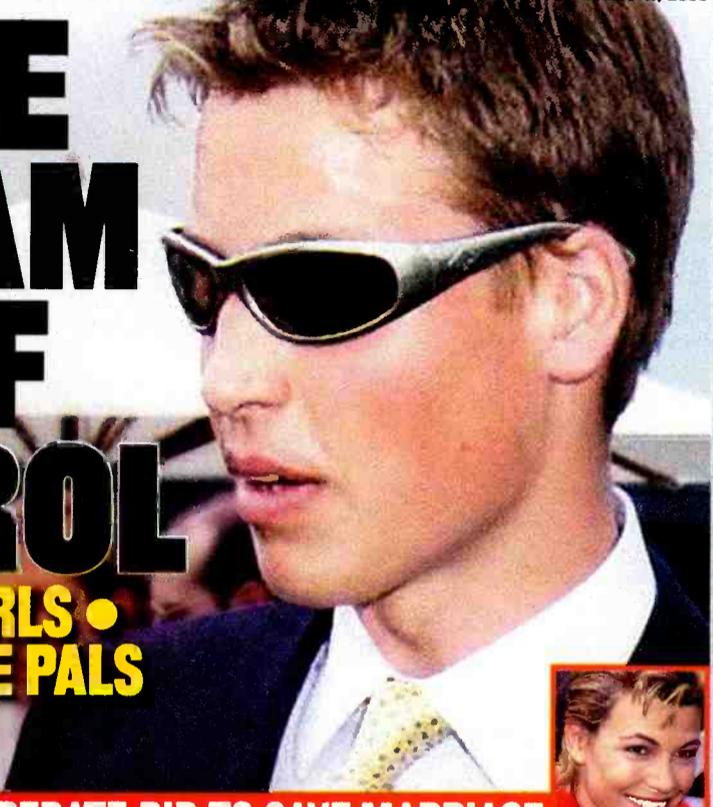
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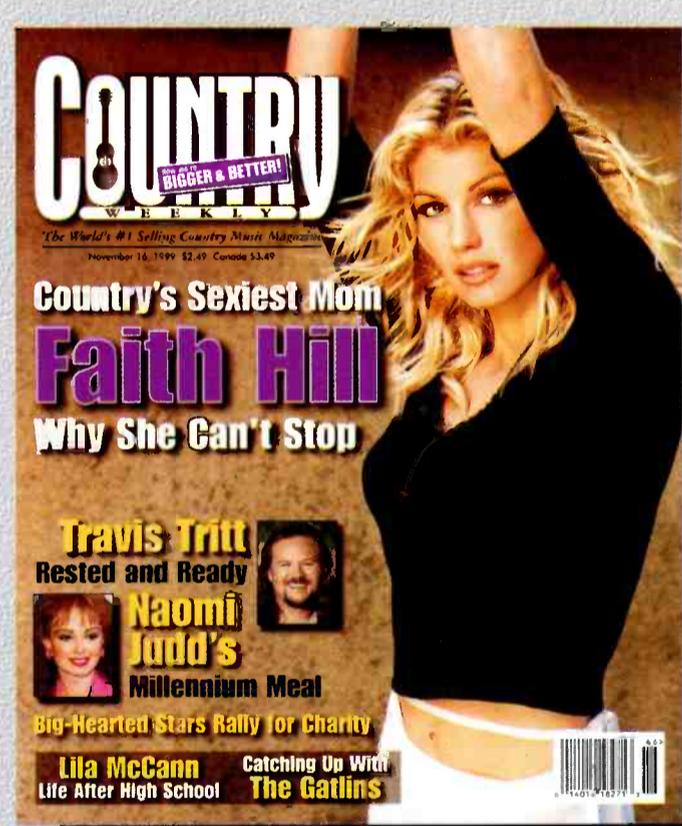
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The Real Election Race

CNN, NBC Cable and Fox News using more tools to cover campaigns

CABLE TV / By Jim Cooper

Awalkaway victory by Sen. John McCain (R.-Ariz.) and a close race between Gore and Bradley during last week's presidential primary in New Hampshire—the first covered by multiple 24-hour news networks and the Internet—yielded rating spikes for both CNN and Fox News Channel. Though MSNBC ranked third in the ratings, NBC Cable's coverage was split between MSNBC and CNBC, which together drew a sizable audience.

"We decided looking into Iowa and New Hampshire that we really wanted to dominate coverage, and that was the right move because it's a race now," said Sid Bedingfield, executive vp, CNN US.

CNN's primary coverage from 7 to 11 p.m. on Feb. 1 drew the largest audience, with an average household rating of a 1.2 (941,000 homes), followed by Fox News Channel, which hit a 0.8 (372,000 homes) household number.

"For a network that has only been around for three years and a few months, this was an encouraging outing, to put it mildly," said Brit Hume, senior correspondent and managing editor, Fox News Channel, who said the network's strength in political coverage helped keep viewers throughout the evening.

MSNBC's average rating for the four-hour period was a 0.4 (220,000 homes), and CNBC posted a 0.4 rating (298,000 homes). MSNBC was quick to point out its large delivery of adults 25-54 (132,000). FNC and CNN delivered an average 99,000 and 412,000 adults 25-54, respectively.

Beyond the ratings, the Iowa Caucus and last week's New Hampshire primary highlighted the growing influence of the Internet as a useful tool in covering politics and news in general. For example, MSNBC's Internet traffic on primary day last week climbed to 2.2 million users—its fourth best day ever—up from 1.7 million

on an average weekday in January.

CNN.com's page views for primary day climbed to 13 million, a 47 percent increase over the 8.5 million average page views in January. Foxnews.com, which posted an average of 3 million pages views in January, pulled 4.2 million pages views on Feb. 1.

"You can truly say that there has never been an election covered like this one," said

Steve Capus, executive producer of MSNBC's *The News With Brian Williams* and lead producer for MSNBC's election coverage. MSNBC has led the way in covering across multiple platforms.

All three news channels had serious Web plays tied to their coverage. Viewers eager for deeper information about candidates, issues and platforms were directed

to CNN.com, MSNBC.com and Foxnews.com. All three sites are using chat, streaming video and live audio for online debates, speeches, hand-pumping and baby-kissing to lure audiences. Users can also download reams of text and transcripts.

"The biggest change over the four years has been the expansion of the Internet in politics on many different levels," said Wolf Blitzer, lead anchor for CNN's *The World Today* and former White House correspondent. "In 1996 we primarily reported for television—CNN, Headline News and our affiliates. Now that we've included CNN.com and allpolitics.com, it means I'm doing things like chats with our audience."

Viewer interest in the presidential race seems to be growing as the candidates do battle leading up to the March primaries in New York and California. But will all the news media, old and new, overburden viewers with coverage of the elections? "You have to remember the gradual withdrawal from the field of the broadcast networks," said Fox's Hume. "This has emerged as an all-news competition. That's where people are going for political coverage." ■



CNN's Blitzer not only reports but chats online.

CABLE TV

Disney veteran Charlie Nooney last week jumped from his post as executive vp of sales and marketing for Disney/ABC Cable networks to join San Francisco-based Pics Retail Networks. Nooney, who had been with Disney/ABC Cable for 15 years, was a driving force behind shifting the commercial-free Disney Channel from a premium to a basic service. He was also instrumental in recent efforts to distribute ABC Cable's SoapNet. In the interim, his job will be handled by Disney/ABC Cable execs David Daniels, vp, eastern division, and Ben Pyne, vp of national accounts.

Discovery Communications, in its boldest venture into new media to date, last week created an Internet division with a \$500 million investment over three years that will include its Discovery, TLC, Animal Planet and Travel Channel cable networks. Discovery founder, chairman and CEO John Hendricks will head discovery.com, which may involve a significant e-commerce component tied into its networks, retail stores and other investments, including Petstore.com. It's possible the company will make an initial public offering of the unit.

Comedy Central last week promoted Debbie Liebling to senior vp of original programming and development from her previous post as the network's head of development. Liebling did not get the exec vp/programming spot vacated by Eileen



CC's Liebling Katz, who abruptly exited the network last

November after the general manager position was given to former BBC executive Bill Hilary.

Starz Encore Media Group and Sony Pictures Entertainment last week signed a \$1.7 billion deal for the rights to the studio's theatrical releases after Sony chose not to renew its first-window pact with HBO. Effective January 2005, Starz Encore gets exclusive pay-TV rights to about 200 films released by Sony. S-E also gets video-on-demand and Internet rights for the product. —Jim Cooper

Beaming Up the Dollars

XM Satellite and Sirius sign up charter advertisers and reps

RADIO / By Katy Bachman

The nascent satellite radio industry passed a small but important milestone last week as its two principal players announced charter advertising deals. XM Satellite Radio said that nearly a dozen advertisers and agencies, including Turner Broadcasting, Discovery Networks, Ogilvy & Mather, Zenith Media, Grey Advertising, Starcom Worldwide and J. Walter Thompson, have signed up, giving the radio broadcaster about \$2 million in ad revenue. XM also landed a deal with Premiere Radio Networks to represent its national sales and commissioned Statistical Research Inc. to provide audience research.

Meanwhile, Sirius Satellite Radio is also gearing up its ad sales effort, repped by MediaAmerica. Ogilvy and Zenith, along with The Richards Group, has placed money with Sirius. Its business model calls for less dependence on advertising—10 to 20 percent of its revenue—compared to XM's 50 percent. Sticking to a policy of commercial-free music, Sirius offers ad time only on its non-music channels.

Jumping on board a year before launch with six-figure deals, those that signed on couldn't resist comparing satellite radio to the early days of cable. "This is to radio what cable became for TV. Obviously, audiences will be fragmented, but satellite radio is the future. We'd be crazy not to support it," said Reyn Leutz, senior partner and associate director of national broadcast, Ogilvy & Mather, who signed with both services.

Like cable, satellite radio is emerging as an alternative to traditional radio programming many believe has stagnated since consolidation swept the industry. "All the radio stations sound alike on the AM and FM band. The satellite radio model affords creativity and chances to experiment, which traditional radio isn't doing," said Natalie Swed Stone, senior vp, manager of network radio, The Media Edge.

"This is the next generation of radio," said Joe Dorton, vp, ad sales, for XM. "We're providing something for everyone, with a lot of niche opportunities. In the end, it will be driven by compelling programming."

Much new programming, such as a channel devoted to NASCAR on XM, is too narrow in focus for traditional broadcasters but just right for certain advertisers. "We'll provide more entitlement sponsorship opportunities than traditional network radio.

An advertiser can sponsor an entire channel or network," said Kraig Kitchin, president/COO, Premiere Radio Networks.

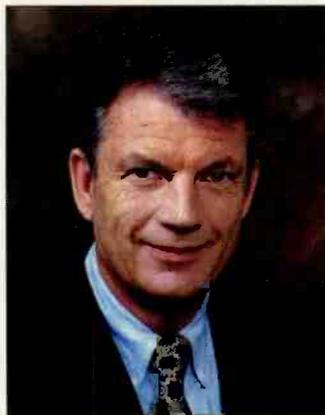
AT&T, for example, liked the idea of sponsoring one of XM's college-oriented music channels. "XM's whole reason for being is to serve markets that are underserved by traditional radio, such as the college market," said Swed Stone.

Starcom Worldwide's client, Allstate insurance, will sponsor XM's Weather Channel reports on as many as 10 channels.

Compared to traditional national radio buys, satellite radio offers less inventory—only six minutes per hour. "There's less clutter, and that's appealing," said Matthew Feinberg, vp/manager, radio national broadcast, Zenith Media.

"Agencies get seamless coverage and no clearance problems," noted Dorton. "The commercial will air on the channel at the same time, and agencies don't have to worry about affidavits from hundreds of affiliates. Spots clear upfront."

The dollars advertisers have committed now are small, and insiders say the non-binding agreements have easy 30-day out clauses. But in the future, satellite radio could begin to eat into funds earmarked for network and national radio. "In the beginning, it won't take money away," said Ira Berger, director of national broadcasting, The Richards Group. "But a couple of years down the road, it has the potential to be really big."



Next-generation man: XM's Dorton

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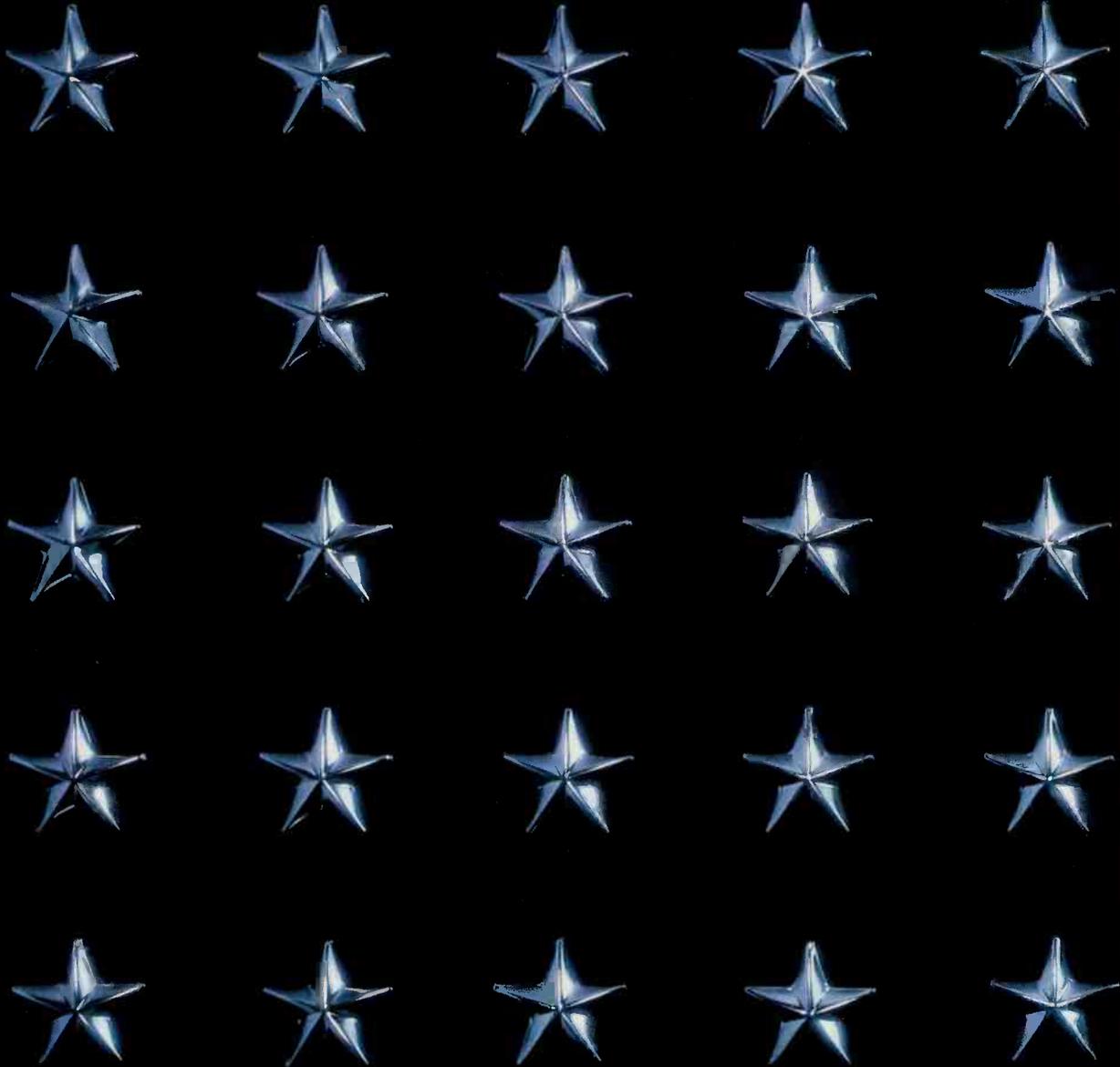
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NEW ORLEANS TV STATIONS

WVUE Makes Tough Choices in Big Easy



In a year and a half, Emmis Communications has streamlined New Orleans' struggling Fox affiliate WVUE-TV into a cost-efficient operation that has seen improved ratings. Emmis executives give much of the credit for the turnaround to general manager Madelyn Bonnot. Since Bonnot took over as WVUE gm and vp/operation for Emmis in September 1998, she tackled the tough job of scaling back the salaries of many of the news personnel, letting go several staffers in the process. The most recent casualty is sports director Jim Gallagher, who had been with the station for 15 years. Gallagher was unavailable for comment, but local press reports said the split was amicable.

"The station is on fire, and it's all because of her," said Greg Nathanson, president of the Emmis TV group, who considers Bonnot to be his right-hand woman. "She had a very difficult job [handling the layoffs, but] she has the unique ability to get people to work together and has more energy than 50 of me put together."

Bonnot chose not to comment directly about the layoffs, except to say that "economic reasons" were behind them. However, according to Holly Edgerton, exec vp for local buying agency Media Direct, previous owner SF Communications contracted high salaries for the news teams, which Emmis likely could not afford. Lead anchor John Snell "was locked into a five-year deal that made him the best-paid newscaster in the market," Edgerton said.

Prior to Bonnot's arrival, separate news teams anchored each newscast, but she trimmed away the excess and now Snell and his co-anchor Nancy Parker work all four

programs. "We're getting our money's worth," joked Nathanson.

With Gallagher's departure, the sports team has been reduced to two people. Joe Trahan was promoted to sports director last week. "If they're saving money, it's a good thing in the long run," said Derrell Stewart, media supervisor for Peter A. Mayer Advertising. "I don't think WVUE will ever be No. 1, but they're positioning themselves for it."



Thanks to shows like *Divorce Court*, WVUE's ratings are up.

Ratings are up in several dayparts. The Fox affiliate scheduled a block of court shows—*Judge Judy*, *Judge Mathis*, *People's Court* and *Divorce Court*—which lifted daytime household ratings an average of 90 percent last November over November

'98. The station's 5 p.m. newscast has grown from a fourth-place 4.7 rating/9 share in November '98 to a second-place 6.8/12 last November, according to Nielsen Media Research data, trailing only perennial ratings champ WWL-TV, a CBS affiliate, which scored a 17/31. WVUE's 6 p.m. newscast also grew, from 5/8 to 6.1/10. The late newscasts at 9 p.m. and 10 p.m., however, have remained flat. "They're not there yet, but they will be," said Stewart.

In 1998, Emmis bought WVUE from Barry Diller's SF Communications, inheriting an outlet in the midst of an affiliation switch. WVUE was a longtime ABC affiliate when it shifted to Fox in 1997. Employees simply were having trouble adjusting to the Fox way.

The station's staff "believed they could not [succeed] if they weren't ABC but affiliated with the 'bad-boy network.' They developed an attitude against it," explained Bonnot. "We are now embracing the Fox brand more than ever before—and we've

got a mad-dog attitude toward winning."

There could be a downside to that Fox brand in New Orleans. Stewart noted that some local advertisers, which have a surprisingly conservative streak in them, have been timid about buying time on Fox's youth-oriented and sometimes edgier programming. In 1998, WVUE accrued \$17 million in ad revenue, according to BIA Research. —Megan Larson

SEATTLE NEWSPAPERS

P-I Shakes Up Its Top Editor Ranks



As Seattle's newspaper scene threatens to become more competitive, one of the city's dailies has made a major shift at the top. Hearst Newspapers' morning *Seattle Post-Intelligencer* named longtime Times Mirror exec Roger Oglesby as its publisher and editor. He succeeds J.D. Alexander, who has been with the paper since 1986 and now will become an assistant to Hearst Newspapers president George B. Irish and serve on the *P-I*'s editorial board.

Irish said Oglesby, whose hiring reportedly came as a surprise to *P-I* staffers, brings "impressive depth in both the business and editorial aspects of journalism."

Oglesby's No. 2 on the news side will be Ken Bunting, who was promoted to executive editor from managing editor, a post he has held since 1993. Bunting, who is African American, becomes one of the few minorities with control of day-to-day newsroom operations at a major U.S. daily. Oglesby and Bunting once worked together at E.W. Scripps' *Corpus Christi (Texas) Caller-Times*.

Oglesby takes over March 6, the same day the city's other daily, the privately owned *Seattle Times*, switches from an afternoon to morning publishing schedule. The move means the two papers—which share business functions under a joint operating agreement but maintain separate newsrooms—will for the first time go head-to-head for the same reader base. The *P-I*, with a circulation of 191,000, and the 220,000-circ *Times* both have steadily lost weekday and weekend readers lately. The papers publish a joint

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Oglesby is no stranger to newspaper rivalries. For the last two years, he served as president of the Orange County edition of Times Mirror's *Los Angeles Times*, which is locked in a fierce turf war with Freedom Newspapers' *Orange County Register*.

Saying he could count "in hours" the amount of time he'd spent in Seattle, Oglesby said that while his knowledge of the market was limited, he looked forward to heading into another combative news market. "I think competition is a good thing for newspaper readers," he said.

Succeeding Oglesby in Orange County is Steven U. Lee, president of the *Times*' Inland Valley/San Gabriel Valley operation since its creation two years ago. —*Tony Case*

MINNEAPOLIS RADIO

Urban FM on Its Way



Blue Chip Broadcasting, the second-largest African American-owned radio group, with 16 stations in the Midwest, has agreed to purchase KARP-FM for \$20 million from Roosevelt Broadcasting.

When the deal closes later this year, KARP (which will also get new call letters), will be Minneapolis' first Urban FM radio station targeting the 4.2 percent of the market that is African American. KARP does not currently garner enough of an audience to make the Arbitron book. Part of the key to the station's future ratings success will be Blue Chip's pending upgrade of the station's signal from 29,500 watts to 100,000 watts, which will enable the station to reach farther into the Minneapolis market from the west. —*Katy Bachman*

INDIANAPOLIS NEWSPAPERS

Star Sees Edit Shift



More changes are afoot at *The Indianapolis Star*. The Central Newspapers-owned daily said vp news/executive editor Tim Franklin will take over as editor following the midyear retirement of longtime editor John H. "Jerry" Lyst. Last November, the *Star* lured Franklin, an Indiana native and former *Star* staffer, back home after he worked 17 years at Tribune Co.'s *Chicago Tribune*, most recently as assistant managing editor/business. As editor of the *Star*, he will oversee newsroom operations as

well as the editorial/opinion pages.

The *Star* became the market's only daily last October when Central closed the 130-year-old evening *Indianapolis News*, which had seen its sales plummet. The *Star*, which is investing in a \$70 million printing plant, hopes to double its color capacity. —*TC*

NEW YORK CITY TV STATIONS

WNYW Martin-ized



Carol Martin is returning to the New York broadcast news scene after nearly seven years away. Last week, Martin joined Fox O&O WNYW-TV as co-anchor of the station's midday news with Mario Bosquez. In addition, Martin will contribute reports to the station's 10 p.m. newscast.

From 1975-94, Martin was an anchor of the noon and 5 p.m. newscasts at CBS flagship WCBS-TV in New York. Most

recently, she hosted Hearst-Argyle's *Save Our Streets in America* and *The Reading Club* on PBS. —*ML*

PENNSYLVANIA RADIO

Dame Returns Home



The \$85 million Albert Dame pocketed when he sold his 21 stations to Clear Channel in 1998 is fast becoming the down payment on his new radio group. Last week, Dame Broadcasting purchased six stations from Marathon Media for \$7.5 million, giving the Harrisburg, Pa.-based company a total of nine stations in Pennsylvania.

