

MEDIA WEEK

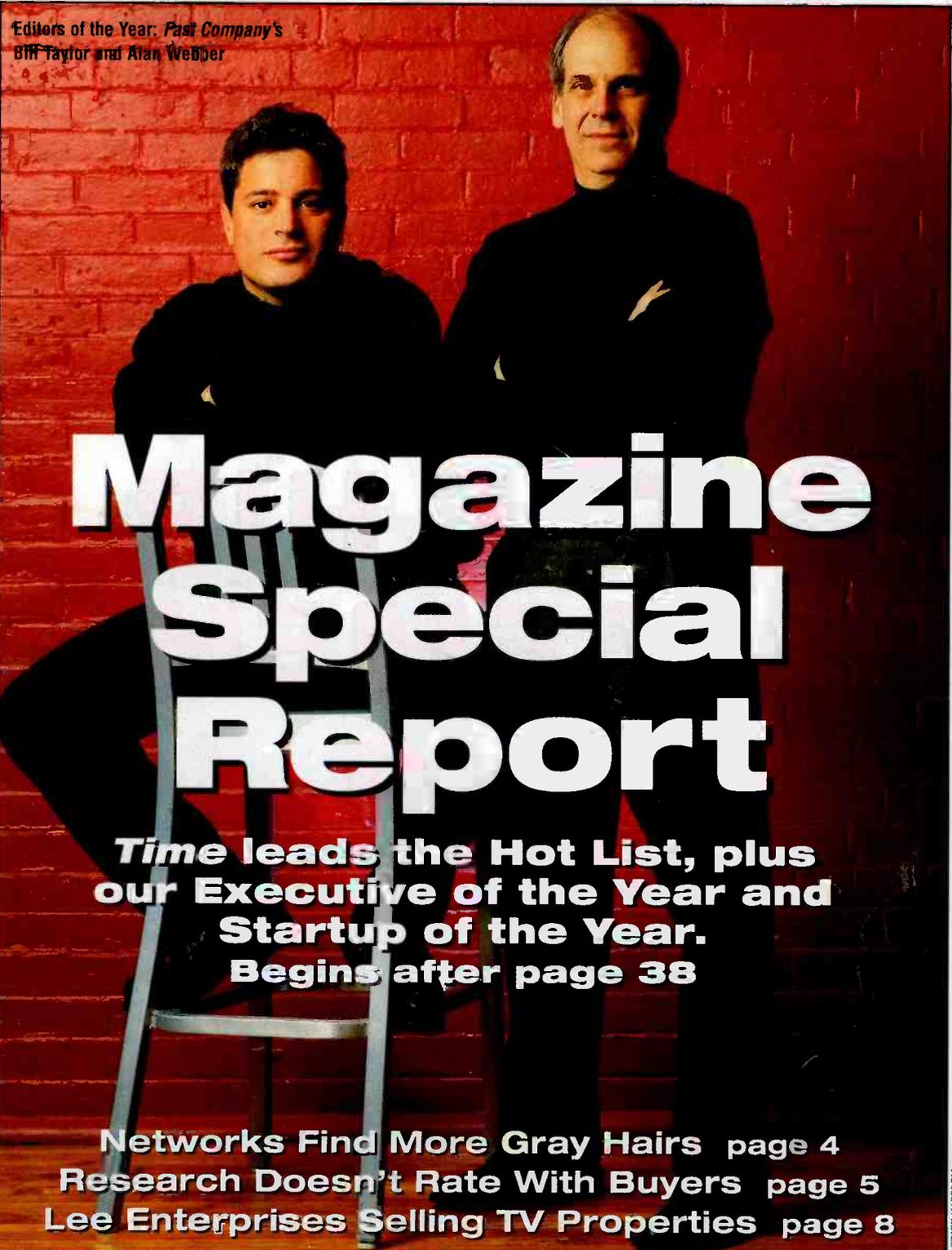
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Editors of the Year: *Past Company's*
Bill Taylor and Alan Webber



Magazine Special Report

**Time leads the Hot List, plus
our Executive of the Year and
Startup of the Year.
Begins after page 38**

Networks Find More Gray Hairs page 4
Research Doesn't Rate With Buyers page 5
Lee Enterprises Selling TV Properties page 8

MARKET INDICATORS

National TV: Slow
Buyers are getting a feel for what clients plan to spend for the 2000-2001 season. They will meet with nets in L.A. later this month to discuss program development.