The stations, four in State College, Pa., and two in Johnstown, are markets well known to Dame from his earlier ownership days. In the early 1970s, Dame sold WRSC-AM and Album Rock WQWK-FM in State College. Now he's buying

NEW YORK NEWSPAPERS

Times Takes Over Bus Terminal

The New York Times is attempting to attract New Jersey readers and the area's growing Hispanic audience this month using two unique promotions.

Commuters passing through Manhattan's Port Authority Terminal may think they have stumbled into one giant advertisement for the *Times*—and they have. With its longtime agency, Bozell New York, the paper came up with the idea to display about 200 colorful oversized banners, dioramas and floor displays in the busy bus station, replicating front pages of sections from the paper. The *Times* is just the second advertiser to take advantage of the Port Authority's so-called "station domination" program, which lets a single advertiser blanket the building. The first was Pontiac.

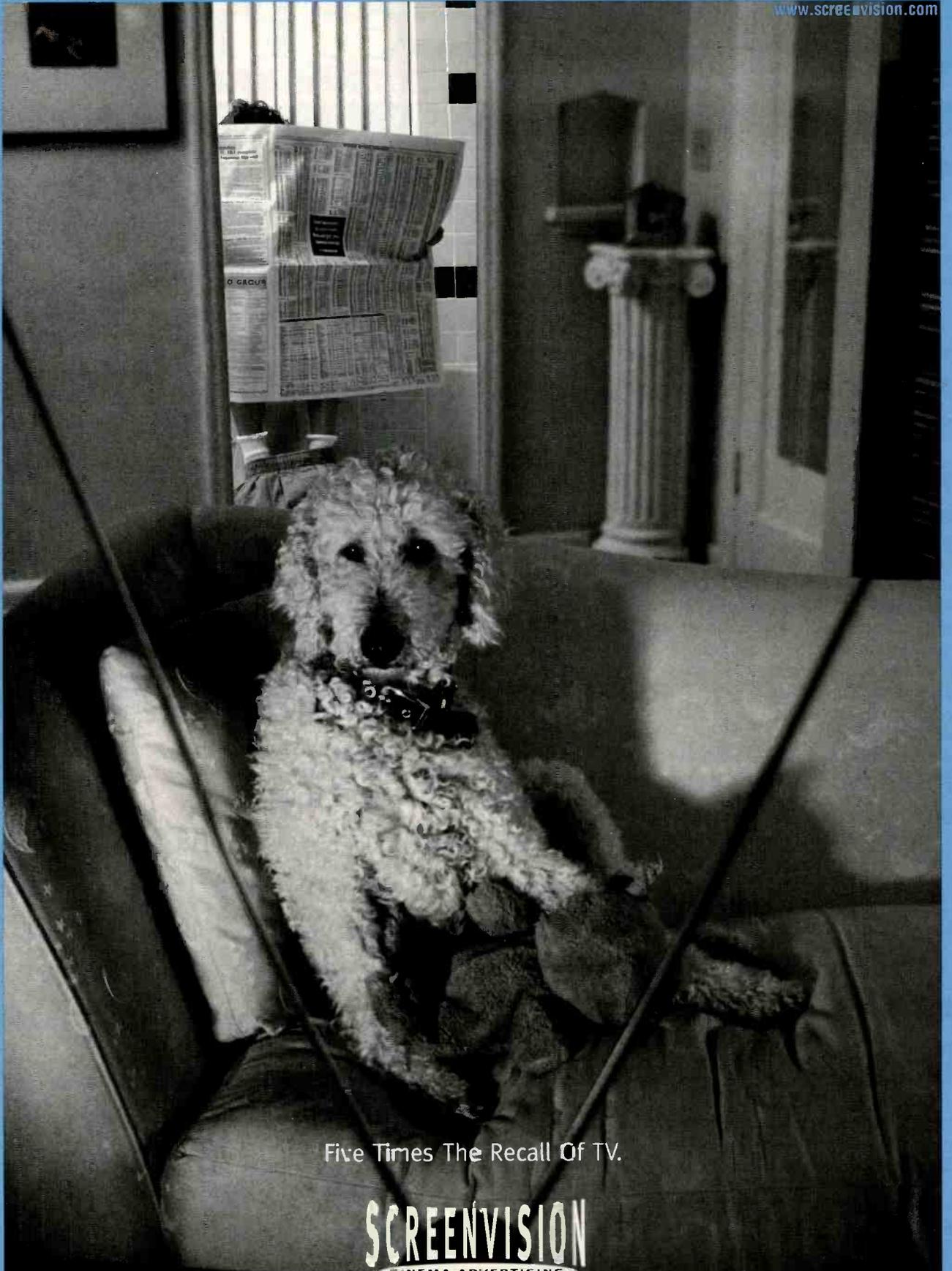
The commuter campaign, which runs through this month, highlights such sections as "Arts & Leisure," "Science Times" and the Sunday *New York Times Magazine*. Each piece of advertising—created large enough for passers-by to actually read the newspaper copy—sports the *Times* tagline "Expect the World" and a toll-free number for ordering subscriptions. The paper is also distributing complimentary copies of selected sections.

"We have this wonderful product that speaks for itself in many ways, and this is a terrific showcase for the writing and graphics and photographs in the paper," said Alyse Myers, *Times* vp/marketing services. "The focus is on the product." Bozell creative director Richard Hsu said he envisioned the Port Authority display as "a walk through *The New York Times*." Myers said the *Times* plans to roll out similar campaigns in major markets this year.

Also last week, the *Times* launched a two-month joint promotion with *El Diario/La Prensa* at 500 newsstands in New Jersey, Brooklyn and Queens. Readers can buy the *Times* and *El Diario* for the package price of 90 cents Monday through Friday. The *Times* normally sells for 75 cents, *El Diario* 50 cents. The *Times* has forged promotional partnerships before with *El Diario* and other locally distributed ethnic papers, including the *Irish Echo* and the Italian daily *Corriere della Sera*. —*TC*



The *Times*' "station domination"



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Market Profile

BY EILEEN DAVIS HUDSON

them, plus WBLF-AM, which simulcasts News/Talk with WRSC-AM, and Oldies WNCL-FM. In Johnstown, Pa., where Dame owned stations as part of the group he sold to Clear Channel, he is adding Contemporary Hit Radio WGLU-FM and Album Rock WQKK-FM.

"I'm a Pennsylvania guy," said president/CEO Dame, who is looking for more stations "close to home" in small to medium-size markets. But he doesn't rule out other states. At press time, Dame was about to board his private plane to look at some stations in the Washington, D.C., area. —KB

CHICAGO TV STATIONS

Marin Gets Backup

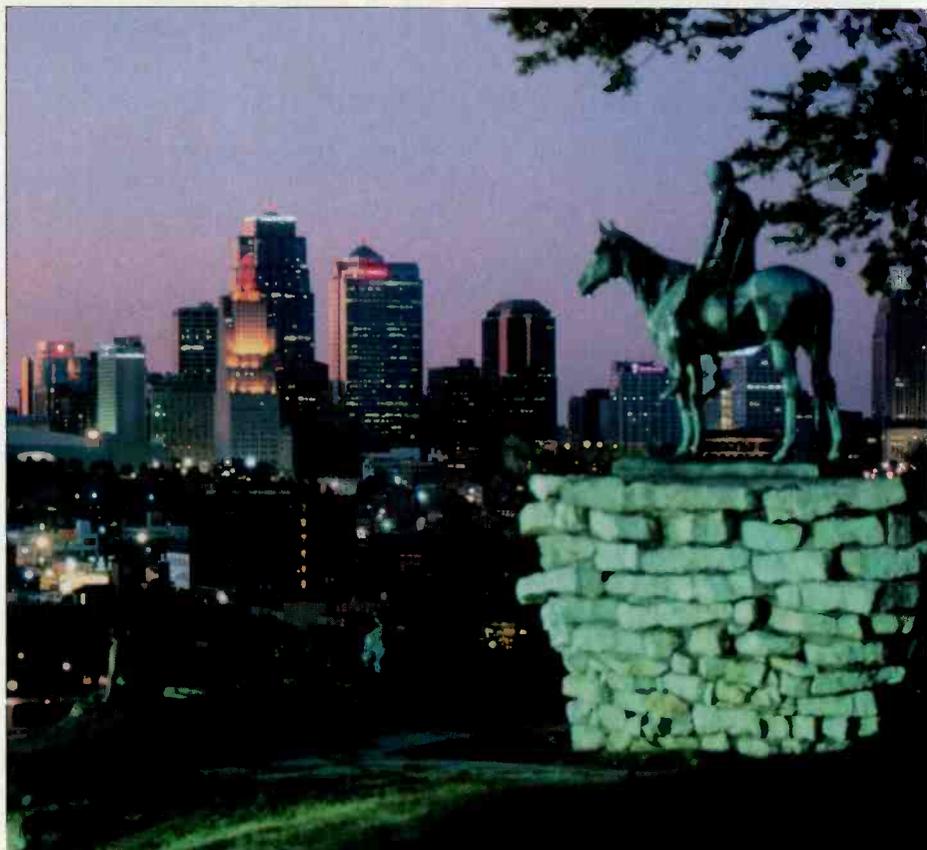
 Local news heavies have been called in to buttress new anchor Carol Marin, who starts today on CBS O&O WBBM-TV's new 10 p.m. newscast. John Callaway, a 43-year broadcast vet who most recently hosted *Chicago Tonight* on PBS outlet WTTW-TV until his retirement last June, will serve as a regular contributor, appearing at least once a week. Laura Washington, previously the editor and publisher of weekly newspaper *Chicago Reporter*, will also act as a regular contributor.

Marin is the sole anchor of the new newscast. Prior to WBBM, she anchored the 10 p.m. newscast for NBC O&O WMAQ-TV, from which she resigned in 1997, when the station wanted to bring in controversial TV talk-show host Jerry Springer to do editorials. In November, WBBM's 10 p.m. was ranked fifth in the market. —ML

LOS ANGELES RADIO

'Seoul' Goes Spanish

 With Hispanic radio booming in Los Angeles, more of the market's radio stations are aiming to lure the 40 percent Hispanic population. Rodriguez Communications said Jan. 27 it will flip the Korean simulcast "FM Seoul" KFOX-FM and KREA-FM to Spanish, when it closes on its deal to purchase the two stations for \$75 million from Chagal Communications. Julio and Elias Liberman, former owners of Hispanic Broadcasting-owned KTNQ-AM and KLVE-FM, will run the stations. —KB



JOHN FLEK III

Kansas City

The bi-state market of Kansas City, the most centrally located metropolitan area in the U.S., spans 4,777 square miles across seven counties in Missouri and four in Kansas and includes a Kansas City in each state. The region, with a population of 1.6 million, blends big-city life with many small-town touches.

Kansas City's pioneer traditions as a cattle town still live on with the annual American Royal Livestock, Horse Show and Rodeo, which will celebrate its centennial this year, and in the 18th and Vine Historical District downtown. The city also has deep roots as a sports town, having served as home to the Kansas City Monarchs, the longest-running franchise in baseball's old Negro Leagues (the Negro Leagues Baseball Museum is a highlight of the historic district). Today, the Royals of Major League Baseball and the Chiefs of the NFL both

enjoy rabid local followings.

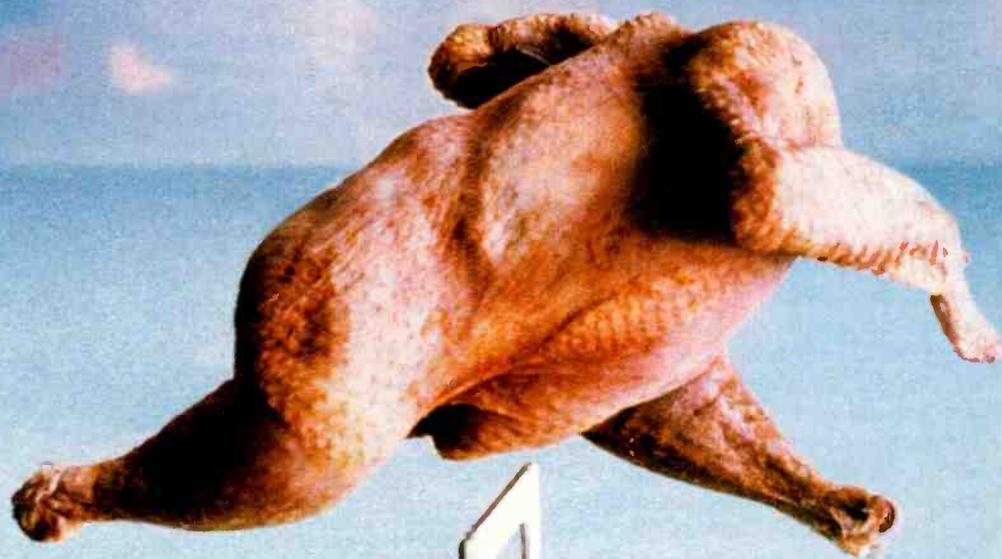
"People are quite surprised when they come here, because we do have a real cross-section of America," says Toby Boschert, an account supervisor with Saatchi & Saatchi in Kansas City.

"It's an incredibly competitive market in TV and radio," says Linda Leone, a media buyer with TN Media. "Buyers often really want this market to buy in."

The Kansas City radio market, the country's 30th largest, is largely controlled by two powerhouses. Entercom Communications and CBS Corp.'s Infinity

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- C. Talk Radio
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Scarborough Profile

Comparison of Kansas City To the Top 50 Market Average

	Top 50 Market Average %	Kansas City Composition %	Kansas City Composition Index
DEMOGRAPHICS			
Age 18-34	32.3	31.8	98
Age 35-54	40.0	40.3	101
Age 55+	27.7	28.0	101
HHI \$75,000+	22.2	15.7	71
College Graduate	12.3	13.9	113
Any Postgraduate Work	10.5	11.5	109
Professional/Managerial	21.9	22.4	102
African American	12.4	10.5	85
Hispanic	11.9	#	#
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	56.9	49.3	87
Read Any Sunday Newspaper	66.9	59.9	89
Total Radio Morning Drive M-F	24.5	24.0	98
Total Radio Evening Drive M-F	18.6	17.7	95
Total TV Early Evening M-F	29.3	29.5	101
Total TV Prime Time M-Sun	37.2	38.9	104
Total Cable Prime Time M-Sun	10.5	11.5	110
MEDIA USAGE-CUME AUDIENCES**			
Read Any Daily Newspaper (5-Issue Cume Reach)	75.4	68.0	90
Read Any Sunday Newspaper (4-Issue Cume Reach)	80.3	74.4	93
Total Radio Morning Drive M-F	79.7	80.1	100
Total Radio Evening Drive M-F	73.9	74.0	100
Total TV Early Evening M-F	67.6	68.9	102
Total TV Prime Time M-Sun	91.7	92.7	101
Total Cable Prime Time M-Sun	52.8	53.5	101
MEDIA USAGE-OTHER			
Accesses Internet/WWW	44.2	46.1	104
HOME TECHNOLOGY			
Owens a Personal Computer	56.8	58.2	102
Shops Using Online Services/Internet	10.5	9.8	94
Connected to Cable	69.3	68.4	99
Connected to Satellite/Microwave Dish	11.3	13.4	119

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

Broadcasting command a combined 83.6 percent of the market's radio advertising revenue. Entercom is the overwhelming leader, with an estimated \$47 million in 1998 revenue, or 57.3 percent in market share, from 10 stations (see chart on page 22). Entercom's K.C. radio holdings also include a small station whose ratings do not have significant registration in Arbitron diary returns.

Entercom's acquisition last summer of all four of Sinclair Broadcasting's radio properties in Kansas City brought its station roster up to 11 outlets. "We are going to have to sell or trade between three and four stations" to satisfy federal regulations on concentration of ownership, says Bob Zuroweste, Entercom vp and market manager. The company has identified KCMO-AM, KCMO-FM and KCFX-FM as outlets to be sold or traded.

Because of the planned sale, Entercom recently announced it will switch its broadcasts of Chiefs games next season from Classic Rock station KCFX-FM to KYYS-FM, an Album-Oriented Rock stick. KYYS ranked fifth in the market in morning drive with a 6 share in Arbitron's summer 1999 Radio Market Report.

KYYS has followed an interesting path of late. About a year and a half ago, then-owner Infinity changed the station's format from AOR to Alternative and brought in new talent. When Entercom acquired the station last year, the company changed the outlet's frequency position, rehired all the former staff, restored the AOR format and "relaunched KYYS as virtually the same station it used to be, except now it's at a different frequency and has a new owner," notes Gary White, president of API Advertising in Kansas City. "It's been pretty amazing."

In television, Kansas City is the country's No. 31 market, with an estimated 820,580 TV households. The biggest news in the market so far this year has been the departure of Harris Faulkner, popular co-anchor of the 6 and 10 p.m. newscasts on WDAF-TV, the Fox Broadcasting O&O. Faulkner, who had been with the station for seven years, left last month to join Hubbard Broadcasting's KSTP-TV in Minneapolis. In Minneapolis, Faulkner is rejoining her former boss at WDAF, Edward Piette, now general manager at KSTP.

WDAF plans to replace Faulkner "sooner than later" and is conducting a search, says Stan Knott, the station's vp and gm. Meanwhile, anchor Paul Witt,

who has been with the station for more than two decades, will go it alone on the evening and late newscasts. Both WDAF news programs ranked third in the four-way local news race in last November's sweeps (see chart on page 22).

In other news at WDAF, the station last fall shifted the syndicated *Judge Judy* strip from mornings to 4 p.m., where the court show has flourished. "It's consistently either No. 1 or No. 2, beating *Oprah*" on KMBC, Knott notes. Also last fall, WDAF moved one of its two daily airings of *Friends* from 11 to 6:30 p.m. The second airing of *Friends* remains at 10:30 p.m., followed by *3rd Rock From the Sun* at 11.

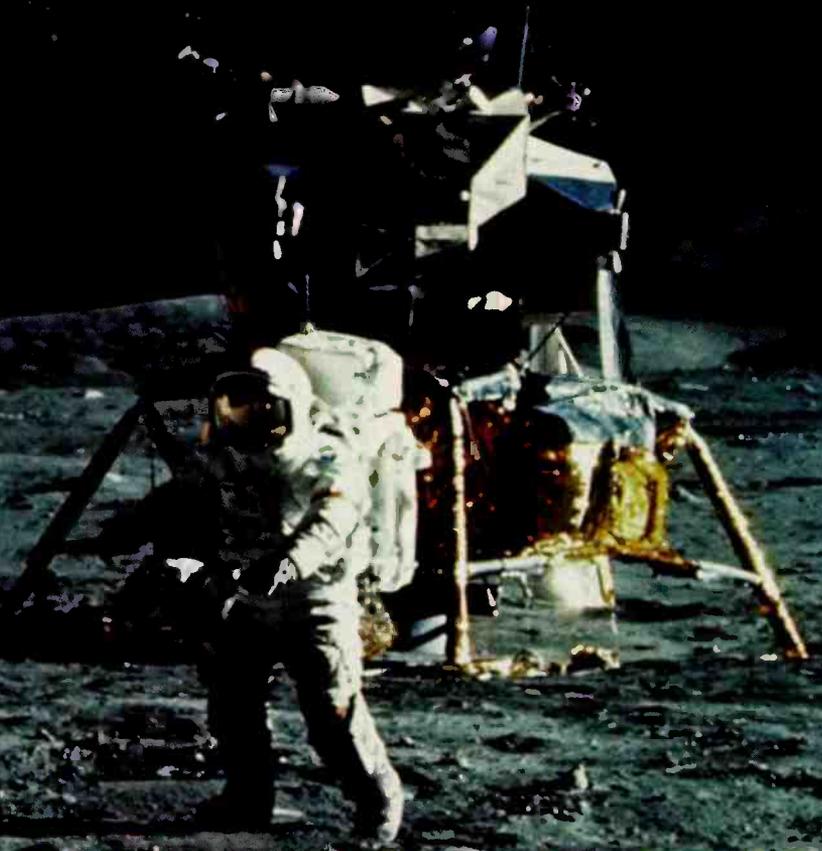
WDAF, which in 1994 switched its affiliation from NBC to Fox, produces 49 hours of local news per week, the most in the market. Last fall, the station added a half hour of news at 5 a.m. Knott says he is pleased with WDAF's syndicated lineup and wants to give that slate time to mature while he concentrates on building the station's news ratings. "Programming is critical, but you build your image based on your news," the gm contends.

Facing an even bigger challenge in local news is Scripps Howard Broadcasting NBC affiliate KSHB-TV, whose 10 p.m. news finished in fourth place with a 5.7 rating and 10 share last November. The station's 6 p.m. newscast also ranked

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a distant fourth, with a 2.6/5.

KSHB earned some industrywide attention last summer with Wendy the Weatherdog. Last July, the station signed Gary Lezak, a popular local meteorologist who has inspired many Kansas City viewers in his battle with cancer. Because Lezak could not go on the air at KSHB until his noncompete agreement with former employer WDAF expired, KSHB enlisted Lezak's mutt, Wendy, for on-air spots promoting her master's pending arrival on the station.

KSHB has also brought in some fresh faces to its anchor desk in its bid to lift news ratings. Last spring, weekend anchor and feature reporter Sally Moore was promoted to anchor the weekday 5 p.m. news, succeeding the departed Tom Lawrence. And in the fall, KSHB hired Harold Fisher to co-anchor the 6 p.m. news with Elizabeth Alex; Fisher came from WGRZ, Gannett Broadcasting's NBC affiliate in

Radio Ownership

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in Millions)	Share of Total
Entercom Communications	3 AM, 7 FM	47.2	\$47.0	57.3%
Infinity Broadcasting	4 FM	22.5	\$21.6	26.3%
Mildred Carter	1 AM, 1 FM	7.5	\$7.5	9.1%
Syncom Radio Corp.	2 FM	6.4	\$2.0	2.4%

Includes only stations with significant registration in Arbitron diary returns and licensed in Kansas City or immediate area. Ratings information provided by Arbitron, Summer 1999 book; revenue and owner information provided by BIA Research

Buffalo, N.Y.

"We're seeing very nice growth in our 10 o'clock show—we've had some nice increases in our key 25-54 demos," says Jim Swineheart, vp and gm for KSHB and for KMCI, a small independent station in nearby Lawrence, Kan., that KSHB operates via a local marketing agreement. "We're more competitive than we were last year...the market is beginning to accept our newscasts."

Meredith Corp.'s CBS affiliate KCTV-

TV in December expanded its Sunday-night 10 p.m. news to an hour to create more inventory, says Peter Barrett, KCTV director of marketing. KCTV was the market's news leader at 6 p.m. last November, with a 10.2 rating/19 share; the station was No. 2 at 10 p.m., with an 11.5/19.

The market's top news-ratings earner at 10 p.m. is Hearst-Argyle's ABC affiliate KMBC-TV, which led the way last November with a commanding 12.9/22. But KMBC may be challenged to maintain its perch in this month's sweeps. Laurie Everett, who anchors the station's 6 and 10 p.m. news and has been with the station for 13 years, is retiring. Everett will be replaced by Kelly Eckerman, the 5 p.m. news anchor, who will now lead both the 5 and 6 p.m. programs. Morning news anchor Lara Moritz is taking Everett's 10 p.m. slot, with weekend anchor Natalie Moultrie replacing Moritz.

On the programming front, KMBC shook up its late-night lineup in September by shifting *Grace Under Fire* to 6:30 p.m. on UPN affiliate KCWE-TV, which KMBC operates in an LMA. From 10:35 to midnight, KMBC now airs *Roseanne*, *Cheers* and *Entertainment Tonight*. But Pat Patton, KMBC director of programming, says the new late-night lineup has not performed well, considering its lead-in from the highly rated 10 p.m. newscast. "I want to change it," says Patton, who adds that he is not sure what shows he will bring in to boost the daypart.

Sinclair Broadcasting's KSMO-TV was Kansas City's UPN affiliate until January 1998, when it switched over to the WB network. The station, which does not program news, last fall began double-running *Drew Carey* from 6 to 7 p.m. *Frasier*'s daily double run has been switched from 6:30 and 10:30 p.m. to 10-11. *Frasier* is followed on the schedule by *Caroline in the City*, which the station added last fall, and *Mad About You*. This fall, KSMO will pick up *Spin City*, which will be premiering in syndication.

In newspapers, Knight Ridder's *Kansas City Star* (circulation 275,336 Monday

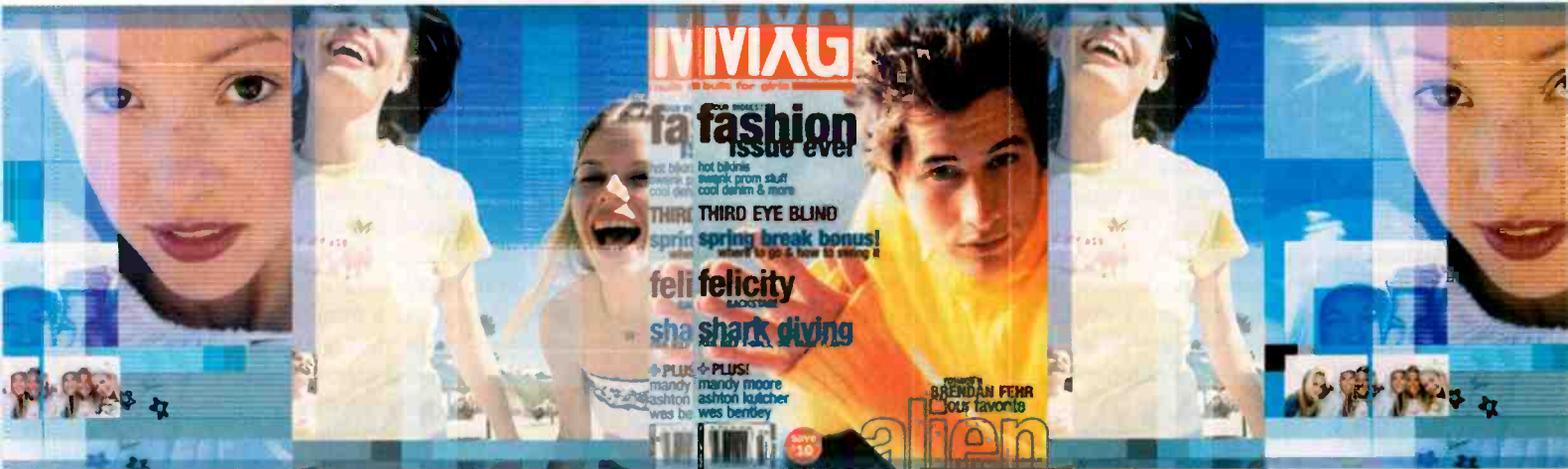
Nielsen Ratings/Kansas City Evening and Late-News Dayparts

Early News				
Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	KMBC	9.0	20
	CBS	KCTV	7.2	16
	NBC	KSHB	2.1	5
	Fox	WDAF	6.1	13
	UPN	KCWE*	1.6	3
	WB	KSMO*	2.7	6
	Pax	KPXE*	0.8	2
5:30-6 p.m.	ABC	KMBC**	9.7	19
	CBS	KCTV**	8.4	17
	NBC	KSHB**	3.1	6
	Fox	WDAF	6.1	13
	UPN	KCWE*	1.6	3
	WB	KSMO*	2.2	4
	Pax	KPXE*	1.1	2
6-6:30 p.m.	ABC	KMBC	10.0	18
	CBS	KCTV	10.2	19
	NBC	KSHB	2.6	5
	Fox	WDAF	5.7	10
	UPN	KCWE*	1.9	4
	WB	KSMO*	3.3	6
	Pax	KPXE*	1.4	3
Late News				
9-10 p.m.	Fox	WDAF	6.1	9
10-10:30 p.m.	ABC	KMBC	12.9	22
	CBS	KCTV	11.5	19
	NBC	KSHB	5.7	10
	Fox	WDAF	6.8	11
	UPN	KCWE*	2.4	4
	WB	KSMO*	3.0	5
	Pax	KPXE*	1.0	2

*Non-news programming **Network news programming Source: Nielsen Media Research, November 1999

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Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
KDAF-AM	Country	9.5	4.7
KQRC-FM	Album-Oriented Rock	9.3	6.5
KBEQ-FM	Country	6.7	6.8
KFKF-FM	Country	6.2	5.4
KYYS-FM	Album-Oriented Rock	6.0	5.1
KPRS-FM	Urban Contemporary	5.8	5.5
KMXV-FM	Contemporary Hits Radio	5.4	8.0
KCMO-FM	Oldies	4.5	4.8
KMBZ-AM	News/Talk/Information	4.5	4.7
KUDL-FM	Adult Contemporary	4.4	5.0

Source: Arbitron Summer 1999 Radio Market Report

through Friday, 392,648 Sunday) dominates the 11-county market. The paper's weekday circ dipped 2.2 percent in the six months ended last September compared to the same period in 1998, and Sunday circ was off 2.1 percent.

Arthur Brisbane, the *Star's* president and publisher, attributes the declines to increased competition from other media. "Cable TV and the Internet are growing some share at the expense of older, more long-term media," he says.

Back in 1957, the U.S. Department of Justice issued a consent decree against Capital Cities, then owner of the *Star* and the *Kansas City Times*, regarding monopolistic practices and pricing issues. Shortly thereafter, CapCities sold its WDAF-TV and its sister radio station, WDAF-AM. In 1990, CapCities/ABC combined the *Star*, then an afternoon paper, with the morning *Times*. Walt Disney Co. briefly owned the K.C. papers following its acquisition of CapCities/ABC in January 1996. In May '97, Disney sold the *Star* and several other former CapCities/ABC newspapers to Knight Ridder.

Last November, following years of lobbying efforts by the *Star* under CapCities/ABC and Knight Ridder, the DOJ agreed to amend the 1957 consent order, which had barred the owner of the *Star* from acquiring other newspapers in the K.C. metro area and had restricted the paper's discounting of multiple ad insertions. The modified consent decree has just one provision: Knight Ridder must notify the Justice Department if it wants to acquire another newspaper in the market for more than \$5 million.

With the newly eased restrictions, Knight Ridder is in the hunt for acquisitions in the region to help boost the *Star's* lagging circulation. The company has tentatively agreed to purchase two papers owned by Keltatim Inc.—the *Olathe*

(Kan.) *Daily News*, a six-times-per-week morning paper (circulation 5,119), and the *Lee's Summit* (Mo.) *Tribune*, a small weekly.

"The *Kansas City Star* is very strong in its core market. But candidly, as you move further and further out from the city, our ability to penetrate and grow market share is perhaps not as strong," publisher Brisbane says. "Olathe is at the far southwestern corner

and is one of the fastest-growing municipalities in Kansas. It is a terrific launching pad for penetration and growing share."

The *Star* also is doing "considerably more" local zoning of editorial and advertising content and has improved its distribution, with deliveries now starting at 5:30 a.m., Brisbane notes.

Cable penetration in the Kansas City DMA is about 68 percent, about average for a top-50 market. The interconnect is Time Warner Cable, which delivers about 400,000 households. Satellite TV's pene-

tration of 13.4 percent in the market is higher than the 11.3 percent average in the country's top 50 markets.

Out-of-home advertising is growing in Kansas City, albeit at a modest clip. Among the top outdoor players, Ad Trend touts itself as the largest locally owned outdoor player in the market. Ad Trend controls 60 14'x48' bulletins and also rents 10-to-40-foot-high inflatable balloons for promotional events. "Overall, Kansas City is a growing arena for outdoor. We're getting some new arterial roads," notes Jim Baye, Ad Trend president. One new highway that is largely completed is the Bruce Watkins Freeway, also known as 71 Highway, which runs north-south. The heaviest concentration of billboards is along the major expressways I-70, I-435, I-635, I-470 and I-29, all of which run through Kansas City.

Outdoor Systems, another leading outdoor concern in the market, controls about 300 14x48 bulletins, some 800 30-sheet posters and a number of kiosks in shopping malls throughout the region. Outdoor general manager Randy Jackson says his company is the only one in the market offering kiosk positions. ■

Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
MISSOURI				
Cass County: 29,200 Households				
<i>Kansas City Star</i>	7,694	12,966	26.3%	44.1%
Clay County: 69,300 Households				
<i>Kansas City Star</i>	27,548	41,706	39.8%	60.2%
Jackson County: 262,200 Households				
<i>Kansas City Star</i>	92,125	134,621	35.1%	51.3%
Johnson County: 17,400 Households				
<i>Kansas City Star</i>	2,476	4,230	14.2%	24.3%
Platte County: 27,300 Households				
<i>Leavenworth Times</i>	2,089		7.7%	
<i>Kansas City Star</i>	10,876	16,243	39.8%	59.5%
<i>St. Joseph News-Press</i>	561	657	2.1%	2.4%
KANSAS				
Johnson County: 169,800 Households				
<i>Lawrence Journal-World</i>	103	126	0.1%	0.1%
<i>Olathe Daily News</i>	7,573		4.5%	
<i>Kansas City Star</i>	82,557	111,906	48.6%	65.9%
Leavenworth County: 22,400 Households				
<i>Lawrence Journal-World</i>	417	425	1.9%	1.9%
<i>Leavenworth Times</i>	6,600	7,433	29.5%	13.2%
<i>Kansas City Star</i>	4,828	7,164	21.6%	32.0%
Wyandotte County: 57,400 Households				
<i>Kansas City Star</i>	17,103	24,162	29.8%	42.1%

Source: Audit Bureau of Circulations

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MOVERS

GROUPS

Texas Cable News general manager **Donald F. "Skip" Cass Jr.** was promoted to senior vp of A.H. Belo, serving under chairman/CEO Robert Decherd. He will oversee corporate communications as well as operations of Belo's *The Free Press-Enterprise* in Riverside, Calif.

RADIO

Premiere Radio Networks president and COO **Kraig Kitchin** and **Brian Glicklich**, vp of interactive services, were named to auctions.com's board of directors. Auctions.com, a subsidiary of Chicago-based Classified Ventures, and Premiere recently signed a partnership agreement giving Premiere an equity stake in auctions.com in exchange for radio advertising and promotion across Premiere's syndicated radio shows...**Sal Giangrasso** was named senior director and managing editor of Audible, a provider of Internet-delivered radio programming. He was recently managing editor of the Wall Street Journal Radio Networks...**Beth Duncan** was promoted to director of operations for Westwood One's Metro Networks/Shadow Broadcast Services in Sacramento, Calif. She was formerly director of operations for Metro Networks in Sacramento. **Dave Kaufman**, vp of affiliate relations for Metro Networks, has added responsibilities as vp and general manager for Shadow Broadcast Services in New York. And **Mary Medd** was promoted to vp of consumer marketing from general manager of Shadow Broadcast Services in Washington, D.C....**Judd Nesmith** was named director of operations for Portland, Ore.-based NBG Radio Network's new sales office in Los Angeles. NeSmith joins NBG from boutique radio syndicator Z-Five-O-Radio, where he was president and founding partner...**Dan Michaels** was promoted to operations manager/program director from program director at Greater Media-owned WMGK-FM in Philadelphia...**Victoria Urtasun** was named general manager of KURS-AM Radio Unica in San Diego. Urtasun was a senior account executive at KIQI-AM Radio Unica (continued on page 28)

The Media Elite

Edited by Anne Torpey-Kemph

Mag Execs' Peak Performance

With insertion orders pacing at a record-breaking clip, many publishing execs feel

like they're sitting on top of the world. A few weeks ago, Mike Perlis and colleagues actually were.

Perlis, president/CEO of Ziff-Davis Publishing, and Mike Rooney, senior vp/general manager of *ESPN the Magazine*, led a band of adventurers to the 19,300-foot summit of Mt. Kilimanjaro in Tanzania for this year's magazine Outward Bound trip, a long-standing tradition benefiting the non-profit group that provides country vacations for inner-city youths.

Braving the Kilimanjaro climb were: Dan Brewster, president of American Express Publishing; Taylor Gray, marketing director of *Time*; Randy Jones, founder and chairman of Worth Media; John Griffin, former president of Rodale

Press; Lyle Clapper, president of Clapper Communications; and Jack Bierwerth, president of Outward Bound USA.

Guided by Ian Wade, two-time Everest summiter and director of the international program for OB, the expedition spent eight days hiking rough terrain in brutal cold, reaching the summit on Day 7 at daybreak.

"It was really an extraordinary experience," says Perlis.

When they weren't struggling to stay warm or nursing altitude sickness, the group swapped thoughts on the industry. "We talked

about absolutely everything, from the future of magazines to the Internet," says Perlis, noting that he came away with some gems of information.

But we should've known he wouldn't share the specifics with us—after all, he had to work pretty hard to get them. —Lori Lefevre



Cold shoulders: (back l. to r.) Gray, Perlis, Rooney, Clapper; (front) Griffin, Brewster

MPA Tips Hat to "Lifers" Levy, Blyth

Gathered at New York's Waldorf-Astoria for the recent Henry Johnson Fisher Awards gala honoring lifetime achievement in magazine publishing, this group represents some 160 years of industry experience.

(From left) Nina Link, president of event sponsor Magazine Publishers of America; honoree Michael Levy, founder and publisher of *Texas Monthly*; honoree Myrna Blyth, Meredith Corp. senior vp; and Cathleen Black, president of Hearst Magazines and chairman of the MPA board.



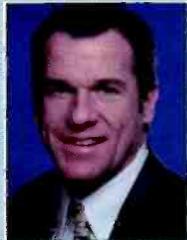
SPOTLIGHT ON...

Jack Curry

Executive Editor, *USA Weekend*

A year ago, Jack Curry barely knew *USA Weekend* existed. Now he has the power to raise its profile.

The Gannett Sunday magazine might not attract the New York media spotlight, but its impressive readership—21 million households



Weekend warrior

every week—was enough to draw Curry away from his post as managing editor at *TV Guide* and move south.

"*USA Weekend*, at least in terms of New York magazine

people, falls off their radar screen," says Curry. "I still want the magazine to be the community-based, Main Street America success that it is." But he also wants to shake things up, by running stories that will get both readers and the media talking.

"I want some of that [buzz], especially since I don't see *Parade* getting any either," he says.

Considering *USA Weekend's* disparate readers, Curry has his work cut out for him. "Creating editorial that's appealing, provoking and inviting to that many people without the common ground of television was a...real interesting prospect," he says.

The new assignment brings Curry back to the Washington area after nearly 20 years of constant relocating. He first went to Gannett's Arlington, Va., offices in 1982, when he worked on the launch of *USA Today*. Between 1982 and 1990, when he was with the newspaper, he moved from New York to Washington, Washington to Los Angeles, Los Angeles to New York and New York to Washington. When he joined *TV Guide* in 1990, he moved to Philadelphia and, eventually, to New York, when *TV Guide* relocated its offices.

"People want to know how to be a success in journalism," quips the peripatetic Curry. "That's how you do it." —LL



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MOVERS



Zuchowski moves to WKTU's beat



Rehm named ad director at VF

(continued from page 26) in San Francisco...**Bill Rose** was promoted to vp and general manager of Arbitron Internet Information Services. He was most recently vp of marketing for radio station services. **Dennis Seely** has joined Arbitron as director of marketing, radio station services. He was vp of sales at Gulfstar Communications, a division of AMFM...**Jeff Zuchowski**, known as "Jeff Z," was promoted from music and programming coordinator to assistant program director/research for AMFM-owned WKTU-FM in New York.

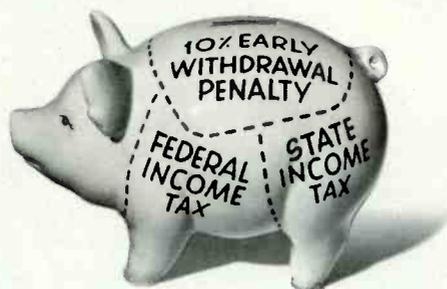
MAGAZINES

Michael Miller, an account executive at *Time International*, has been promoted to regional advertising sales director...**Wendy DeFeudis**, formerly director of corporate communications at New York-based UGO Networks, has joined *Stuff* magazine as its first marketing director...**David Carey**, publisher of Condé Nast's *The New Yorker*, has also been named vp of the weekly...**J.D. Rehm**, advertising director for Hearst's *Redbook*, joins Condé Nast's *Vanity Fair* in the same position...**Gregg Hano** has moved up from associate publisher of advertising at Hearst's *Popular Science* to associate publisher at sister publication *Redbook*...**Daria Fabian** has been promoted from marketing director of Condé Nast's *GQ* to director of marketing and strategic planning.

TV STATIONS

WNYW-TV, the Fox owned-and-operated outlet in New York, appointed **Brian Nyemchek** and **Alan Straub** account executives. Straub was previously an account executive at Petry Television, serving the Fox television sales unit. Nyemchek also hails from Petry, where he was most recently vp/New York manager, serving stations including WB affiliate WBNE-TV in Hartford, Conn.

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Cable Television Advertising and Marketing will present a research conference entitled **"Merging Marketing and Technology Through Research"** Feb. 7-9 at the Sheraton San Marcos Golf Resort in Chandler, Ariz. Contact: 703-837-6540.

The Newspaper Association of America will present a **new media business development meeting** Feb 10-11 at the New Orleans Hilton Riverside & Towers. Contact: Helen Cook, 703-902-1783, or e-mail cookh@naa.org.

Arbitron will present the **Tapscan Users Conference** for media buyers and planners Feb. 16-18 at the San Francisco Hyatt at Fisherman's Wharf. Sessions on planning and buying software include "Political Media Buying with TVScan," "Power Planning and Estimating for Television" and "Mastering Buying and Posting with Cable." Contact: 212-887-1314.

The Radio Advertising Bureau will present its **RAB2000 Marketing Leadership Conference** Feb. 16-19 at the Adam's Mark Hotel in Denver. The event will include forums, workshops and exhibits on management and marketing issues, as well as non-stop Internet-related sessions. Contact: 1-800-917-4269.

The American Association of Advertising Agencies' **Media Conference & Trade Show**, entitled "Media in the Next 100 Years," will be held March 1-3 at Disney's Contemporary Resort in Orlando, Fla. Contact: Fran Andreadis, 212-850-0731 or email fran@aaaa.org.

Adweek Conferences and the Laredo Group will present the following one-day training seminars focused on mastering the Internet business: **"How to Buy & Sell Web Ads,"** March 2; and **"How to Measure, Research and Target Internet Ads & Audiences,"** March 3. Both will be held at the Sheraton Chicago Hilton & Towers. Contact: 888-536-8536.

The Magazine Publishers of America will present its **New England regional magazine conference** March 31 in Cambridge, Mass., at the Charles Hotel. Contact: 212-872-3756.

Inside Media

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Brill, CBS, NBC Team for Web Site

Brill Media Holdings has joined up with several media outlets, including CBS, NBC, Primedia, Ingram Book Group and EBSCO, a subscription and article database company, to form a new Web site called contentville.com. Scheduled to launch in the second half of the year, the site will sell books, subscriptions, transcripts and articles from magazine archives. Brill, the managing general partner, will hold 34 percent of the company. CBS will receive a 35 percent share of the property in exchange for \$40 million in advertising over the next three years. Each of the other investors will receive a 10 percent share in the company. David Kuhn, former vp/executive editor at Hearst/Miramax's *Talk*, will serve as editorial director.

BBC, Veronis to Build Publishing Company

BBC Worldwide Americas, the North American consumer division of the British Broadcasting Corp., and New York-based investment bank Veronis Suhler have agreed to build a U.S. publishing-based consumer media company. Its first efforts will be to acquire consumer publishing properties. Also, the new company will incorporate all of the BBC Worldwide Americas' current properties, which include books, videos and magazines. Excluded from the deal will be BBC's

cable channel BBC America, bbcamerica.com and all entities affiliated with its partnership with Discovery Communications.

Telemundo Gains Telenoticias Assets

Telemundo, the Spanish-language network, last week won a motion in federal bankruptcy court to acquire the news production assets of CBS/Telenoticias, a 24-hour all-news channel. The news channel launched in December 1994 and is jointly owned by Grupo Medcom and CBS Corp. The company had filed for Chapter 11 bankruptcy protection in July, but it continued to produce its Spanish-language news programs, as well as daily newscasts for Telemundo. CBS/Telenoticias serves more than 20 Latin American countries and the U.S. Terms of the acquisition were not announced.

"Now that we have full editorial and production control, we will be able to accelerate their progress," said Joy Peyronnin, executive vp of news and information programming for Telemundo.

Hearst-Argyle Buys KQCA in Calif.

Hearst-Argyle has completed its previously announced acquisition of Sacramento, Calif., WB affiliate KQCA-TV. The broadcast group has been providing programming and sales support to the station via a time-brokerage agreement inherited

Moonshadow Over WSKQ's Mornings

"El Vacilon de La Mañana" (the morning party) on Spanish Broadcasting System-owned "Mega" WSKQ-FM in New York recently welcomed a new voice to its cast of characters. Radio veteran "Moonshadow" (Raymond Broussard) replaced Epi Colon, who decided to return home to Puerto Rico. Finding the right DJ was critical for the market's No. 2-rated morning show. "Luis Jimenez [the show's host] wanted a strong partner, and Moonshadow provides a good balance," noted Julio Vergara, Mega's operations and program manager. Moonshadow has a long list of radio credits, including 15 years doing mornings on radio stations in Puerto Rico and Philadelphia. The show, which is laden with humor and plays only three to four songs an hour, could be headed for syndication on other SBS-owned stations, said Vergara.



Broussard (r.) joins Jimenez at the party.

when Hearst-Argyle bought Sacramento NBC affiliate KCRA-TV from Kelly Broadcasting in January 1999. Hearst-Argyle pursued its fixed-price option to buy the station after FCC rule changes last August allowed a group to own more than one station in a market. Hearst-Argyle owns or manages 26 TV stations, reaching 17.5 percent of the U.S.