Net Cable: Active
Second quarter tightening. Financials, autos and dot.coms buying scatter at a steady clip. Movies are very aggressive. Sales execs huddle to prepare upfront presentations.

Spot TV: Picking Up
Though *Millionaire* fever didn't carry over to late-news ratings during sweeps, 30-second spot costs in early prime time rose almost 30 percent. Movies are scolding.

Radio: Heating
Top-ranked stations in top-10 markets are sold out for March, and April's going fast. Buyers report TV-level rates in N.Y., L.A., San Francisco and Atlanta.

Magazines: Busy
Entertainment books report an uptick in movie ads in second quarter as summer release schedule approaches.

PATRICK HARRISON



A black and white photograph of three men on a golf course. The man on the left wears a flat cap and a light-colored shirt. The man in the center wears a white visor and glasses. The man on the right wears a patterned hat and a light-colored shirt. In the foreground, a golf bag is visible on a cart. The background shows a golf course with trees.

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MEDIA WIRE

Sweep Victors Feeling Like a Million Bucks

Who Wants to Be a Millionaire fueled ABC to its first February sweeps victory in 12 years. The network scored an average 10.4 rating/17 share in households, a 6.0/16 in adults 18-49 and a 6.8/16 among adults 25-54, according to Nielsen Media Research. ABC was up 17 percent over last year in households, 11 percent among adults 18-49 and 13 percent among adults 25-54.

In a heated battle for second place in households that lasted until the final day of the sweeps, CBS and NBC ended up tying in homes (each with a 9.1/15). CBS was down 6 percent, and NBC was off 9 percent from the comparable year-ago period. Although NBC bested the older-skewing Tiffany network considerably among adults 18-49 (5.6/15 to 4.0/11) and 25-54 (6.5/16 to 4.8/11), lackluster numbers for *The 10th Kingdom* pushed NBC behind ABC in adults 18-49 by a margin of 6.0/16 to 5.6/15. Opposite ABC's *Millionaire* steamroller, NBC and CBS posted across-the-board demographic losses as well.

Fox finished down 8 percent in homes (6.6/10), 11 percent in adults 18-49 (4.8/13) and 11 percent in adults 25-54.

An ecstatic UPN, meanwhile, had plenty to crow about with the *WWF Smackdown!*, sparking network growth of 33 percent in households (2.1/3 to 2.8/4) and 23 percent among adults 18-49 (1.3/3 to 1.6/4) over last February. The WB finished last in adults 18-49 (1.5/4, down 25 percent), while tying UPN in households (2.8/4). Just one year ago, UPN was mired in last place. —*Marc Berman*

Primedia's Rogers Hires Execs, Creates Divisions

Primedia chairman/CEO Tom Rogers last week continued his efforts to put the struggling media company's house in order, hiring two seasoned execs and creating new divisions. David Fern, president (continued on page 8)

Broadcast's Demo Dilemma

Nets and buyers grapple with 'graying issue' in prime time

NETWORK TV / By John Consoli

Four of the six broadcast networks saw the average age of their prime-time viewers rise during the February sweeps, and total audiences for three of those networks are older for the season to date. Most of the nets' new younger-targeted shows this season have failed. With younger viewers tuning them out and their audiences getting older, the networks are trying to put a positive spin on their graying demographics as the upfront buying period for the 2000-2001 season approaches.