DaimlerChrysler Invests in Sirius

DaimlerChrysler has announced plans to purchase \$100 million of stock in Sirius Satellite Radio, which is gearing up to deliver by year-end 100 digital radio channels direct to consumers for \$9.95 a month. In addition to investing in the new radio medium, DaimlerChrysler has also agreed to factory-install Sirius receivers in all DaimlerChrysler brand vehicles including Mercedes-Benz, Chrysler, Jeep, Dodge and Dodge Truck, as well as its Freightliner and Sterling heavy trucks. Sirius has alliances with eight other automotive electronics manufacturers to produce digital receivers for the automotive aftermarket and for installation in new cars.

Premiere to Rep Victory

Premiere Radio Networks has picked up exclusive national sales representation for Victory, a Sunday-morning show syndicated by Fisher Entertainment. Hosted by Billy Burke of AMFM-owned KBIG-FM in Los Angeles, the Contemporary Hit Radio/Hot Adult Contemporary-oriented show airs on 20 radio stations including AMFM's WHTZ-FM in New York and Clear Channel stations KIOI-FM in San Francisco, KIMN-FM in Denver and WIOQ-FM in Philadelphia.

ESPN to Carry Squash Tourney

ESPN on March 3 at 1 p.m. will carry taped coverage of the championship match of the DLJdirect Tournament of Champions squash tournament. The event, which was held last week on a portable court in New York City's Grand Central Terminal, featured defending champ Jonathon Power and 55 other top squash pros from around the world.

Canadian GTC Gains Clout

GTC Transcontinental Group Ltd. has agreed to acquire the publishing assets of Telemedia Communications, which include *TV Guide Canada*, *Canadian Living* and *Elle Québec*, for \$104 million. Both companies are based in Montreal,

Quebec. With the acquisition of Telemedia's magazines, GTC will become the second-largest Canadian magazine publisher behind Toronto-based Rogers Communications, publisher of *Maclean's* and *Chatelaine*. Telemedia will now focus on its growing radio business. The deal is expected to close in March.

The Source Sports Ups Frequency

The Source Sports will change its frequency from quarterly to bimonthly, effective with the April issue. It will also change its paper stock with this issue, the second annual swimsuit edition. The 2-year-old title, published by independent The Source, is a nontraditional sports magazine targeting a younger readership.

O'Donnell Signs On as New York Columnist

Lawrence O'Donnell Jr. has been named national affairs columnist for Primedia's *New York* magazine. The bimonthly column will begin appearing immediately. O'Donnell is a senior political analyst for MSNBC and the host of its program *Real Time*. He is also a panelist on PBS' *The McLaughlin Group* and a staff writer for NBC drama *The West Wing*. Previously, O'Donnell served as an aide to New York Senator Daniel Patrick Moynihan.

Kravitz Takes Top Edit Post at Parade

Lee Kravitz, vp of Parade Publications and founding editor of teen newspaper *react*, has been named editor of sister publication *Parade*, replacing Walter Anderson, who was promoted to chairman, CEO and publisher. In addition, Kravitz has been named a senior vp of the company. He has been editor of *react* for the past five years and before that he served as editorial director at Scholastic Inc.

Ackerley Expands Outdoor in Oregon

The Ackerley Group moved last week to increase its outdoor presence in Oregon with the announcement that it will purchase Oregon-based Media Art for \$14.5 million. Once the deal closes later this quarter, Ackerley's outdoor company, AK Media/Northwest, will manage the new outdoor assets. Ackerley's outdoor division manages properties in Seattle and Tacoma, Wash.; Boston; and Portland, Salem and Eugene, Ore. The company also owns 13 TV stations, as well as four radio stations in the Seattle-Tacoma market.

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The Price of Admission

Life as a fact-checker or editorial assistant can be demeaning, demoralizing and, in many cases, irrelevant to the practice of journalism.

But it's the way most writers and editors break into the magazine business.

By Steve Friedman

The worst part of being an editorial assistant?" the executive editor asks rhetorically, reflecting on the days, some 15 years ago, when she toiled as a phone-answerer, expense-form filler-outer, secretary and all-around grunt for a high-ranking editor at a national magazine.

"Let's see. Was it having another editor try to stick his tongue

Illustration by Courtney Granner

down my throat at an office party? Was it being sexually harassed? Fetching dry cleaning? Picking up lunch? Was it being yelled at by editors when I was asked to cover up for their personal failures? Was it being expected to negotiate the extramarital affairs of my boss?

"I'll tell you what was bad. It was working stupid, stupid hours, being horribly underpaid, and being abused on top of it. I wouldn't mind being underpaid and overworked, but being abused on top of it, that was just excruciating."

But it could have been worse. She could have been relegated to life as a fact-checker.

"As soon as I was hired as a fact-checker," says one senior editor, who began his career in journalism in the research department of a different New York City-based national publication, "I began to believe that the entire world was organized in its hatred for the fact-checker. I assumed everyone at the magazine believed they were superior to the fact-checker, that people took solace in the knowledge that at least they weren't fact-checkers."

"The experience of being a fact-checker," he says, "is like disappearing, only you don't know you've disappeared. You are working away at your desk in the hinterlands of the office, worrying that you might screw up, thinking about the logic of a piece, thinking you can write better, sweating the details, and meanwhile no one really remembers you exist. Well, not *no one*. There are always depressed writers looking for someone to listen to their troubles, someone to hold them in high esteem and believe they are somehow fantastic. Every fact-checker works with a writer like that, a middle-aged man usually, without a fam-

ily, who needs you to listen and provide something of an ego boost."

Isn't there a better way? Shouldn't the magazine industry—a business in which top editors routinely are granted year-round car service, entire staffs travel to Italy for fashion shows, and corner tables at expensive Midtown Manhattan restaurants are regarded as rights rather than

privileges—be able to come up with an apprenticeship system that pays better, teaches more and abuses less? Wouldn't a young person who aspires to write or edit at a national magazine be better served by working at a small newspaper, or freelancing for a struggling downtown weekly, or even pounding out corporate flak for a multinational juggernaut while he floods editors' offices with story pitches—anything other than lying about boss's affairs and/or massaging middle-aged writers' egos from dark forgotten offices in the hidden bowels of a magazine?

Or do such grim tales represent merely the hyperbolic memories of so many successful people, like grandparents who brag of having slogged miles through snowy fields and Hollywood producers who love to recount their days of drudgery in the mail-

room? And if so, is the best way to break into magazines the traditional way? Will a fact-checker and/or editorial assistant be able to hone his skills and advance his career while answering phones and researching the annual rainfall in Albania?

To answer these and related questions, I interviewed 20 past and present editorial assistants and fact-checkers (only two of whom would allow their names to be used). Some, like the executive editor and senior editor cited above, vividly recall the

unpleasant aspects of their entry-level jobs but say they picked up skills and contacts in those positions they couldn't have gained anywhere else. Then there are others, like the editorial assistant who has been in her position for four years and is so consumed with bitterness that she advises would-be magazine journalists to "get hired by the opposite sex if you're a woman, or by a gay man if you're a guy, then [service] the boss and wait for your promotion."

I've had to fetch coffee, search every store on Eighth Avenue for a spermicidal lubricant we did a story on, clean up after the Christmas party and work the door at events at fancy restaurants," says a woman who took a job as editorial assistant at a New York City men's magazine 18 months ago and was promoted to assistant editor last fall. ("They took the two-word title, flip-flopped it and threw in a little extra cash.")

She has no regrets about her choices. That's because she has "seen an idea of mine go from lightbulb to finished, glossy page, and heard compliments from co-workers. When you feel like you're doing something tangible to make the magazine better, really contributing to the product, that's the best feeling. And when my Dad sees his last name on the page, it's great to see the pride."

"Would I suggest to a college graduate that she or he get a job as an editorial assistant or fact-checker? That depends. I'd say if you want to be an editor, yes. Try to get a spot at a serious magazine—and there aren't many of those—that you like and can contribute to working under a generous and receptive boss and take your job very seriously. Do what they tell you and then do a whole lot more."

That's one of the paradoxes—or perhaps merely hallmarks—of magazine journalists who can recount hair-raising tales of spermicidal lubricant and party clean-ups on one hand, and then go on to suggest to others that they follow their path.

"My first boss told me, 'I will never make you get coffee,'" recalls another former editorial assistant, who now is the executive features editor of a leading fashion magazine. "She said, 'I worked at *The New Yorker* and I had to make those bastards coffee, and I'll never put an assistant of mine through that.'

"Instead, she had me [photocopying] her child's Weight Watcher's diet every



day, and filling out her insurance forms for Xanax refills.”

Still, this woman thinks anyone yearning to work as an editor at a national magazine would be wise to seek a job in New York City as an editorial assistant. Such jobs offer starting salaries of \$22,000 to \$25,000. “Just be careful you don’t spend four years doing nothing creative, having your ego destroyed and having your confidence beaten into the ground,” she says. “But yeah, it can be a great entry-level job.”

A freelance writer who makes well over \$100,000 a year remembers his first job as a researcher. “I would have to check stories that began, ‘I climbed into my tk model tk, then pulled onto highway tk, which I followed to the beautiful desert oasis of tk.’ Then, when I would call the writer to ask him questions about his car, and the highway and the beautiful desert oasis, he would scream at me and treat me like scum.”

In the next breath, he says, “Would I recommend a research position to someone who wants to be a writer? Yes.”

Another successful freelance writer and author, whose first job out of college was as an editorial assistant at *Vogue*, remembers that “it was quite a shock to an eager, idealistic young girl like me to find that fashion magazines were far from being meritocracies. But I quickly got used to the top editor who used to edit the verbs out of my copy. It took a little longer to adjust to picking up my boss’s dry cleaning every week. But I would definitely recommend that port of entry for those inclined to go into journalism.”

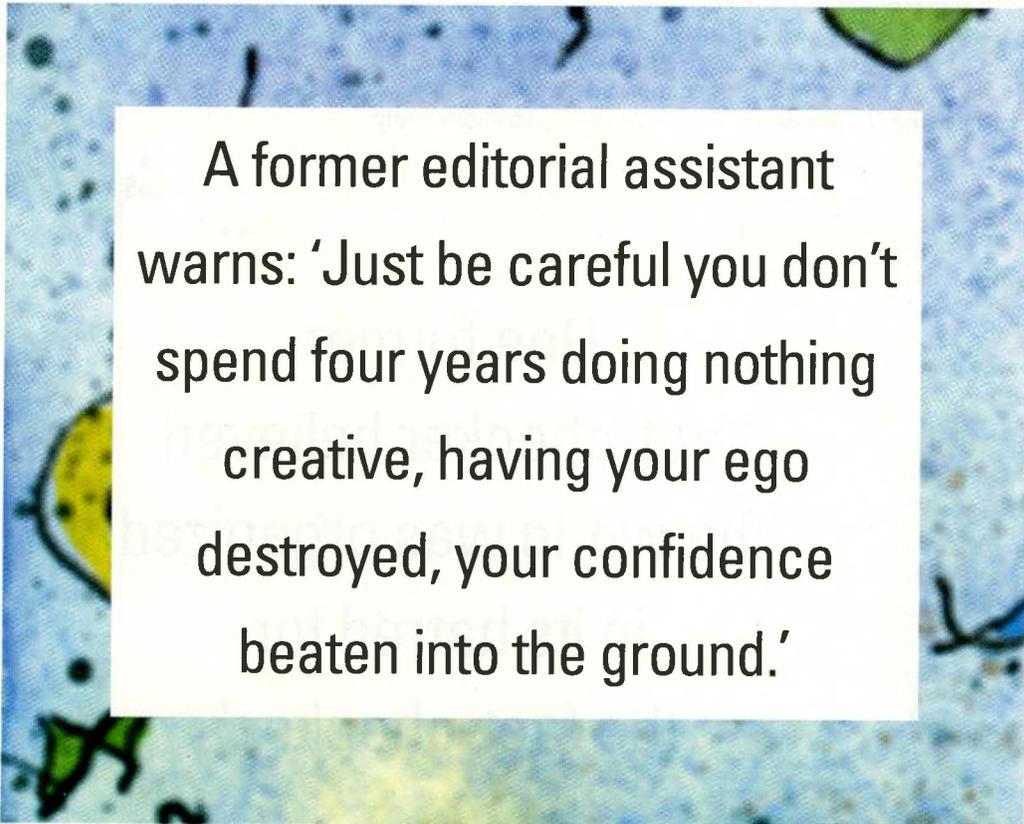
Why would so many people who have endured such monumentally stupid tasks still enthusiastically recommend to others that they start in similar jobs? The journalistic equivalent of the Stockholm syndrome? Or could it be that there is something valuable about starting at the bottom?

Fact-checking is good for learning how a story is assembled and constructed, the pattern of an interview, how to be diligent in one’s reporting/editing,” says Mark Adams, who

started as a fact-checker at *Outside* in 1992, later covered the magazine industry for *Mediaweek* and recently left a senior editor position at *GQ* to become editor at large at the start-up *Maximum Golf*. “And [it was] rewarding any time you found a new nugget of information that actually improved the story.

“Knowledge of the way the magazine

editors are like, etc. It also teaches you reporting skills. I know how to find any piece of information now. But more importantly, it allows you to begin to understand the voice of a magazine. What they want to be and how they want to appear. This way you can begin to understand how to get your work into the book. Otherwise, it’s just a crapshoot



A former editorial assistant
warns: ‘Just be careful you don’t
spend four years doing nothing
creative, having your ego
destroyed, your confidence
beaten into the ground.’

business runs is a plus,” he adds. “And this business is like Hollywood—the more people you know, the more valuable you are.”

The senior editor and former fact-checker who once “believed the world was organized in its hatred for the fact-checker” now sees the benefits of his former job.

“There are two ways of getting work as a magazine writer,” he says. “The first is by getting any clip you can and working from there [this includes starting as a newspaper reporter]; the second is by proximity. I chose the second and took work as a fact-checker, and used the office as the base of freelance operations. It’s easier to get work with *Esquire* letterhead than without.”

Working as a fact-checker, he says, “lets you see how magazines work, from the inside. It shows you how pitches are accepted, how to get work writing, what

and you end up one of the sorry souls who send pitches on ‘The Idea Factory’ letterhead.”

The editorial assistant-turned-assistant editor says: “I figured if I could just get my foot in the door, I’d haul ass and charm everybody and work my way up the masthead.” And she says, spermicidal lubricant chores notwithstanding, it’s worked.

“I’m doing a lot of writing, even more editing, and I’ve made a lot of contacts to whom I can pander words for cash. My ambitions were to bring good ideas to the table and when I got them assigned to me, to demonstrate that I had the skill/insight to execute them. It actually went the other way around—I wrote what they told me to until I could turn out exactly what they wanted quickly—and then I just started thinking like them so they listened to my ideas.”

Editorial assistants work more closely with editors and are more involved in the day-to-day operations of a magazine. Fact-checkers, who start at annual salaries of between \$30,000 and \$35,000, meticulously re-report stories that run in a magazine, and follow a piece from early draft to publication.

Is one position better than another for an aspiring journalist? It depends upon whom you ask.

"When I was meeting with editors and interviewing for positions," says a recent

lines and captions, assignments which sometimes lead to junior-level editorships."

"By the time I moved to New York," says former fact-checker Adams, "I'd spoken with a lot of people and gotten a lot of contradictory advice. The only thing people seemed to agree on was that copy editing wasn't the place to be for a young go-getter. And fact-checking was, for the most part, a lot of fun. It beat the hell out of answering someone's phone."

The diet-copying, prescription-forging former editorial assistant sees things somewhat differently.

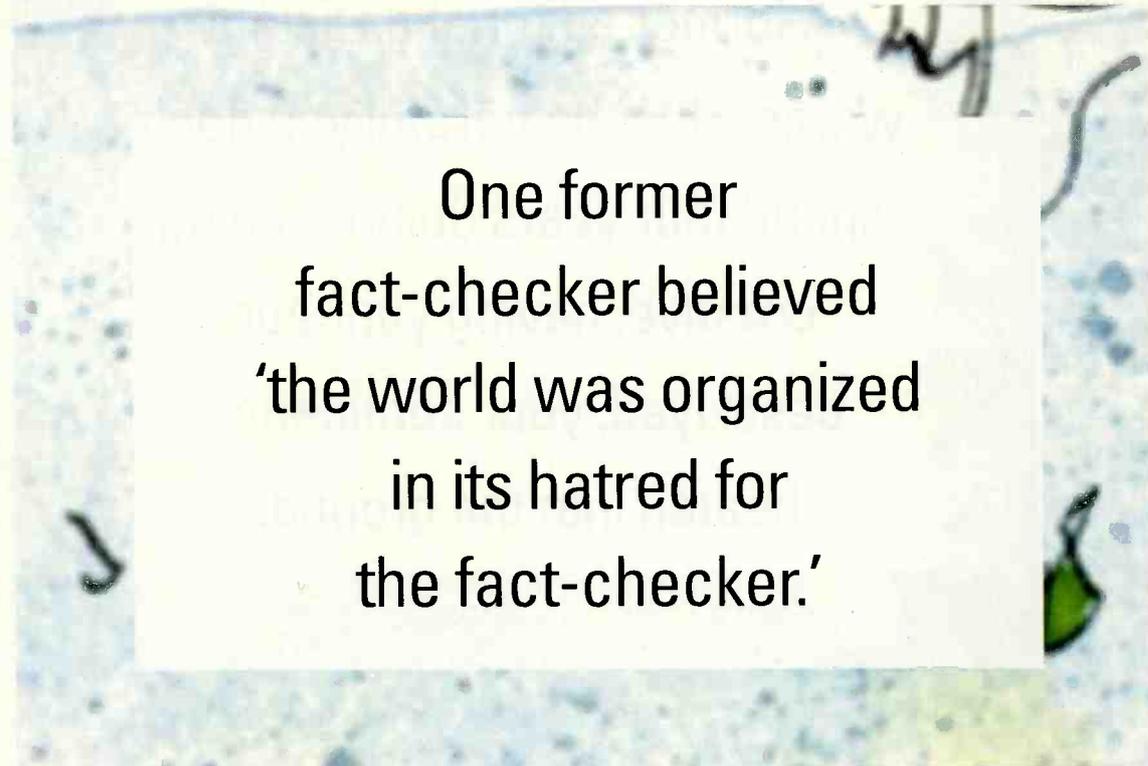
an associate editor. "That's because they're more willing to work for others, I'm sorry to say. Fact-checking is a better background for reporting, a more legitimate job in general, but it seems less on a track to writing and editing."

Mirabella editor in chief Roberta Myers, who started as an editorial assistant, says many would-be editorial assistants today are "people with beautiful educations from really great schools and they're really well educated in art and literature, but they don't know how to report. So many of these people say, 'What I really want to do

is write.' And what they mean is they want to write novels, or profiles, or something that's about their beautiful, tender voices. But magazines are timely, and so they have to be about something that's going on—and many [would-be editorial assistants] don't understand that."

Says former fact-checker Adams: "Fact-checkers are more likely than assistants to be working on a novel or screenplay. A résumé seems to be more important in lining up an assistant job."

A former editorial assistant: "Fact-checkers are anal and irritating for the most part, but I'm guessing it makes you unafraid to



One former
fact-checker believed
'the world was organized
in its hatred for
the fact-checker.'

hire in the research department of a prominent general-interest monthly, "I had the impression that research was definitely the more desirable entrée. Fact-checkers re-report stories, correct inaccuracies, improve the quality of work. Editorial assistants file, phone and fetch lunch. I also found that some editors were wary of my ambition...when I was interviewing for assistants' jobs. Knowing that I want to write, they asked, 'How long do you think you could be content answering my phone and mail?' While that is somewhat true—moreso of assistants than of fact-checkers, whose reach seems to be more limited than advertised—assistants also have greater opportunity to impress their editors and frequently are charged with writing head-

"I have a huge prejudice against researchers who pitch me ideas," she says. "I think if they were really talented, they'd be an editor, not a researcher. The researchers might have more reporting savvy, but the assistants are more literary. They're not the hardcore 'I wanna be a journalist' types. And let's face it, magazine writing has to be stylish above all else. Someone else is going to fix the facts anyway. My biggest problem with a story is if it's boring. If the writer hasn't reported it well, so what? I can find someone else to fix that. But if the writing's not stylish, forget it. That's a headache, because that means I have to rewrite it."

"Editorial assistants tend to be women," says a woman who started as an editorial assistant three years ago and now works as

call anyone at any time and ask them any question. Follow-up reporting takes balls, sometimes."

A former fact-checker: "The typical editorial assistant is more of a networker; the fact-checker is more a self-styled intellectual. Also, editorial assistants are better-looking, have richer parents, and are more likely to have shares in the Hamptons. Editorial assistants tend to be better at 'packaging' and coming up with great pop-culture stories. They understand the language of magazines, and all their ideas seem the same. Everything they do qualifies as 'magaziney.' They're more afraid of losing their jobs. They're more capable and less creative."

An associate editor who has been both

a fact-checker and an editorial assistant, and who still isn't sure whether she wants to write or edit, says aspirations should determine entry-level choice.

"I'd advise someone who wanted to be an editor to be an editorial assistant, so they would understand how the whole process of putting out a magazine works. If someone only wanted to write, though, I'd tell them to look for a freelance fact-checking job. That way you work closely with top-level editors, you don't have to make lunch reservations for middle-aged lechers and it's easier to parlay that 'Hey, we need to change this libelous passage' conversation into a 'Hey, I've got a great story idea,' than it is to pitch something while you're fetching coffee and making copies."

Myers, though, who is responsible for hiring editorial assistants and fact-checkers, disagrees.

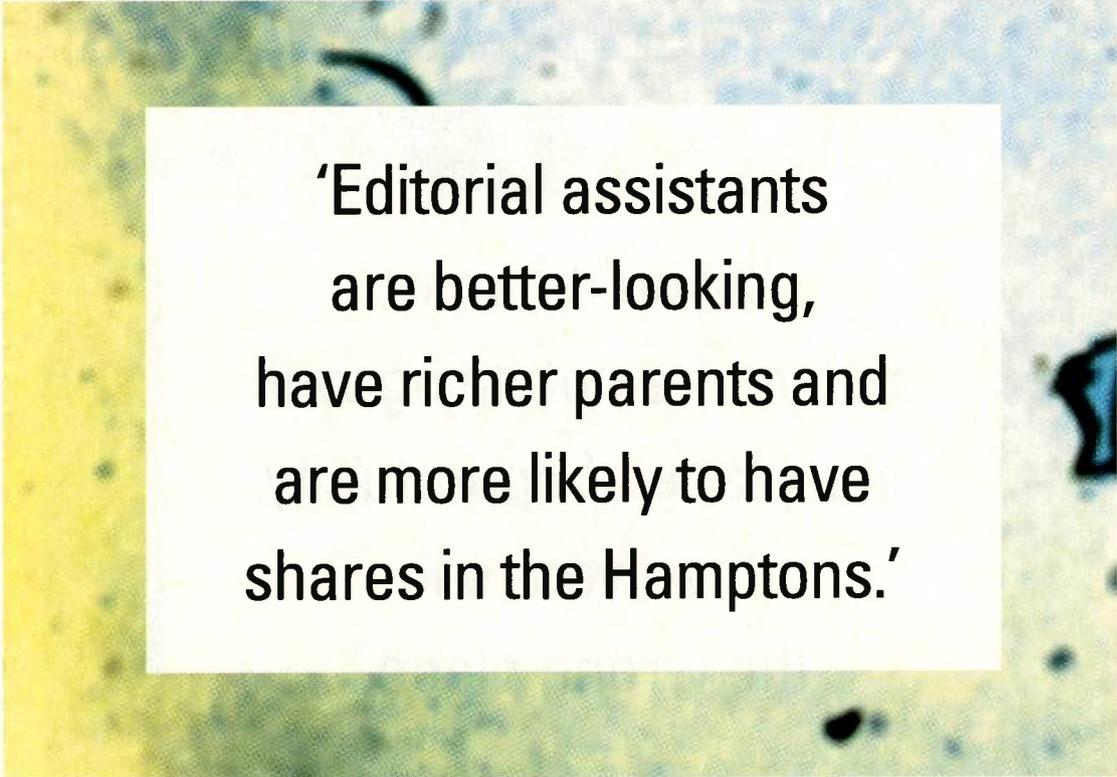
"If you enter as an editorial assistant," she says, "you have a built-in protector or mentor. Someone you hope has your best interests at heart, who will give you opportunities." More importantly, fact-checkers "don't really have an opportunity where they're line-editing, and shaping a piece, even on the most rudimentary piece. All the researchers I know are very smart, very good at what they do. But they're like senior staff members. It's not a skill-building job. So they have a harder time breaking up and breaking out in a magazine."

Whether taking a job as an editorial assistant or a fact-checker, those who have traveled the entry-level path share words of advice for neophytes. First, realize that bigger is not necessarily better, and that more money doesn't always mean more opportunity.

"Not only is the pace different at a weekly—later nights, more stressful deadlines—but also the amount of interaction with writers and editors," says a fact-checker at a large general-interest month-

ly, who started at a weekly. "Therein lies the trade-off. Those fact-checkers who thrive under the pressure of deadlines and take advantage of the increased interaction may find that there is greater vertical mobility at a weekly.

could never happen at her magazine. Newer titles take more risks, have greater turnover, and tend to have a younger, less-experienced core. They also tend to pay considerably less and fold considerably more frequently. Nonetheless, I



**'Editorial assistants
are better-looking,
have richer parents and
are more likely to have
shares in the Hamptons.'**

"Glancing down the masthead of the major weekly where I once freelanced, that mobility is clear. Nearly half of the staff writers, associate editors and assistant editors started at the magazine as fact-checkers. A similar glance at my monthly's masthead yields no names of fact-checkers that have risen to staff writing or editing positions.

"Here, researchers are researchers. If they want to write or edit for the magazine, they had best keep their contacts fresh, but go elsewhere, pad the résumé, write a book. Only then is a triumphant return possible. This fact was made abundantly clear to me in the interview process.

"This also is not true of all monthlies. The magazine for which I work is an established, well-respected title. I met a woman the other night who is a senior editor at a major magazine; she started as a fact-checker when the magazine was young. Today, however, with new management and new prestige, she says that

would encourage someone to take a chance at a young publication—especially a startup that she might have an opportunity to help shape. There, the lines between fact-checker/assistant and writer/editor are generally less rigid and opportunity is there for those with the energy and ambition."

Wherever you start, though, it's important to be eager to advance—but not too eager.

"As a fact-checker," says a senior editor at a leading women's magazine, "you should start writing pieces—no matter how small—as soon as you can so you can represent yourself as a 'writer-fact-checker,' which may seem like a small distinction but which is in fact an important one. And if no one at your magazine will accept your ideas, pitch them somewhere else. Whatever you do, don't turn into a nag. Be persistent, but not annoying—especially to the editors at your magazine."

Adds Adams: "Don't make the common mistake of thinking you should be

writing for a magazine just because you check its facts. Start by doing your creative work for anyone who'll publish it and even pay you for it."

"I know one woman who started at *Esquire* right after graduating from college," says a fact-checker at a women's magazine. "She had been a journalism major and I suppose she expected to be

if it means leaving to work at a smaller magazine as an assistant editor," says the senior editor from the women's magazine. "You'll get more responsibility and won't get tagged as an 'assistant-only' type.

The former fact-checker who felt like he had disappeared remembers the "cautionary tales" he heard as soon as he was hired. "The fact-checker who had been a

spread reports of horrific entry-level experiences, along with the nasty institutional habits that the current apprenticeship program encourages (worship of celebrity culture, segregation of people who can report from people who can write, a sense of entitlement when it comes to corner tables and car services), wouldn't it make more sense to hire, say,

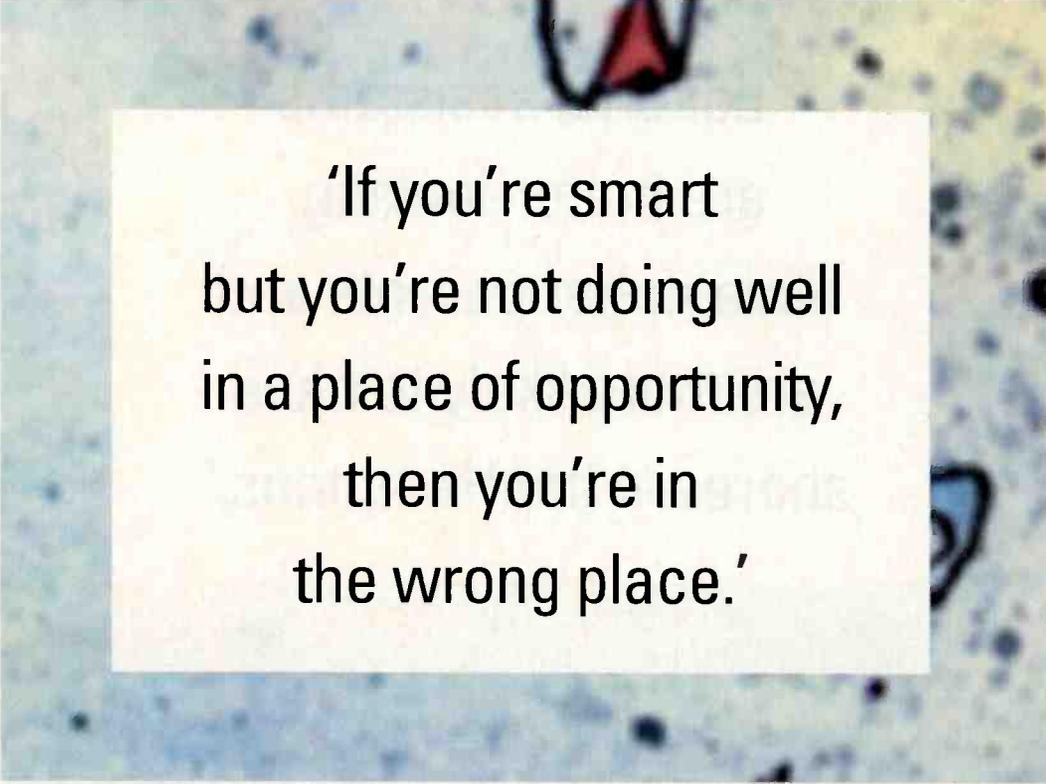
cub reporters from Midwestern dailies to provide the junior-level services a magazine requires? Certainly, the magazine business is loaded with talented professionals who got their start in newspapers all over the country, but New York is the center of the world in the magazine business, and a staggering level of New York provincialism is impossible to deny.

"If I get an application from someone who works for some little Midwestern paper, do I care?" asks an editorial assistant-turned-associate editor-turned-senior editor at a national fashion magazine? "So she's [published] in Akron? How's she going to understand anything about what a national magazine based in New York does?"

Says another senior editor, who started as an editorial assistant and now helps run a leading style magazine, "Let's face it. It's hard if you're working for some shitty little newspaper in Crapville, U.S.A."

"You try to find the best person for the job," says *Mirabella's* Myers. "You want someone who understands what a magazine story is—what makes it different from a newspaper story. If you're talking about bright, talented people who are aware of the world and the written word, and they kind of get your magazine, and they can articulate what your world view is, and if they know how to put a story together, you can get those people any number of ways.

"Is there a better system? No." ■
Steve Friedman has written for Esquire, Outside, GQ and many other national publications. He began his career as a reporter at the Columbia (Mo.) Daily Tribune, a small Midwestern daily.



'If you're smart
but you're not doing well
in a place of opportunity,
then you're in
the wrong place.'

writing features by the end of her first year. She was, of course, mistaken, and as more and more of her ideas were rejected, she got frustrated and as a result the little creative work that she was doing deteriorated. She was relegated to entirely clerical duties and she came to resent her coworkers and the magazine and she finally left. I don't even think she's writing anymore. Her expectations were outrageous and she missed the most important point: If you're smart but you're not doing well in a place full of opportunity, then you're in the wrong place."

Finally, remember that an entry-level job is just that—entry-level. Stay in it too long and you're asking for trouble.

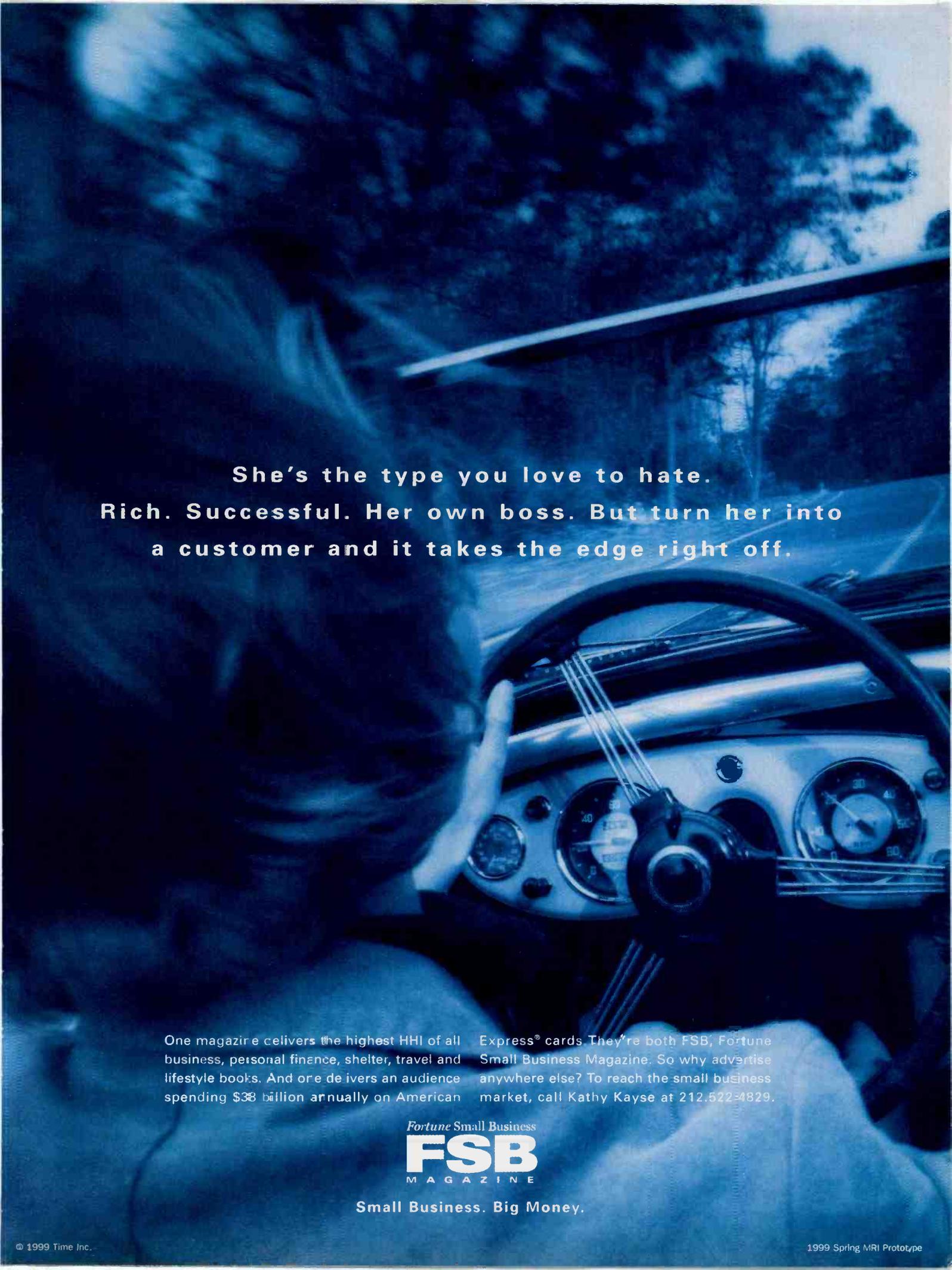
"Any entry-level job you hold onto too long hurts you as a writer or editor," says Adams.

"Get yourself promoted out of an editorial assistant job within two years, even

fact-checker for seven years. The mopey research editor who never really wanted to be a research editor. The 42-year-old editorial assistant who sobbed over her salad at Burger Heaven every day. I think those stories were largely responsible for my fear-induced ambition."

Careful and conscientious entry-level journalists can find work with concerned and helpful editors, of course, and when they do, the result is often a mutually beneficial, mutually rewarding experience. Phones can be answered, facts checked and files filed, naturally, but skills can also be learned, contacts made, organizational ties and subtle institutional customs absorbed. Creative and productive ideas and stories can be generated, lucrative and satisfying careers launched.

Still, given the low pay and wide-



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When it comes to the Internet, it's all too easy to get stuck in an American-centric navel gaze. Maybe we were the first to go online in force—and didn't our very own vice president invent the Internet, at least in his own mind? Well, here's a news flash: The number of Internet users outside the United States has just surpassed the number of American Web surfers. Pundits agree that the rapidly expanding European, Asian and Latin American markets will play an increasingly significant role in the digital future. And why should that be a surprise? After all, it is called the World Wide Web.—*Kipp Cheng*

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Bookmark Product Out

Websplit, a technology company based in Herzlia, Israel, today launches its first product, a free, downloadable software application that "splits the Web" by displaying browser bookmarks simultaneously as live screenshots on one screen. Websplit replaces textual URLs with live Internet pages that are viewed through a user-friendly interface.

Bright Investments

Mountain View, Calif.-based **BrightStreet**, a provider of Internet promotions solutions for major advertisers and marketers, announced a strategic investment from **Cox Direct**, Largo, Fla., creators of Val-Pak and Carol Wright Sampling; newspaper group the **McClatchy Co.**, Sacramento, Calif.; **Central Newspapers**, Phoenix; and **Sandler Capital Management**, New York. BrightStreet's Promo Central tools allow advertisers and brand marketers to track individual consumer response to promotions, from viewing online to printing to redemption, either online or in brick and mortar locations.

TW Expands L90 Ties

Entertainment.com, the online entertainment destination from Time Warner, Los Angeles, has expanded its relationship with **L90**, Santa Monica, Calif., a provider of online advertising and direct marketing solutions. Entertainment.com will place a year-long media buy on the L90 network of more than 125 sites, including entertainment, sports and technology.

Correction

In a story about **Wish.com** in *IQ*'s Jan. 31, 2000, issue, the name of the company's new executive vice president was misspelled. He is Steen Kanter. *IQ* regrets the error.

Online Style Directory Style365.com Debuts

By Kipp Cheng

Web directory and search site style365.com was unveiled yesterday during a launch party at New York's Four Seasons hotel. The Los Angeles-based company hopes to satisfy the public's seemingly insatiable appetite for all things fashionable and stylish by offering an editorially selected directory of links to upscale and hard-to-find Web sites. The site also will feature original content, such as fashion/celebrity profiles, and 24-hour customer service.

According to the site's co-founders **Terron Schaefer** and **Andrew Leary**, existing search and directory sites like Yahoo! have inadequately addressed the style-conscious market or often produced too many irrelevant links. "We were frustrated with how difficult it was to find anything on the Web and appalled by the Internet's complete lack of style,"

said Schaefer, who has 25 years of marketing experience, having consulted with retailers like Macy's, Bloomingdale's and Harrods.

Leary, who previously worked as a defense attorney in Boston and most recently as a talent agent at ICM, said the vastness of the Web was no reason to keep it and its users from finding style online.

The site has been under development for more than a year, but Schaefer said that while the site is now officially launched, additional

features and functions—including an e-shop called shop365.com, which is slated to launch in Q2—will continue to roll out as the directory expands.

The current iteration of style365.com focuses on four areas of interest: fashion, interiors, travel and leisure and indulgences. The prototype for style365.com was designed by world-renowned designer and artist Massimo Vignelli, who has designed for American Airlines, IBM and various museums.

Style365.com will be ad supported, but Leary said, "There will be no banner ads on the site." Instead, ads will mimic the proportions of print ads. "We thought long and hard about advertising and how it's treated online," said Leary. "We've created ad ratios similar to those offline so that advertisers do not have to recreate their advertising for the Web."

All ads receive editorial adjacencies, much like print fashion magazines. At-launch advertisers range from Hewlett-Packard to high-end furniture maker Palazzetti.

While high style is emphasized on the site, Schaefer claimed that the directory is not only about expensive products and services. "We are not focused only on the big names but also on lesser-known names," said Schaefer. "It's not about luxury; it's about function, design and style." ■



Directory and search site style365.com's co-founder Terron Schaefer hopes to bring style and substance to the Internet.

Alloy Aids Clairol With Product Line Promotion

BY JOANNA SABATINI—New York-based Clairol has partnered with Alloy Online, a provider of content, commerce and entertainment to teens and young women ages 12 to 24, to promote its Herbal Essences product line.

The online and offline integrated campaign will direct users to the microsite herbalessences.com, where they can play "Totally Organic Garden." The game, created by digital media company Imergy, New York, gives users access to animated flowers, which they will have to shelter from various hazardous events, such as tornadoes. The user can enter to win a free trip to Costa Rica after passing through all three levels of the game.

One winner will be chosen after the microsite, built last month by interactive agency Designstein, Minneapolis, is dismantled in April. (A microsite is usually a co-branded, temporary site.)

According to Samantha Skey, vice president of e-commerce and sponsorship for

Alloy, also based in New York, the company was a logical choice for Clairol as Alloy has both offline print and Web components.

Beginning this week, a Clairol ad directing consumers to herbalessences.com will appear in Alloy's spring print catalog, marking the first time Alloy has accepted print ads. Additionally, banner ads will appear on the Alloy Web site, alloy.com. When clicked, the ads will transport users to the microsite. Alloy also will send e-mails to its registered users and catalog recipients featuring the Herbal Essences ad.

Alloy was founded three years ago as an e-commerce company. It established the catalog shortly thereafter and hopes to sign on more advertising partners. "We don't want the catalog to become cluttered with ads—in the past we've always stuck to promotions in the catalog—but we see there is a definite place in the market for projects similar to herbalessences.com," said Skey. ■

bits

New York-based wedding resource site **The Knot** will merge with **Weddingpages.com**, publisher of regional wedding magazines.

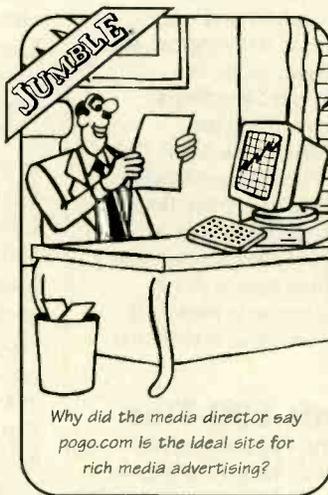
theknot.com

The deal will be made for \$8.5 million in

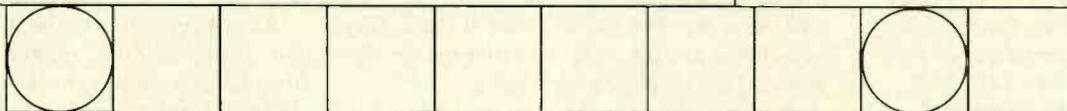
cash. With the merger, The Knot will extend its brand into local markets and gain additional advertising revenue.

Solbright, New York, an application service provider of digital media solutions, has entered a partnership with **Thinking Media**, Chattanooga, Tenn., a rich media software developer, to integrate Thinking Media's Active Track client-side tracking technology with Solbright's Dispatch advertising campaign management system. Advertisers and their clients will be able to measure more accurately performance data with the combined technologies.

P.R. Newswire, New York, has acquired Internet monitoring service **eWatch**, St. Paul, Minn. The announcement was made by P.R. Newswire parent United News & Media, a U.K.-based international media conglomerate.



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EntryPoint Adds Features, Seeks Wider Audience

BY EILEEN MCCOOEY—EntryPoint today launches an improved version of its free, downloadable toolbar, which puts personalized news, information and shopping functionality on the user's desktop. EntryPoint 2.0 will replace EntryPoint 1.0 and PointCast, which will be phased out during this quarter.

New features include an extended alerting system for news events and changes in stock price or volume, stock portfolio tracking, a Fun button that links to consumer-oriented content and a screensaver that displays a full-screen ticker and news headlines.

"We bring information to users outside the browser, while they're working in other applications," said Francis Costello, president of San Diego-based EntryPoint. He believes the "desktop attention" category has as much potential as instant messaging, which has tens of millions of users. EntryPoint 1.0 and PointCast already have 800,000 registered users—who will be

upgraded to the new version automatically—and Costello believes many more will be attracted by the "unique combination of news, information and e-commerce in a very lightweight, unobtrusive package."

The 700KB applet takes about 3 1/2 minutes to download on a 56K modem, said Costello. By contrast, PointCast is about 5MB in size. EntryPoint 2.0 also puts less of a burden on user computers. The toolbar extracts key information and lets users go online with one click for more detail.

The company made "a conscious decision" to omit ads from the toolbar, Costello said. But there are plenty of advertising opportunities that generate enough revenue to support the free service, he added. "The Shop button on the toolbar takes the user to a directory of stores featuring our

anchor tenants," he said. "Users are also just a click away from a wide variety of buttons and banners. The Smartscreen screensaver has ad spots as well."

The integrated eWallet offers opportunities for marketers. "Being right at the point of purchase offers incredible value," Costello said. Discover Card signed a deal last fall that makes it the first card users see when they open the wallet.

EntryPoint is bundling the toolbar with 3Com modems and installation CDs for Freei.Net's free Internet service. The company also announced today a co-branding and bundling deal with Bell Atlantic Internet



The just-released version of EntryPoint's toolbar has new features, including an extended alerting system and a Fun button.

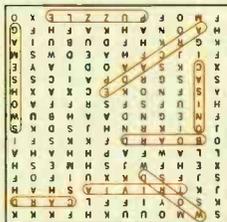
Services. EntryPoint soon will launch a program under which affiliate sites will be paid for signing up new users.