NBC, the longtime leader in the coveted 18-49 age demo, saw the median age of its viewers increase from 42 to 45 during the February sweeps compared to last year; for the season so far, NBC's average age is up from 43 to 45. ABC's median age grew from 41 to 44 during the sweeps and has risen to from 41 to 42 season-to-date. The youth-targeted WB jumped in median age from 26 to 29 during the sweeps and is at 28 for the season, up from 26 last year. The median age of Fox viewers increased one year to 35 during the sweeps and is flat at 35 for the season. UPN, primarily because of its new young-skewing hit, *WWF Smackdown!*, enjoyed an eight-year decrease in its average age, to 29, during the sweeps and is down seven years, to 30, for the season. The traditionally high-median-age CBS got a year younger (to 52) during the sweeps and is flat for the season.

Garth Ancier, NBC Entertainment president, raised the graying issue last week when discussing the network's sweeps results, noting that NBC's most successful new shows this season have been older-skewing dramas, including *The West Wing*. In a conference call with reporters, Ancier made a sales pitch for the network's older audience, noting that *The West Wing* attracts a large concentration of viewers with incomes above \$75,000. Not missing a chance to jab the competition, CBS Television president Leslie Moonves the following day "congratulated" Ancier,



ABC's *Once and Again* is drawing an older demo.

welcoming NBC "to our older age bracket."

CBS, of course, has attracted by far the oldest viewers for many years. Over the past two seasons, the network has become more aggressive in its positioning that older demos are not necessarily less desirable for advertisers. The strategy has helped CBS bring in some additional business, but advertisers are still far from sold on it. As their audiences get grayer as well, other networks are facing the same problem as CBS: convincing advertisers that baby boomers at the top end of (or those now leaving) the 18-49 demo are affluent spenders who will buy more of their products than their younger counterparts.

With the exception of UPN's wrestling series and the WB's *Angel*, the networks' new youth-oriented series have not performed well this season. Many of the shows have been cancelled. ABC's ratings success this season, primarily generated by *Who Wants to Be a Millionaire*, has been tempered by the dismal performance of several new young-skewing shows, including *Wasteland*. Fox has suffered a similar fate with its younger-targeted freshman shows—most have been cancelled, while *Time of Your Life* is barely alive. WB president Jamie Kellner

Moldy Measurement

4As attendees decry the lack of innovation, improvement in ratings

RESEARCH / By Katy Bachman

The attrition of younger viewers from network prime time this season is just one example of how consumer media preferences are shifting because of the explosion of media options. As consumers become more of a moving target, advertisers are clamoring for more up-to-date, sophisticated research to track their media habits. But they're worried about the lack of new blood and vision in the field. "There's not one young visionary in the media research companies," Michael Lotito, CEO of Initiative Media, lamented at a 4As Media Conference panel session last week.

The current network TV ratings—measurement technology—the set-top people meter—is a 1980s innovation developed long before the Internet appeared. In local markets, audience data used for buying and selling TV time is based on an even older methodology—a combination of meters and paper-and-pencil diaries. "Local television audience measurement is in real trouble," Allen Banks of Saatchi & Saatchi told the 4As' opening general session. "The current reliance on diaries is outdated and creates an unrealistic expectation that people with the ability to view an average of more than 60 television channels will accurately record their viewing."

Nielsen Media Research's diary response rates plummeted to a record low of 28.3

percent last November. "It's always been a desire of the ad community to put people meters in local markets and understand TV viewing during non-sweep months," noted Lyle Schwartz, svp/director of media research for The Media Edge.

Yet that effort has run into roadblocks as well. Last week, Nielsen delayed its rollout of people meters in Boston by four to five months because of software problems. "Everyone is frustrated with how slow it is going, but we also want [Nielsen] to get it right," said David Poltrack, CBS executive vp of planning and research.

For agencies, getting it right means migrating two key features of the current network-measurement service to local TV: continuous measurement of demographics, and minute-by-minute commercial ratings. Banks also issued another call to abolish the sweeps periods, saying that the special programming that networks run and affiliates carry "creates an inflated picture of [stations'] year-round performance."

planning and research, cites demographic trends that favor programming that draws a broad but older audience, such as CBS' *Judging Amy*, NBC's *The West Wing* and ABC's new *Once and Again*. Poltrack noted that in the 1990s, the number of 18- to 34-year olds in the U.S. declined 8 percent, while the number of 35- to 54-year-olds jumped 29 percent. Consumers in the 45-to-54 demo have "an extraordinary amount of discretionary income" and are the biggest buyers of items like computers and software.