The company recently signed Phillips-Ramsey, San Diego, to handle a \$10 million ad campaign using print, radio and outdoor ads. EntryPoint has been handling online buys on sites such as CNET in-house. ■



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S	J	F	S	D	K	K	U	I	F	O	F
X	E	H	F	W	J	S	H	M	E	S	H
L	L	A	W	F	A	P	H	H	A	H	A
O	B	O	A	R	D	F	K	K	S	F	I
J	O	I	K	R	N	H	J	S	D	K	S
F	N	E	G	N	D	A	A	H	B	U	W
H	I	U	F	S	F	S	R	F	F	A	O
A	S	F	N	O	K	E	C	X	A	X	H
S	A	S	G	R	D	P	A	I	C	S	S
X	C	K	S	A	A	O	D	I	A	Y	E
F	I	J	C	F	H	A	E	D	W	S	M
K	G	R	K	H	F	D	U	B	U	I	A
H	A	O	N	A	H	K	A	F	H	F	G
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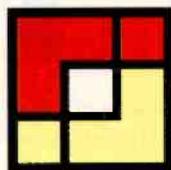
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HoopsTV.com Relaunches With Integrated Ad Push

BY KIPP CHENG—Looking to score points with sports fans on the Internet, HoopsTV.com, the Rosemont, Pa.-based basketball entertainment and lifestyle Web network, today will launch its first integrated marketing campaign.

A print spot featuring a quasi-religious altar to basketball with the tagline "If basketball is your religion, this is your church" will appear in this week's issue of *Sports Illustrated*, with placements in *ESPN* magazine, *Slam* and *Electronic Gaming Monthly* to follow. A national cable TV spot also will air beginning today on TNT, TBS and ESPN.

The multimillion-dollar campaign was created by Red Tettemer, a Narberth, Pa.-based advertising agency that specializes in entertainment and telecommunications marketing. The online portion of the ad effort, featuring banner ads, will be executed later this month by interactive shop i-frontier, Philadelphia.

According to Scott O'Neil, president at HoopsTV.com, the marketing push will coincide with this week's expected relaunch of the HoopsTV.com site. Since the site's original launch last November during the start of basketball season, O'Neil said HoopsTV.com has gathered user feedback, which was incorporated into its redesign.

In addition to advertising in print, on TV and online, HoopsTV.com also will purchase placements on arena signage. The entire campaign is expected to run through April.

It's no coincidence HoopsTV.com's marketing push follows the Super Bowl. "When the football season ends, that's when the sports world really shifts from football to basketball," said O'Neil.

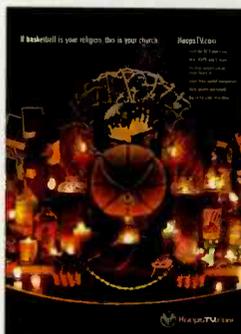
Additional versions of the ads will appear during the NBA All-Star Game and March Madness, the two preeminent basketball events of the year.

The newly revamped site will feature improved navigation as well as daily news and content updates. O'Neil said HoopsTV.com can go behind the scenes with original video and audio clips and showcase players and games that are ignored by other news outlets, including the official NBA.com site.

"We're giving you the news that the NBA won't say, the news that other outlets won't report," said Tanya Curry, director of marketing at HoopsTV.com.

For example, HoopsTV.com will tell the real story of why Allen Iverson and Vince Carter did not make the cut for the Olympic basketball team, Curry said.

HoopsTV.com has commerce alliances with CDNow and FootStar, the parent company of athletic footwear retailer FootAction. ■



Print ads showcase b-ball's religious-like following.



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Study: CPM Rates Drop As More Sites Seek Ads

BY ANN M. MACK—As the number of Web sites seeking advertising continued to grow in 1999, CPM rates declined, reaching a temporary plateau. According to an online advertising report issued by AdKnowledge, a provider of Web marketing management services, the number of ad-seeking sites exploded from 1,424 in December 1998 to 3,347 in 1999, a gain of 135 percent. Growth in 1998 and 1999 combined to total 224 percent. Meanwhile, the average CPM rate decreased by 6 percent in 1998 and 4 percent in 1999, about 1 percent per quarter.

falling CPM rates point to a classic case of supply and demand.

Although the decline in CPM rates slowed somewhat in 1999, denoting a leveling off, Schott says the rates have yet to bottom out.

"It's at a plateau," she said. "It's the nature of the beast. The rates are falling, falling, falling. Now, everybody is saying, 'Let's stop and take a look and see where we are at.'"

The decrease in CPM rates was mirrored in almost every site category, with

the notable exceptions of shareware and shopping/transaction sites. The upward momentum of CPM rates in these two categories reflects the progress in e-commerce during 1999.

With an increase in ad-seeking sites in 1999 also came an increase in rich media acceptance. The number of sites accepting each rich media format, such as Audio, Emblaze by Geo, Enliven by Narrative, Real Audio and Shockwave, rose by at least 25 percent in 1999. HTML became the dominant rich media type, with Java a close second.

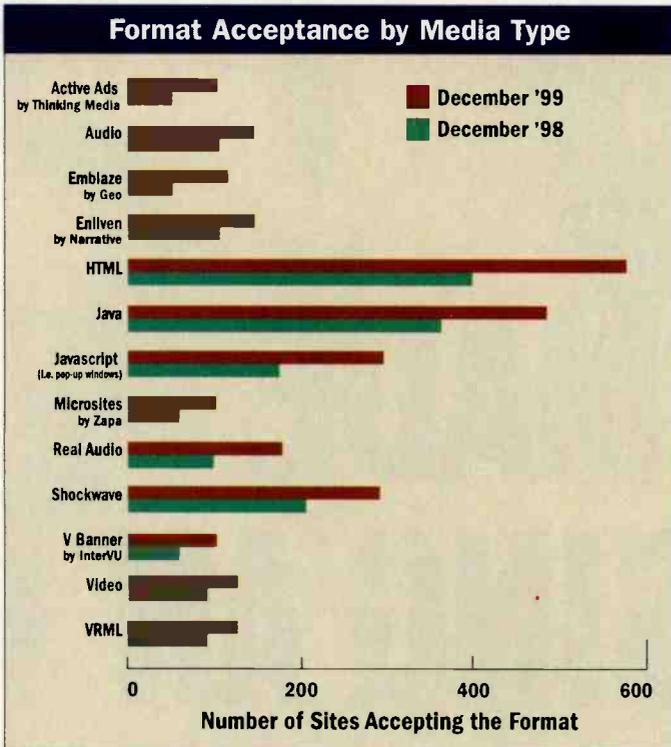
Not only did sites accept a wide range of rich media formats, they also accepted a number of banner sizes. Although the

468x60 banner clearly has been accepted as the standard, sites continued to experiment with sponsorship size banners, such as 88x31, 125x125 and 120x90, among others.

"Very small sizes indicate that people are doing sponsorships and links," said Schott.

AdKnowledge expects these trends to continue as advertising on the Web becomes increasingly mainstream.

"CPM will continue to decline," Schott predicted. "The number of sites seeking advertising will continue to grow. E-commerce will continue to grow, and rich media will become more accepted." ■



HTML continued as the dominant rich media type in 1999, while across the Web, all rich media formats received wider acceptance.

"The growth of Internet advertising in the last few years has been pretty phenomenal," said Michele Schott, director of marketing communications at the Palo Alto, Calif.-based AdKnowledge. "The word is out: It works."

The results of the Online Advertising 1999 Year-in-Review study reflected self-reported information provided by AdKnowledge's database of more than 3,000 Web sites. Some of AdKnowledge's customers include Web marketers eBay, PlanetRx, Sparks.com, Healthshop.com, Cooking.com and SportsLine USA.

The boom in Web advertising and

bits

Nelson Marketing, a direct marketer of imprinted promotional products, has renamed itself **4imprint**, adopting its Web brand, www.4imprint.com, as its corporate identity.



The Oshkosh, Wis.-based company also has offices in Europe and the Far East, and serves more than 140,000 customers.

Ziff-Davis of New York announced plans to eliminate its tracking stock structure and make **ZDNet** of San Francisco a stand-alone, independent company. Ziff-Davis will merge into a newly formed subsidiary so that all current holders of its ZD stock and ZDNet stock will hold their investments through a single class of ordinary common stock.

FreeRide.com, New York, a Web site that offers rewards to consumers and loyalty marketing programs for sponsors, added more than 50 sponsor sites, including **more.com**, San Francisco, and **Hickory-Farms.com**, Maumee, Ohio. FreeRide will have more than 200 sites in its network.

Miami-based **Telemundo Network Group**, the Spanish-language television network, has made a multimillion-dollar investment in



Espanol.com, Boston, an online retailer for Latinos worldwide. The amount of the equity stake was not disclosed. Espanol.com was founded in December 1998.

TheStreet.com, New York, has entered a content syndication alliance with **MSN MoneyCentral**, an online personal finance unit of Microsoft Corp., Redmond, Wash. Every week, selected commentary from the MSN MoneyCentral site will appear on TheStreet.com.

Advertising.com, Baltimore, a new media direct-marketing company, launched **AdBroadcast**, a service giving consumers the chance to earn money in exchange for receiving targeted marketing messages on their wireless devices, including phones and pagers. With AdBroadcast, users can receive payment from Advertising.com each month.

Digital Island, San Francisco, an e-business delivery network, has acquired New York-based **Live On Line**, a provider of live and on-demand streaming media services. The transaction is valued at approximately \$70 million in cash and stock.



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Online Ads on SuperBowl.com: The Good, The Banner and The Ugly



Consumers gave the banner an 18 percent excellent to very good rating on clickthrough. Mixed results from experts: Digitas' Lynch found it "worth checking out." EURO RSCG's Schmetterer countered, "The idea is lost and the invite to interact is invisible."



Schmetterer observed that this banner was trying to extend a company brand before it even established its brand. Only 1 out of 6 expert panelists liked the work across the categories.



Clickthroughs ranked high for experts (4 out of 6), but consumers didn't feel the same. Deutsch's Markus liked the banner. "It could provide the most entertainment for the amount of time it required to check it out."



USWeb/CKS' Kvamme liked this banner best because of its "great offer" and strong brand association. A majority of expert and consumer panelists gave it high marks across all categories.



Five out of 6 expert panelists rated this banner as excellent or very good at branding. Digitas' Lynch said the banner "made an immediate connection with the offline promotional posters." A plus for synergy.

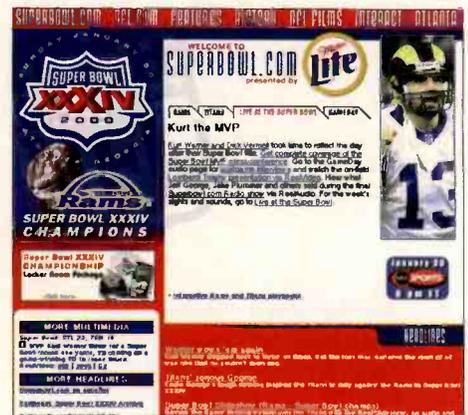


The most popular banner among the expert panel, with a unanimous vote for excellence in branding. Schmetterer said this ad "begs for attention and interaction and lives up to the brand idea."

Now that more than a week has elapsed since the advertising showcase known as Super Bowl XXXIV, the verdict from TV and mousepad advertising pundits alike appears to indicate that the many dotcoms that went for broke by shelling out a record average of \$2.2 million per 30 seconds of air time may have paid too much. While the proliferation of dotcom advertising on TV during the big game may reflect the national epidemic of dotcomania, traditional Super Bowl sponsors, such as soft drink and beer purveyors, continue to fare better than high-tech companies in terms of consumer recognition and branding.

It's ironic that while TV ad inventory was overrun with dotcoms during the clash of the Titans and the Rams, most of the banner ads on the official SuperBowl.com Web site touted products and services from traditional companies.

continued on page 54



Virtual pigskin: The official Super Bowl XXXIV Web site featured a lineup of banner ads from mostly offline companies, to varying degrees of success.

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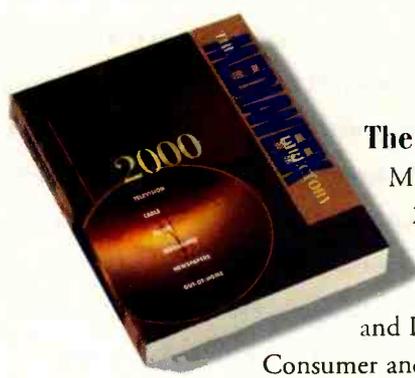
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Not a hit with the expert panel. Lot21's Everett-Thorp said, "Poor graphics and useless animation." Markus quipped, "I know it's a credit card thing, but I like the T-shirt."



Heiferman said, "Good, bold and simple ... but may not be good enough to break through the clutter." Consumer panelists disagreed, favoring this banner's branding abilities by 63 percent.



Mostly a bomb for both experts and consumers. Everett-Thorp called it "a soft sell" that didn't tout features or value. Kvamme succinctly put it: "Bad art direction, horrible product name, etc., etc."



While only 2 out of the 6 experts felt VISA's banner worked in branding, 80 percent of consumers rated it excellent or very good. Heiferman commented: "It's called interactive advertising. This isn't."

Ad Banner Preferences

MOST LIKED		LEAST LIKED	
ADVERTISER	CONSUMER PANEL	ADVERTISER	CONSUMER PANEL
Sony Pictures (<i>The Patriot</i>)	28%	Visa	18%
Miller Lite	12%	UPS	15%
Real Networks MP3	11%	NFL Visa	15%
Visa	11%	RCA	13%
HotJobs.com	7%	Real Networks	12%
RCA	7%	HotJobs.com	9%
UPS	6%	WebMD	7%
NFL Visa	6%	Sony Pictures (<i>The Patriot</i>)	5%
WebMD	3%	Miller Lite	4%
Real Networks	3%	Real Networks MP3	3%

To assess the potential effectiveness of banners running on SuperBowl.com last Sunday, Seattle-based AdRelevance (part of New York-based Web measurement firm Media Metrix), in conjunction with NPD Online, Port Washington, N.Y., conducted a study for IQ to find out what a panel of 952 consumers thought about a handful of banner ads. Additionally, AdRelevance recruited a panel of experts from the world of Internet advertising, including Kate Everett-Thorp, president and CEO of Lot21; Scott Heiferman, founder and chief strategist of i-traffic; Mark Kvamme, founder and chairman of USWeb/CKS; Steven Lynch, vice president and creative director of Digitas; Craig Markus, vice president and group creative director of iDeutsch; and Bob Schmetterer, chairman and CEO of EURO RSCG Worldwide. The expert panel evaluated the banner ads based on such factors as branding ability, potential clickthrough and synergy with offline efforts.

The results? I-traffic's Heiferman summed up the consensus, saying that many ads failed to leverage the offline component with its online counterpart. "People watched [TV] commercials last Sunday and made a mental note to 'check out that dot-com' on Monday. But by Monday they forgot about the TV spot. The online ad could trigger that mental note."

Will Hodgman, founder and CEO of AdRelevance, agreed with the expert panel's conclusion. "While television campaigns no doubt generate a lot of awareness for the sponsors, I'm surprised that more of them did not take advantage of the synergistic effects of cross-media advertising."—Kipp Cheng



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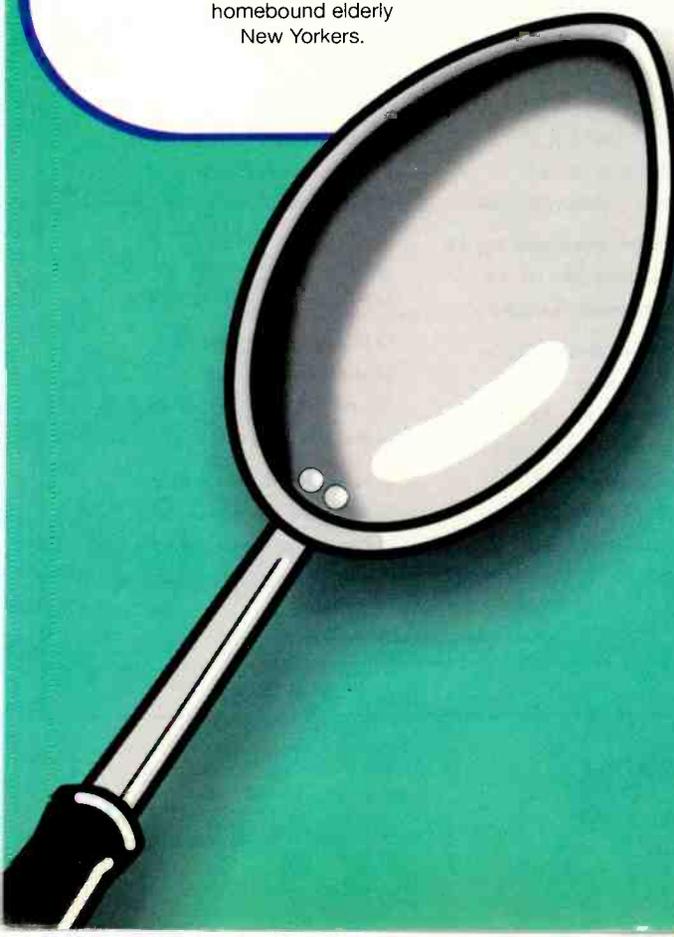
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Joan Sheridan LaBarge was appointed executive vice president and group publishing director of Weider Publications, Inc. in January 1999. She oversees all advertising sales, marketing and promotional efforts for Shape, Men's Fitness, Jump and Fit Pregnancy Magazines, and the Corporate Sales division of the company.

Within the last year, Ms. Sheridan has created and implemented a new organizational structure, built a key management team for the corporation, and significantly increased ad revenues. She implemented strategic training programs and seminars for her department of 80 employees to benefit them in the new millennium. Prior to Weider publications, Ms. Sheridan served as vice president and publisher of Family Life magazine at Hachette Filipacchi Magazines.

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For immediate, confidential consideration, please send via email to executivejobs@attglobal.net. Or you can fax or send your resume to:

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9954 Mayland Drive / Richmond, VA 23233

E-mail: executivejobs@attglobal.net Fax: (804) 527-4086

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Any Frustrated Creatives Want To Leave Advertising To Work In Television?

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If you're a writer, art director, or creative director with a great print book and a love for television and/or science fiction, send 5 non-returnable samples to: **USA NETWORKS**, HR Dept AD, 1230 Avenue of the Americas, New York, NY 10020 or e-mail mrzomp@usanetworks.com



REGIONAL SALES MANAGER

Competitive Media Reporting, the leading media information services company, is currently seeking an aggressive Sales Manager with a strong work ethic and excellent sales experience to maintain and develop new accounts for our National Advertiser Group. This person will be responsible for selling CMR products and services to regional and national advertisers; forecast anticipated sales and report sales activity.

The ideal candidate will possess a bachelor's degree with 2+ years of experience as a sales or marketing representative, the ability to handle an aggressive quota, strong PC skills, excellent interpersonal, presentation and negotiation skills and the ability to work in a team oriented environment. Approximately 30% travel required. Position is based in New York City.

We offer a competitive salary, including commissions, and benefits package. For immediate consideration, please send your resume and salary requirements to

CMR

11 West 42nd Street, New York, NY 10036, Attn: HR/RS
or email to: mlazzaro@CMR.com or fax to 212-789-1296

EOE

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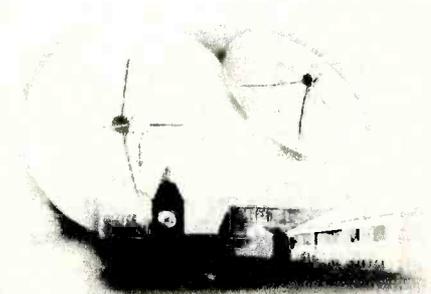
**Based in Danbury, CT, we are seeking individuals for our
Connecticut and NYC offices to support our aggressive sales
and marketing efforts.**

Sales Planner

Responsible for working with V.P.'s of advertising sales
in the creation and execution of client advertising
campaigns. Involves account management of all aspects
from initial proposals through post buy analysis. Must
have 2-3 years experience working with traditional
and/or new media. Writing and computer skills
required. Position based in Manhattan.

Traffic Manager

Creation, development and management of demographi-
cally targeted ad insertion process for advertiser sales unit.
Must have at least 5 years experience in traditional and/or
new media traffic. Broadcast, agency or internet experience
desirable. Position based in company headquarters in Danbury, CT.



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Show us how smart you are.**Oh, and talented wouldn't hurt, either.**

We're looking for a few gifted people to join us as we redefine direct response advertising. We're FusionDM, a fast-growing, dynamic agency in San Francisco and we're cranking ordinary advertising up a couple of notches. By integrating the Internet in everything we do, we give traditional media a much-needed boost. And it's working.

We have exciting opportunities in:

- Account Services
- Creative Services
- Media Services
- Web Services

So come show off your smarts. Visit our website at www.fusiondm.com or inquire about a specific position at hr@fusiondm.com

**ADVERTISING SALES REP
SOUTHEAST**

Major publishing company has immediate opening on its leading publication for mass retailing market for seasoned advertising sales professional. The ideal candidate will be a highly motivated self-starter with excellent organizational, communication and consultative selling skills. A proven track record in advertising sales is preferred. Excellent benefits and compensation commensurate with experience.

Please send resume and salary requirements to:
Director of Human Resources (South East Rep)
Bill Communications

355 Park Avenue South, New York, NY 10010
Or fax (212) 592-6209 or email: HR@billcom.com

MARKETING & PROMOTION DIRECTOR

New York City based sports marketing agency is looking for a Marketing and Promotion Director to join our rapidly growing department. Agency specializes in concept development and implementation of consumer and trade programs, strategic planning creative design, event marketing and corporate consulting.

Director will be responsible for overseeing the implementation of all promotional programs with both account and creative teams, as well actively participating in new business development with VP and national sales group. Must be a sound and creative thinker, with a minimum of 5 years of related experience, who is willing to roll-up sleeves and get the job done.

Competitive salary, plus incentives.
Please send letter with resume along with salary history to

Human Resources Department
355 Lexington Avenue, 9th Floor, New York, New York, 10017
or fax to 212-599-5486

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**Exceptional opportunity for talented:
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to work on premier accounts in financial services,
travel related and retail business.**

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**We are a small prestigious, mid-town marketing
communications agency.**

**Fax or e-mail cover letter and resume with
fee/salary expectations to: hr@jaffeandpartners.com
Fax: (212) 696-4998 No calls please.**

**ASSISTANT
BRAND
MANAGER**

Beverage Importer seeking Assistant Brand Manager to assist in managing its family of brands to ensure future growth. This individual would be responsible for directing market research, internet projects and monitoring competitive activity. Minimum 2-3 years marketing experience preferably in the beer industry. Bachelor's Degree in Marketing or Business Administration preferred. Connecticut location. We offer a competitive compensation and benefit package.

Send resume and salary requirements to:

HR Department
One Station Place
P.O. Box 120 007
Stamford, CT 06912

**MEDIA PLANNING
PROFESSIONALS**

Full service global media agency seeks high-energy, proactive and dedicated Media Planning Professionals at all levels (from planners to group heads) for an outstanding opportunity to join an expanding, client-specific, planning group at Northeast headquarters.

Ideal candidates will have related traditional and some non-traditional media planning experience in a fast-paced environment; excellent presentation, analytical and organizational skills. Must be creative and detail-oriented and develop strong client relationships. Experience with large retail, QSR, technology or telecom clients preferred. Competitive salary and benefits package offered.

Please email resume with salary history/reqts to:

conad@adweek.com, referencing Ad# 03A0119 on the subject line.

MEDIA POSITIONS

Growing full-service ad agency specializing in ethnic (AA & Hisp.) marketing for major package goods, automotive, fast food, beverage and technology accounts seeks to fill the following vacancies:

Senior Media Planner, 5+ years exp.

Media Planner, min. 1 year exp.

Planner/Buyer, w/spot radio buying skills

Candidates must be analytical with excellent math, computer and writing skills; organized, energetic and have a good attitude. We offer competitive salary, great benefits and a convenient Soho location.

Fax resume and letter to:

HR dept. 212/219-3564



Telemundo Network Group LLC, a Spanish-Language television network seeks **Account Executives** for its **NY, Miami and San Antonio** sales offices. Ideal candidate will have minimum 3 yrs experience in broadcast or cable sales; solid key agency and client contacts; and a proven sales track record. Strong presentation and negotiation skills required. If you're looking to work within a fast growing company, please send your resume and salary requirements to:

Telemundo Network Group LLC
Attn: Human Resources
2290 W. 8th Avenue
Hialeah, Florida 33010
Fax (305) 889-7079

Strategic Planner

If you are a creative thinker who loves to delve into the consumer mindset, we'd like to talk.

Boston-based, fun, fast-paced, growing strategic planning and marketing research firm is looking for a strategic planner with 3-5 years experience. If you have experience in both qualitative and quantitative research, please send your resume to:

Box 850, ADWEEK
100 Boylston St., Ste. 210
Boston, MA 02116

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With A World Leader**

...and you are an entrepreneurial thinker ready to be part of a cutting-edge marketing function, we invite you to explore these opportunities with us.

Bristol-Myers Squibb, an innovator and world leader in the pharmaceutical industry, has several outstanding opportunities available at the Director and

Senior Product Manager levels supporting our direct to Consumer/Patient Marketing initiatives.



Successful candidates should have an MBA with a minimum of five years experience in consumer line marketing.

Send your resume via e-mail to: donna.sozio@bms.com

 **Bristol-Myers Squibb Company**



**A&E Television Networks has two opportunities
in our Ad Sales department:**

Coordinator, Sales Operations:

Individual is responsible for providing administrative and technical support to Ad Sales dept. Will maintain database for all sales specific systems; transmit all EDI documents to agencies; run data integrity reports to ensure accuracy of info. Requirements: 1-2 yrs cable ad sales exp & exp w/sales based systems (Gabriel system a plus). General knowledge of EDI. Strong computer skills, excellent communication & organizational skills. College degree or equivalent experience.

Coordinator, Ad Sales Training:

Individual will train all new Sales Service Reps; respond to system issues, reinforce all policies and procedures necessary to provide the best customer service to both internal and external clients. Will maintain and communicate all evolving business processes and policies to the National Ad Sales staff. Requirements: Minimum 3 yrs ad sales exp with extensive knowledge of ad sales systems. Gabriel experience a plus. Strong computer skills. Word/Excel, excellent communication and organizational skills. College degree or equivalent exp.

Please forward resume with salary requirements to:

A&E Television Networks
Human Resources Dept./Sales Admin OR Training
235 East 45th Street, New York, NY 10017
EMAIL: recruiter@aetn.com
(Please include position title in subject line.)
EOE M/F/D/V

**Associate
Product Managers**

Castrol is a leading global manufacturer and marketer of premium lubricants and related products. One of our hallmarks is our history of continuous improvement, vision and innovation, as well as our belief that each employee adds value to the tremendous growth and overall success of the company.

Castrol North America is a fast-paced, innovative marketing organization whose focus and dedication have propelled its brands (e.g. Castrol GTX Motor Oil) to leadership in a highly competitive marketplace. We are seeking a few qualified candidates for Associate Product Manager positions to join our marketing team and further drive brand development and market share growth. These positions are an integral part of the brand team, participating in all aspects of brand management, as well as having responsibility for individual high profile initiatives and interaction with senior management.

Responsibilities include:

- Management of all aspects of the marketing mix
- Development of annual budgets and marketing plans
- Brand analysis and evaluation of brand performance
- Media and creative development and coordination of agency functions
- Collaboration with sales to coordinate marketing and sales activities
- Management of brand P&L

Requirements:

- Knowledge of marketing strategy, business analysis, profit and loss, forecasting
- Exposure to creative/copy development, media planning and buying, and promotion planning and implementation
- Knowledge of marketing research functions
- 1-2+ years' business experience in consumer-oriented marketing and/or sales environment
- MBA (or MBA in progress) preferred

At Castrol Consumer North America, you'll enjoy a competitive salary and generous benefits including tuition reimbursement and 401(k) plan. For confidential consideration, please fax/mail resume (which must include salary history for consideration) to:

Human Resources Department/PC
Castrol Consumer North America
1500 Valley Road, Wayne, NJ 07470
Fax: 973-633-5305

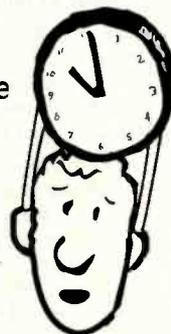


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Only applicants selected for further consideration will be contacted.
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HELP WANTED

DIRECTOR, ADVERTISING & PROMOTION

Liberty Science Center (LSC) has a mission to be a lifelong public resource for exploration of science and technology. Located next to Ellis Island and the Statue of Liberty opposite lower Manhattan, it is one of the New York region's major educational attractions for families and schools. Explore this exciting opportunity to help shape the exciting future of a dynamic organization. In this role you will manage advertising, marketing print materials and promotions. Responsibilities include managing the advertising agency, directing consumer and campaigns, working closely with graphic designers on consumer collateral, and managing advertising budget. You will also manage direct mail efforts and negotiate barter. We require a BA/BS degree and at least 5 years of client or agency advertising experience and a demonstrated track record in developing creative and innovative advertising strategies and campaigns. Discover a high-profile career path in an energetic, relevant organization with a comprehensive salary/benefits package. Please forward resume with salary requirements to: Liberty Science Center, HR Dept. A, Liberty State Park, Jersey City, NJ 07305 or Fax to (201) 432-5111.

EOE M/F/D/V

Ad Sales Opportunity

Scientific American has tremendous growth opportunity for the right candidate. We are seeking a creative, self-motivated individual anxious to sell ad pages in a fun and challenging environment.

Ideal candidate has strong sales skills, is a strategic thinker and is fast on their feet. Prior media sales experience required.

Please send resume and salary history to:

Human Resources
Scientific American
415 Madison Ave
NY, NY 10017

Marketing Coordinator

Exciting opportunity for a highly motivated, hard-working recent college graduate to join an industry leading cigar company. Advertising or promotion agency experience a plus. The right candidate will be able to handle multiple projects in a fast paced environment. Position entails promotional coordination, new product development, bi-monthly sales reports, coordination of public relation events and interaction with media. Some travel is required. Must be proficient in Microsoft Word, Excel and PowerPoint. Please send your resume, including salary requirements, to:

Bayard, Department 383
902 Broadway, 10th Floor
New York, NY 10010-6002

Equal Opportunity Employer

Regional Advertising Sales Manager

Cahners (www.cahners.com) is a leading provider of business information in the United States. We seek an experienced Advertising Sales Manager to join our successful sales team.

To qualify, you must have a college degree, 3+ years related experience in advertising sales, and strong sales, communication, presentation, interpersonal, organizational, and time management skills. Experience in the Hospitality or Travel Industry preferred. Knowledge of the internet, advertising and hotel industry is preferred. Up to 50% overnight travel is required. Candidates must possess own car.

We offer a competitive salary and comprehensive benefits package. Please forward your resume and salary requirements to: Cahners Travel Group, Human Resources, 500 Plaza Drive, Secaucus, NJ 07094; Fax: (201) 902-1822. Or e-mail your resume to: kfellini@cahners.com. As an equal opportunity employer, Cahners provides a work environment free from all forms of discrimination. This commitment to a diverse workforce is the source of our strength.

Cahners Travel Group
www.cahners.com

RESEARCH MANAGER

Candidate should have a minimum of 5 years previous broadcast experience in research to provide management and sales staff with basic and specialized research information designed to aid in the accomplishment of management objectives. Includes development, execution, and interpretation of qualitative and quantitative marketing and media research. Send resume to Jim Gallagher, Director of Sales, KYW-TV3, 101 S. Independence Mall East, Phila, Pa. 19106. EOE M/F/ADA

ADWEEK MAGAZINES**Needs a Promotion Art Director**

Duties include creating ads for many different media properties, events and services. Also responsible for presentation materials, ad sections, sales literature.

Send three non-returnable samples (photo copies ok) to:

Wally Lawrence
ADWEEK Magazines
1515 Broadway, 12th Floor
New York, NY 10036

Classified Advertising
1-800-7-ADWEEK

Regional Sales Directors

New internet exchange bringing together vendors and buyers of services seeks experienced ad sales directors who know how to launch a successful electronic directory service. Positions are currently available in New York, Boston, Washington, Baltimore and Philadelphia.

Each sales director will lead 5-7 sales reps and have personal sales quotas as well. The business model has multiple revenue streams. The sales director will develop and implement budgets and plans, build and maintain customer relationships, develop effective sales teams and maintain employee morale. You should be a self starter with proven success in local media. Prior internet ad sales preferred. Should have 5+ years selling experience, 2+ years of sales management, an entrepreneurial spirit and ability to manage a startup workforce.

Compensation package includes salary, bonus and stock options, plus an excellent benefits package. Fax your resume including current compensation to VP Sales (fax) 212-726-0937; or email to hr@servzone.com. Refer to Job code mw1.

Servzone.com
The Destination Site for Services

GRAPHIC DESIGNER

Exciting, energetic, 1yr old agency seeks brilliant, conceptual designer with strong print experience. You'll work on web design, print & collateral, POP, outdoor & package design. We need 5+ yrs. of exp. and a great portfolio. Must be Mac proficient!

SR. AD/AD

We need a brilliant art director with great experience. Exceptional design and conceptual thinking a must. Fast-growing, highly creative 1yr old agency. Make your mark! Must be Mac proficient!

FAX Resume to 203-866-2845, or email to mkelner@banyangroupinc.com.

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Penthouse, 50 Washington St., Norwalk, CT 06854

PRESTIGIOUS NATIONAL MEDIA ORGANIZATION EXECUTIVE ASSISTANT

Must be very professional and polished executive assistant with excellent computer and organizational skills. You will have ongoing projects and responsibilities. Must be able to work autonomously.

Contact: Lee Rudnick
DBI Media Executive Search
Ph: 212-338-0808 Ext 5
Fax: 212-338-0632
E-mail:
dbimedia@mindspring.com
www.dbiiny.com

MANAGER, ADVERTISING RATES

Newsweek Magazine seeks a Manager of Advertising Rates for our NY headquarters. The ideal candidate will be able to: manage the pricing group to provide timely and accurate support to sales staff; manage Newsweek's rate and discount programs; ensure all publicly used materials containing rates and/or rate policies are accurate; and oversee rate exception requests. To be considered, you must have strong finance, analytical skills and be computer proficient. Prior experience in a magazine publishing environment and a college degree are preferred. For confidential consideration, please send your resume and cover letter, with salary requirements to:

NEWSWEEK
Attn: F. Bernard
251 West 57th Street
New York, New York 10019
E-mail:
Resume@newsweekmag.com

Only those candidates
we wish to interview will
be contacted.

Equal Opportunity Employer

ADVERTISING SALES EXECUTIVE

Leading newspaper sales organization, representing 40 leading publications, seeks a creative, dynamic, results oriented sales executive for their busy NYC office.

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

Excellent salary and incentive, and benefits including 401K. Convenient midtown location. EEOC

Fax resume in confidence to:

212-286-9004

ADVERTISING SALES

Risk Publications, publishers of *Waters* and other leading financial publications, seeks senior advertising and event sponsorship sales professionals. Our N.Y. based operation is expanding & needs intelligent, energetic, motivated self-starters. Strong presentation skills, 3+ years media sales exp. required. IT & financial knowledge markets knowledge a plus. Fax/e-mail resumes with current salary to Dept WWA on 212 925 8030, jobs@watersinfo.com.

Waters Information Services
a part of Risk Publications

HELP WANTED

Are You Fit for Print?

SENIOR ART DIRECTOR

The New York Times marketing services department is looking for a senior art director with that rare skill to create elegant and effective print advertising as well as award-winning promotional materials.

The candidate will be responsible for the art direction/design of promotional projects, including ads, brochures, sell sheets, media kits and presentations for advertising, circulation and other New York Times departments. Must be able to work as a team player and interface with other members of the department as well as the sales, production, corporate and news departments. Must manage a heavy workload under tight deadlines and within budget.

Candidate must possess excellent design and art direction/supervisory skills as well as solid production knowledge. Creative concepts and problem solving skills a must. Minimum 10-15 years design and art directing experience, knowledge of current technology and printing. Ad agency (print advertising campaigns), publishing, or design studio experience preferred.

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Equal Opportunity Employer

We regret that we will only be able to respond to those candidates selected for an interview

MARKETING COMMUNICATION

The Department of Mass Communication, Advertising & Public Relations, of Boston University's College of Communication invites applications for a contract position as Assistant or Associate Professor of Marketing Communication beginning September 2000.

The ideal candidate will have several years of professional experience in integrated marketing, the ability to blend theory and practice in a classroom environment, computer-assisted communication skills, and at least a Master's degree. A Ph.D. and prior university teaching experience are desirable. The person selected will be expected to teach three classes per semester, including Marketing Communication, will advise students, and will actively engage in publishing as well as in academic and greater Boston community and professional activities. Rank and salary will depend on qualifications.

Send cover letter, resume, and three letters of reference to:

Jennifer Morcone, College of Communication
640 Commonwealth Ave., Boston, MA 02215

E-mail: jmorcone@bu.edu

Tel: 617/ 353-8023; Fax: 617/ 353-3405

Web site: www.bu.edu/com

The selection process will continue until the successful candidate is hired.

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**BOSTON
UNIVERSITY**
COLLEGE of
Communication

INTERNATIONAL SALES MANAGER

Seeking an International Sales Manager to spearhead development of an Impact Magazine award winning "Hot Brand" in international markets. Requires an understanding and working knowledge of Wine and Spirits Distribution channels in Europe or Asia. Great opportunity with salary and bonus commensurate with experience.

Please send resume to:

international_manager@yahoo.com

Or fax: (212) 986-7931

Wanted: Top-Flight Sales Consultant for the Top Company in Business Software.

Learn fast? Take charge? Good. You're our new sales consultant.

We are Maconomy, the leader in Web-centric business software. You, our Sales Consultant, will be responsible for direct sales to targeted project accounting prospects within the marketing communication industry (consulting firms, systems integrators, advertising, graphic design, etc.). This includes responsibility for the entire sales process: presale analyses, close of sales and postsale follow-up. You'll work very closely with our application consultants to ensure successful system implementation.

Our ideal candidate will have an entrepreneurial nature, strong analytical and communication skills and the desire to work in a start-up team environment. One where no one is going to tell you what to do every moment of the day. Where you'll constantly have to make your best guess at a situation and learn on the fly as new projects and opportunities present themselves. Just what you've been looking for, in short.

Successful candidates will gain expertise in technology and business best practices within Web-centric Enterprise Project Management while making a direct impact in the development of a successful business.

Qualifications: A four-year degree in accounting and/or business administration is required. Experience in management consulting and system implementation is desirable. Excellent communication and presentation skills are required as are documented sales results. Travel will be required.

E-mail your resume to Carolyn Golden, Human Resources Director, now at carolyng@maconomy-usa.com

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Maconomy NE Inc. • 33 Boston Post Road West, Suite 310 • Marlborough, MA 01752



LICENSING DIRECTOR

A&E Television Networks has a unique opportunity in our Consumer Products department, based in New York. We're looking for an individual to oversee all non-home video licensing and new product development activities worldwide for AETN and all related marketing/publicity/promotions/merchandising. Position also includes development of new business concepts and will oversee all new consumer product opportunities via sub-licensing and/or joint venture. The qualified candidate must possess a college degree in Marketing or Communications and will have five to seven years experience in licensing/consumer product development. A minimum of 3 years in program and/or product development in a television or entertainment environment required with experience in the development of new concepts through the development, legal and implementation process. Ideal candidate will have experience in online programming and content with an emphasis on forecasting and P&L analysis with excellent communication and computer skills.

We offer a competitive salary and excellent benefits.

Please forward resume with salary requirements to:

A&E Television Networks

Attn.: HR Dept./DLIC

235 East 45th Street, New York, NY 10017

or email: hr.temp@aetn.com

ONLY RESUMES W/SALARY REQUIREMENTS WILL BE CONSIDERED.

A&E Television Networks is an equal opportunity employer.

HELP WANTED

PROMOTIONS.COM

Promotions.com, formerly known as Webstakes.com, is the leading global internet promotions solutions company. We have several openings in Promotions sales & management in our NYC & SF offices.

ACCOUNT EXECUTIVES

Manage implementation & administration of client accts, dev process to insure the smooth execution of promos, develop contracts, & serve as liaison between internal groups. Req. 1-2 yrs exp client svc/acct management, Internet a must, promo agency a +.

ACCOUNT SUPERVISOR

Lead generation & development, Direct revenue responsibility for account development, Sales & account management of Basic, Enhanced, & Custom On Line Promotions, Management staff, Contract Execution. Req 3-5 yrs exp agency acct management, pref promotions, Familiarity & contacts & Sales exp in online marketing space a +, a plus, Effective manager of people.

DIRECTOR

Lead generation & development, Strategic & tactical development of multi-tiered promotion plans, Direct revenue responsibility for acct development, Sales & account management of Custom, Enhanced, & Basic On Line Promotions, Management of Acct Support staff to insure timely execution & billing of clients, Contract Execution. Req 5+ yrs exp agency acct management & sales, developed \$100k + accounts, exp in Internet & traditional offline promotion development, Contacts w/in traditional marketers as well as online marketers, Understanding the broad range of promotion tactics & disciplines, Ability to develop strategic action plans to address client promotion needs, Creative conceiving, Partnership development, Effective manager of people.

All positions req excellent oral & written communication skills.

Please email resumes to:

cbragas@promotions.com



Telemundo Network Group LLC a Spanish language television network seeks a **Financial Analyst** for their Affiliate Relations Department based in NYC. Position will support strategic business decisions with financial analysis for station acquisition and new affiliations. Other duties include preparation of annual budgets and forecasts for broadcast and cable distribution, prepare updated network coverage information, and provide analysis of affiliate television ratings data. Ideal candidate will have a finance or accounting educational background, strong computer skills and must be competent in EXCEL, knowledge of Microsoft Access a plus. Two or three years related experience preferred. Excellent opportunity to learn broadcasting business. EOE. Please send resumes along with salary requirements to:

Telemundo Network Group LLC
Attn: Human Resources Dept.
2290 W. 8th Avenue
Hialeah, FL 33010
Fax (305) 889-7079

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Telemundo Network Group LLC a Spanish Language television network seeks an **Affiliate Marketing Manager** for their Affiliate Relations department based in NYC. Individual will assist affiliate stations in preparation of an annual marketing plan and will monitor affiliate-marketing activities to insure network marketing objectives are met on the local level. Individual will also administer affiliate co-op plan and should have a thorough understanding of the media planning and buying process. Ideal candidate should have a minimum of 3-5 years marketing experience at a broadcast cable network, be fully bilingual (English/Spanish), and have strong writing skills in Spanish and in English. EOE. Please send resumes with salary requirements to:

Telemundo Network Group LLC
Attn: Human Resources Dept.
2290 W. 8th Avenue
Hialeah, FL 33010
Fax (305) 889-7079

OUTDOOR ADVERTISING SALES

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Prudential National Staffing Organization
Attention: Scanning
P.O. Box 42326

Philadelphia, PA 19101-2326

FAX: (973) 802-4443

Email:

christina.lenczewski@prudential.com



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To apply, please forward or Fax: 212-293-8685
resume including salary history, in strict confidence, to:

Human Resources Dept. CGW
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MediaAmerica is one of the biggest independent network radio advertising sales rep firms with offices in New York, Chicago, Los Angeles, Dallas, Detroit and Denver. Additionally MediaAmerica also represents cable networks and internet sites.

This position is for the New York office. The ideal candidate will be energetic, efficient, a strong communicator, detailed, organized, able to multi task and be a team player in our hectic sales environment. The job requires proficiency in Microsoft Word, Excel, Outlook and PowerPoint. The job is assisting a National Account Executive/Radio in all inside sales processes and activities with which there is frequent interaction with advertising clients and radio producers. KNOWLEDGE OF BROADCAST MEDIA A DEFINITE PLUS.

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The Washington Post Company's technology-focused business unit, **POST-NEWSWEEK BUSINESS INFORMATION, INC.**, a leading computer industry publisher and trade show organizer, is looking for you to lead a dynamic sales team for **WASHINGTON TECHNOLOGY** magazine.

You will be responsible for managing the advertising account executives; conducting sales forecasting and issue closings; and producing regular sales reports. Community involvement with government-computing associations and trade organizations is also required.

You will be responsible for developing annual sales budgets for each WT property, for all account executives and for individual territories; setting sales targets for each territory, working from historical and market data; developing, for publisher approval, annual compensation plans for each account executive; focusing the sales team on selling responsibilities; and travel extensively to WT territories to (a) make personal contacts with accounts and prospects and (b) train account executives; and help account executives plan strategies, plus time & territory coverage plans in order to cover all WT's selling opportunities.

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Post-Newsweek Business Information, Inc.
 Attn.: HR-NSD/AW0214
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ACS Sports.com is currently seeking an experienced sales representative to expand and manage our new-media advertising department for Comcast SportsNet's Philadelphia-sports web site.

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Will work in conjunction with Comcast SportsNet's marketing department. The position offers a generous, competitive compensation package.

ACS Sports.com develops, hosts, maintains and provides content for various sports related web sites including many MLB and NFL teams, the WTA Tour and Minor League Baseball.

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NATIONAL ONLINE AD/SALES/MARKETING DIRECTOR

ACS Sports.com, a leading developer of sports related websites, is currently seeking an experienced sales executive to expand and manage our new-media advertising department.

We are looking for an individual with the drive and determination to help us maintain our place at the forefront of the New Media, sports industry. The individual must have at least 3 to 5 years experience in broadcast or online sales, strong presentation skills and a successful track record developing and maintaining client accounts. Knowledge of the national sports scene a plus.

This position offers a generous, competitive compensation package.

ACS Sports.com develops, hosts, maintains and provides content for various sports related web sites including many MLB and NFL teams, the WTA Tour and Minor League Baseball.

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(JOB CODE: AS2)

Seeking account manager with 5-7 years experience, **MINIMUM 3 years in high-tech** (at an AE level) to join a close-knit agency in NYC. Must have solid understanding of market research and analysis, consumer, business-to-business, channel and retail marketing. Will be responsible for helping develop and maintain strategic continuity between marketing, advertising and promotional efforts for our blue-chip high-tech client. Must know how to work hard and play hard!

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Telemundo Network Group LLC, a Spanish-Language television network seeks a highly motivated **network sales planner** to join our **New York** team. Candidate must be a detail oriented organized individual with good communication skills and the ability to work under pressure to meet deadlines. 3-5 years network planning experience a must. Join a dynamic, fast-growing marketplace! Please send resumes and salary requirements to:

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HELP WANTED

ADVERTISING



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Please send resume or apply in person, Monday through Friday, 8 am - 5 pm: Human Resources Division/Staffing, 130 Merchant Street, 14th Floor, Pacific Century Tower, Financial Plaza of the Pacific. Parking is available at 59 South King Street.

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Ideal candidate will be responsible for developing concepts for print media, advertising, labels, displays and packaging design. Consumer package goods experience required. Production knowledge a plus. Minimum 5 years experience. Mac based, Illustrator, Photoshop & Quark.

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MEDIA STRATEGIST

You will develop & implement media plans, client presentations & business pitches; hire, train & manage Media Planners & Assistants; supervise the media planning process from start to finish; and work with Campaign Analysts in reviewing client post-buy reports. Requires 2 years interactive media experience, with a background in traditional media planning a plus; experience managing employees & teams; excellent communication, multi-tasking & client interaction skills; and comprehensive knowledge of the Web & current trends. **Req. # 23400**

MEDIA PLANNER

You will plan, buy & execute online strategies for client accounts; help to identify & achieve new online media objectives; present plans to clients; work with client services to implement each campaign; and assist in analyzing, interpreting & presenting site tracking & audit data. Requires 1 year interactive media exp., with a background in traditional media planning a plus; knowledge of research resources such as Media Metrix, Jupiter & Forrester; strong client contact skills; and excellent communication & negotiation skills. A 4 year degree or equivalent preferred. **Req. # 23501**

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You will assist Media Planners & support the Media Department; create itineraries; contact sites for inventory availability; conduct research with @Plan; help implement each media campaign; review new sites, technology & industry trends; and train to become a Media Planner. Requires a background in media & understanding of the Web; strong communication, organization & multi-tasking skills; and strong Excel/database skills. **Req. # 23600**

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Newark, NJ

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Attention: Scanning
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Young and growing creative ad agency seeks organized and detail oriented individual to traffic and coordinate work flow in art department. Should have in-depth knowledge of pre-press, production, Mac platform, troubleshooting. Will act as liaison between vendors, and publications.

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or e-mail to:
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EOE

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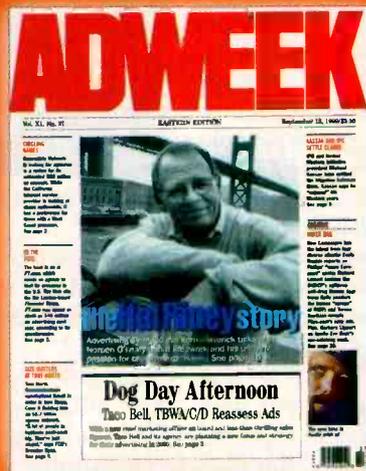
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Magazines

BY LISA GRANATSTEIN

The British Are Coming

Another men's title from across the pond seeks to match the might of 'Maxim'

Emap USA's British import *FHM* will have its stateside premiere next week, becoming the latest entry in the fiercely competitive men's field. The title will launch as a bimonthly with a 225,000-circulation rate base and quickly ramp up to a 10-times-yearly frequency and a 400,000 rate base

in September and 500,000 next January. Emap will depend largely on newsstand sales at the start, but an aggressive direct-mail effort (including a 5 million-piece drop last December), is expected to build subscriptions quickly, says Dana Fields, executive publisher and president of Emap USA's men's and entertainment group.

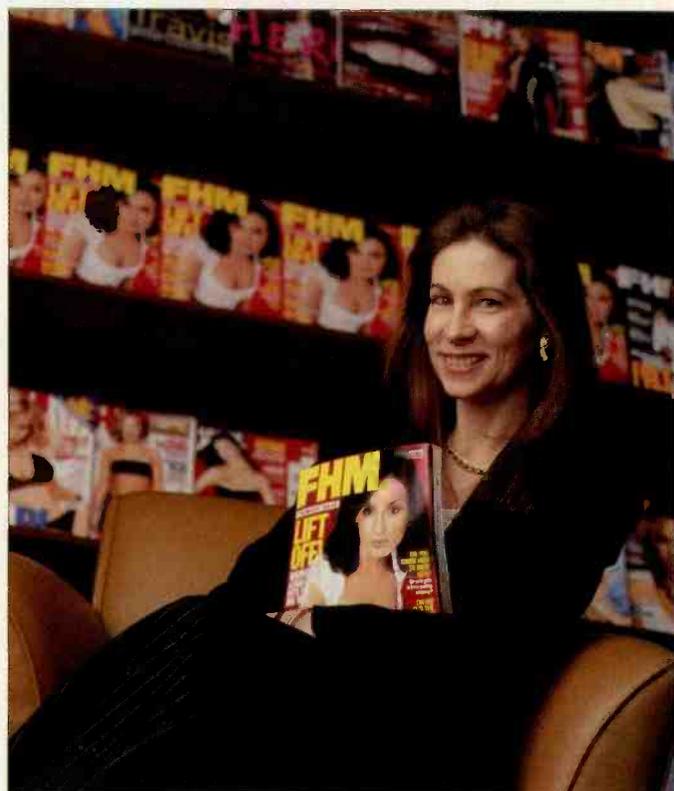
The U.S. launch of *FHM* (*For Him Magazine*) is part of a strategy to rapidly expand Emap USA's offerings in the men's general-interest genre. By the end of this year, the company hopes to also bring over from England either its music magazine, *Q*, or the pop-culture magazine *Face*. Other plans include the 2001 rollout of a U.S. edition of the biannual fashion book *FHM Collections*, as well as

importing *FHM*'s popular menswear and grooming awards events, which could challenge *GQ*'s annual Men of the Year extravaganza.

Emap USA to date has concentrated primarily on niche properties, including the sports books *Powder*, *Hot Rod* and *Skin Diver*. The *FHM* launch "gives us a menswear, pop culture-oriented general-interest division," says Fields, "and the ability to compete against a *Spin* and a *Rolling Stone*, a *GQ* and a *Details*."

While *FHM* will be positioned as a player against Condé Nast's 550,000-circ *Details* and *GQ* (whose 700,000 rate base is set to climb to 750,000 in July), the main event will be the British import's showdown with U.K. arch-rival Dennis Publishing's *Maxim*, which after only three years in the U.S. has mushroomed to a 1.5 million rate base (scheduled to bump up to 2 million in July).

Maxim's winning babes-and-beer formula has helped sweep several other men's titles off the newsstand of late, including Freedom Communications'



Stirring it up: Fields says *FHM* is an alternative to "elitist" men's books.

P.O.V., Raygun Publishing's *Bikini* and, last week, *Icon* magazine, which folded one issue shy of its third anniversary. Still in the game is Bob Guccione Jr.'s *Gear*, a 10-times-yearly young men's book with a 300,000 rate base.

"My hat's off to *Maxim*," says Fields. "They absolutely proved that the existing men's magazines in the States were asleep and were basically boring and elitist. What *FHM* is going to do is a more sophisticated, more tasteful product than *Maxim*, and a much broader magazine."

"They can say it's going to be funny, sexy, useful," responds Stephen Colvin, Dennis Publishing president. "But they're going to have to deliver on it. It's one thing doing [*FHM*] in Britain. It's another



Pop-culture quiz: The premiere features a test for readers on who knows their darkest secrets.

thing doing it in America.”

FHM shares *Maxim*'s familiar mix of sex, entertainment, gadgets and career advice—all spiked with a dollop of humor. The premiere issue of the American *FHM*, however, is more buttoned-up than its U.K. counterpart and less risqué than the U.S. *Maxim*.

The front of the book serves up bite-sized bits on music, film and videogames. Regular columns include a health section, “Hospital” (the premiere examines weak knees), and “The Expert Dads,” a forum for a group of fathers to offer tips on home repair, finances and the like.

The real point at which *FHM* and *Maxim* diverge is in fashion. *FHM*'s heavy coverage of menswear holds true to the U.K. version's trade-book roots. In the premiere edition, *FHM* carries nearly 40 edit pages on fashion in the back of the book.

“We would like to grow the magazine to be the No. 1 destination for men to consider all things fashion,” says Ed Needham, *FHM* editor in chief, who until last July headed the magazine's U.K. edition. “Men need a helping hand in fashion. The majority of men realize that what they wear makes a difference to the people around

them. They just don't know how to go about buying with confidence.”

Of course, not everyone buys that line, including one *FHM* competitor. “There's an awful lot of gratuitous fashion brown-nosing from magazines that know damn well their reader is not wearing the stuff, or has any interest in that stuff,” sniffs Mark Golin, editor in chief of *Details*.

“On a per-issue basis, we're talking about a commitment to menswear [that's] editorially competitive with *GQ*,” says Fields. “This is a core of what we stand for.”

Thanks to *FHM*'s editorial emphasis on fashion, many fashion advertisers weighed in for the first issue, including Giorgio Armani, Perry Ellis, Ralph Lauren, Diesel and Tommy Hilfiger. Other charter advertisers include Toyota, L'Oréal, Jim Beam and Absolut. The debut issue carries 96 ad pages. The rate for a color page is \$13,500; in September, that price tag will rise to \$24,000, commensurate with the 44 percent rate-base bump, says Fields.

With the men's field now going through a shakeout, it's “survival of the fittest,” says Roberta Garfinkle, director of print media at Universal McCann. “Who

has the best editorial idea? Who has the most money? Who can compete in the arena?” she asks. “*FHM* has a chance. It's from a big company that can be in it for the long haul. But it ultimately depends on the editorial product.” ■

60 SECONDS WITH...

Jane Pratt

Editor in chief, *Jane*

Q. When just about everyone in the business weighed in last year about Disney's



sale of Fairchild to Advance/Condé Nast, why were you so quiet?

A. From the magazine's perspective, editorially, [the sale] doesn't change a lot of what we're doing.

Q. So is Condé Nast a good fit for *Jane*?

A. In many ways, *Jane* will benefit the most out of all the Fairchild Publications from this change, because we had tapped out Fairchild-under-Disney's ability to get us on to the newsstand in a big way. That's where Condé Nast is making a huge difference. **Q.** *Jane*'s now under the same corporate roof as former competitor

Mademoiselle. Will the overlap be a problem? **A.** I had wondered the same thing. I thought, “Is Advance going to want to take one magazine in one direction and one in another?” But they said, “Absolutely not.” They have always had magazines that compete with each other. They just try to make each magazine individually as strong as possible. So there's been no talk about taking *Jane* in any other direction. **Q.** Any truth to the reports that some advertisers balked at your plan to put Monica Lewinsky on your cover?

A. No. That was ridiculous! No advertisers are aware of who will be on the cover—that's not the kind of information they get. [Lewinsky] is going to be on the April cover, and I'm psyched about it. People are going to see her in a way they haven't seen her before. **Q.** Your cover spine inside-joke-of-the-month for the January/February issue is “Moo.” Can you clue us in?

A. It's an in reference to someone saying that now that we are with Advance Publications, we are going to be a cash cow. So we said, “Moo.”

Mediaweek Magazine Monitor

Weeklies

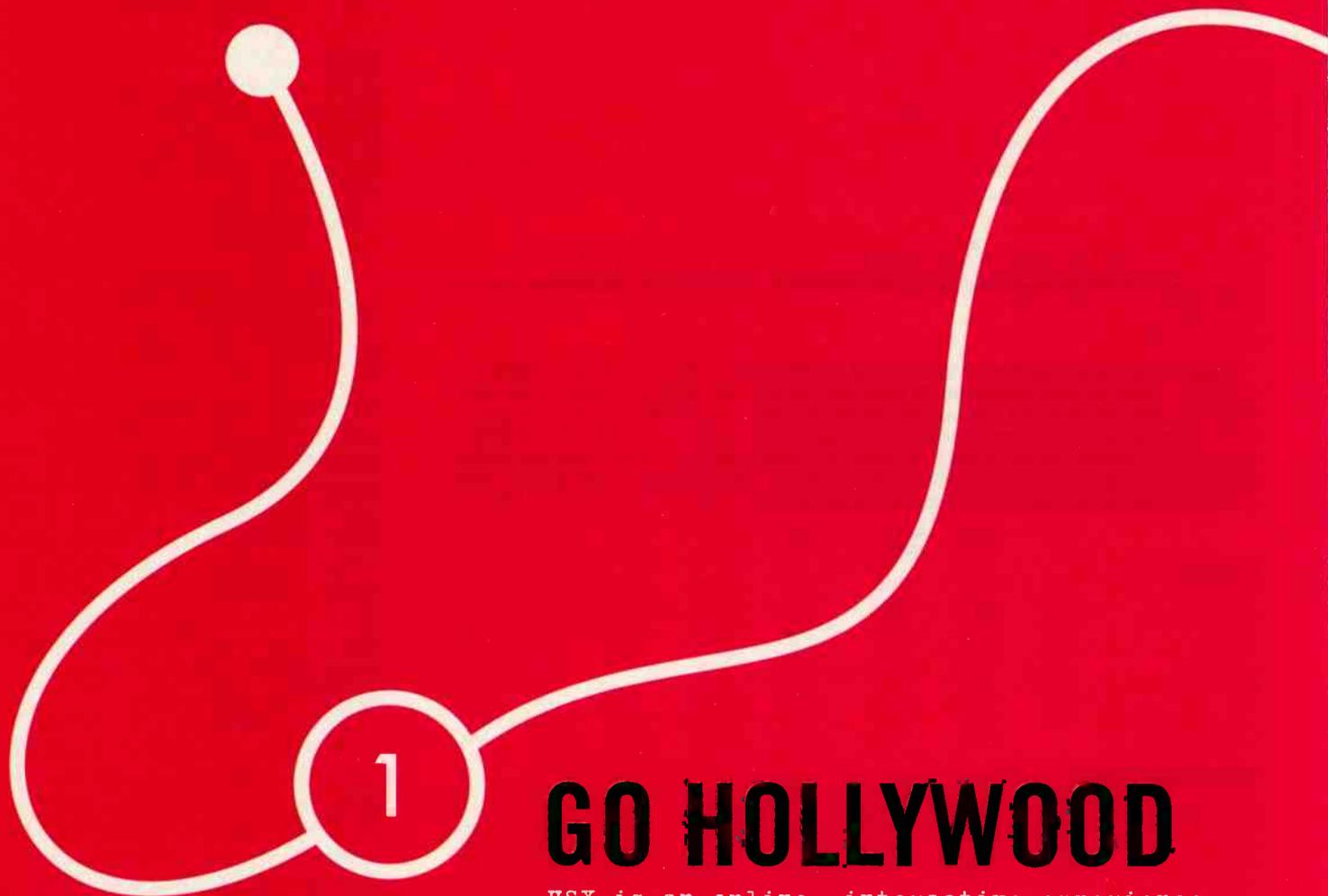
February 7, 2000

Business Week, which had been off to a slow start in 2000, experienced a surge this week thanks to a robust Feb. 7 issue, up 89.92 percent over the same issue last year. The growth spurt, which helped move *BW*'s pages ahead 23.64 percent YTD, was aided by the first of nine e-biz supplements set for this year. Nearly half of the ads in *BW* this week were folded into the sold-out section. Some advertisers, including IBM, Microsoft and Intel, had pages both in the special section and run-of-book in *BW*. Elsewhere, modest upticks at *Newsweek* (ahead 5.35 percent this week) and *People* (1.60 percent) and double-digit growth at *Sports Illustrated* (36.40 percent) weren't enough to move these titles ahead of last year. —Lori Lefevre

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
Business Week	7-Feb	136.29	8-Feb	71.76	89.92%	418.88	338.80	23.64%
The Economist	29-Jan	83.00	30-Jan	59.00	40.68%	229.00	229.00	0.00%
The Industry Standard	7-Feb	122.17	8-Feb	25.59	377.41%	554.16	101.27	447.21%
Newsweek	7-Feb	31.81	8-Feb	30.19	5.35%	149.07	161.97	-7.96%
People	7-Feb	81.99	8-Feb	80.70	1.60%	333.51	335.79	-0.68%
Sporting News	7-Feb	16.99	8-Jan	13.40	26.79%	70.97	70.20	1.10%
Sports Illustrated	7-Feb	50.02	8-Feb	36.40	37.42%	176.69	180.57	-2.15%
Time	7-Feb	46.16	8-Feb	36.18	27.58%	266.43	193.87	37.43%
US News & World Report	7-Feb	21.23	8-Feb	27.45	-22.66%	124.49	183.35	-32.10%
Category Total		589.66		380.67	54.90%	2,323.20	1,794.82	29.44%
ENTERTAINMENT/LEISURE								
AutoWeek	7-Feb	31.91	8-Feb	23.93	33.35%	143.02	137.55	3.98%
Entertainment Weekly	4-Feb	42.01	5-Feb	34.15	23.02%	143.57	119.46	20.18%
Golf World	4-Feb	30.39	5-Feb	11.84	156.67%	101.46	88.05	15.23%
New York	7-Feb	29.8		37	-19.46%	177.9	163.4	8.87%
New Yorker	7-Feb	29.49	8-Feb	18.02	63.65%	126.56	100.72	25.66%
Time Out New York	2-Feb	56.90	3-Feb	58.80	-3.23%	293.10	260.00	12.73%
TV Guide	5-Feb	94.99	6-Feb	88.06	7.87%	418.58	410.22	2.04%
Category Total		315.49		271.80	16.07%	1,404.19	1,279.40	9.75%
SUNDAY MAGAZINES								
Parade	6-Feb	13.87	7-Feb	17.29	-19.78%	63.66	63.54	0.19%
USA Weekend	6-Feb	13.21	7-Feb	12.59	4.92%	67.92	65.02	4.46%
Category Total		27.08		29.88	-9.37%	131.58	128.56	2.35%
TOTALS		932.23		682.35	36.82%	3,858.97	3,202.78	20.49%

E-ESTIMATED PAGE COUNTS

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3

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BY LEWIS GROSSBERGER



Pieces of Eight

CONSIDER YOURSELF FORTUNATE TO be reading what you're reading because once again it's

time for Media Person's high-rated, semiannual, copyrighted and san-
forized feature, "Compressed Columns." Think of it: Eight entire MP
columns, each devoted to analyzing a profoundly important issue, have
been compacted by high-powered compression software down to a max-
imum length of one paragraph apiece. As a result, you, the reader, get
eight in one—an unbeatable value for your hard-earned money! 1. In a
piece in *Salon*, Dan Savage, who writes a syndicated sex column, "Sav-

age Love," claims that he waged biological warfare against Gary Bauer. It seems that Bauer's gay-baiting tactics had vexed Savage greatly. Posing as a volunteer worker, he infiltrated the Bauer campaign in Iowa while sick with the flu and skulked around the office surreptitiously licking things—doorknobs, phones, coffee cups—to spread his germs. For the coup de grace, Savage then slobbered on a pen and handed it to the candidate, asking for an autograph. Alas, the bio-commando's mission failed. Bauer never even got the sniffles. Maybe Savage should have checked first to see if

Bauer had gotten a flu shot. Hey, next time play it smart. Go for anthrax. (By the way, Media Person predicts that *Brill's Content* is going to take a very dim view of this type of enterprise journalism.)

2. This *Mary & Rhoda* reunion thing is a big, big mistake, mark Media Person's words. Unless Mary runs into Lou Grant and he's now a demented homeless person who attacks her with a hammer. But face it, that's just not going to happen.

3. Media Person doesn't like John Rocker. Media Person thinks John Rocker is a moron. Media Person would refuse to shake hands with John Rocker if he walked into the room, and then MP would try to talk someone with more guts than he has into telling off John Rocker to his

face. But John Rocker shouldn't have been suspended from baseball. The bigoted dimwit is entitled to shoot off his ugly mouth because nobody should be punished for speech in this land we like to think of as the citadel of freedom. And as for his "sensitivity training," you might as well send George W. Bush to profundity training, for all the good that will do.

4. Victoria Gotti is one of the great tabloid broads of all time. The woman

John Rocker, the bigoted dimwit, is entitled to shoot off his ugly mouth in this...citadel of freedom.

wears dark glasses to bail out her husband, Carmine (lovingly described in the *New York Daily News* as "the barrel-chested junkyard owner"), presumably to avoid being recognized. Meanwhile, she's also in a mink coat, miniskirt, prodigious gold jewelry and blond hair about three feet high. Also, putting up her latest book advance for bail money was a magnificent touch and much appreciated by all the local tabloid editors. Actually, it's Victoria G who should have played Tony's returning sister on *The Sopranos* this season.

5. Another gift to the tabloids is Dr. Allan Zarkin, whom the *New York papers* (except for the *Times*, oddly enough) are calling "Dr. Zorro" because he carved his initials in a patient's abdomen during a

cesarean section. Maybe Media Person has been watching *ER* and *Chicago Hope* too much, but he can't help wondering why one of those other masked hombres who are always standing around in large numbers during surgery—what are they, nurses, anesthetists, faithful Indian companions, what?—didn't say, "Uh, excuse me, doctor, does Blue Cross cover this procedure?"

6. The Htoo Twins. Are they beautiful or what? Luther with the cigar, Johnny with the face of an angelic girl. That haunting photo sticks in the mind, an instant classic. Twelve-year-old guerrillas leading a children's army through the jungle, magically invincible, according to local legend, to bullets. Peter Pans with machine guns. Of course, if the Burmese army had any brains, they'd fly a helicopter over and drop a few thousand Pokémon games into the bush. End of rebellion.

7. Media Person was alerted that *Malcolm in the Middle* was pretty good, so he watched it, and, oddly enough, it was. MP didn't expect it to be because the show was getting so much hype. It's not often that we get a watchable sitcom these days. Especially one featuring children. As one media philosopher of his acquaintance explained to MP, "It's like a live-action *Simpsons*. Malcolm has Lisa's brains and Bart's instincts."

8. Media Person's nominee for Computer User of the Year is John Deutch. Pentagon investigators are saying that while he was CIA director, Deutch kept top-secret intelligence files in his home PC, which was also used to send e-mail and access porno Web sites via an America Online account. This means that, theoretically, at least, the classified stuff could have been hacked by spies from other countries, terrorists, the mob, 16-year-old American boys or, even more frightening, Steve Case. Armed with vital state secrets, Case could end up running not only AOL Time Warner but the entire country. Quick! Somebody infect Dan Savage with the mumps and dispatch him to Virginia. ■

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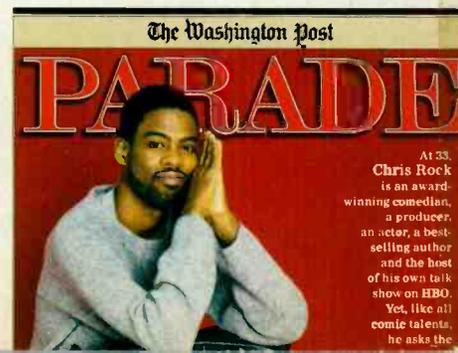
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