But media buyers seem unmoved. Most still cling to the argument that buying habits are developed in the teens and early 20s, and that the networks must find ways to deliver significant numbers of viewers in that demo or risk losing ad dollars. Allen Banks, executive media director/North America for

Another troublesome artifact of diary use is average quarter-hour and program ratings. "We need to push for commercial-minute ratings," said Jack Klues, CEO of Starcom Worldwide. "That would take care of some of the clutter issues, and we would only be charged for who saw the spot."

Frustrated with the slow pace of reform in audience measurement, many agencies are taking matters into their own hands. Starcom runs its own tabulations of Nielsen data to study viewer churn in programming, and Young & Rubicam has polled TV viewers on the Internet. "If research companies don't do it, we will," said Lotito. "Fixing the currency isn't enough. We need to know what medium will help us sell our clients' products, and what moves the consumer to purchase them."

Added Banks: "If we can't replace Nielsen, at the very least we can supplement it with independent learning."

Agencies also are looking for support from the selling side, noting that the mergers and consolidation of media companies could generate investment in more efficient research. "I hope with consolidation, there will be more enthusiasm on the part of media companies to address the gaps in media research," said Klues. "Research companies do a reasonably good job of counting heads. We want to know what is the media experience of consumers."



Media mind meld: (l.-r.) Poltrack; WB president Jamie Kellner; former TVB head Ave Butensky; Lotito

itches that his network doesn't care about drawing viewers over 35 and loves the 12-34 audience. Yet some of his network's staple series, such as *Dawson's Creek* and *Felicity*, have lost young viewers this season. And new WB programs like *Popular* and *Jack and Jill* are doing well with young women but do not attract large numbers of young men.

Media buyers were buzzing about the networks' demo dilemma at last week's American Association of Advertising Agencies' annual media conference in Orlando, Fla. While buyers are concerned that the broadcast networks are delivering fewer young viewers, they are also not confident that alternatives such as cable, magazines and the Internet can deliver young audiences as efficiently and effectively.

David Poltrack, CBS executive vp of

Saatchi & Saatchi, said that while he is sympathetic to the networks' positive spin on the graying of their audiences, "there are a lot of 18- to 24-year-old [consumers] who are spending a lot of money in the market."

At least the networks can breathe a little easier knowing that those younger viewers didn't necessarily desert them for cable programming. Cable's prime-time ratings for adults 18-34 grew negligibly in February, to 9.2 over a 9.0 in Feb. 1999, according to Horizon Media's analysis of Nielsen Media Research. "It seems like cable stopped to catch its breath in February," said Brad Adgate, svp of corporate research for Horizon Media. Adgate pointed out that cable missed having a breakout hit such as Comedy Central's *South Park* to pump its young audience. —with Jim Cooper

Publicis Among Bidders for DeWitt Media

DeWitt Media, one of the largest independent media agencies in the U.S., is in negotiations with several suitors. A deal is expected soon. The leading contender appears to be Publicis, S.A., the French-based holding company that purchased Minneapolis-based Fallon/McElligott for about \$120 million last month. Publicis executives could not be reached for comment. DeWitt Media chairman and CEO Gene DeWitt confirmed negotiations with several companies. "I have no deal with anybody," DeWitt said. "I am speaking to lots of people. My strategy is to remain the last of the independents."

Brown Brokers Deal for Houston Station

ABC and Time Warner Cable last week agreed to an eleventh-hour deal that will keep Houston O&O KTRK-TV on Time Warner's local cable system—until March 10. The deal, brokered by Houston Mayor Lee P. Brown, extends Time Warner's right to retransmit KTRK's signal as the two sides continue to negotiate on a long-term contract. ABC and Time Warner have been tussling over retransmission agreements in Houston as well as New York and other markets that share Time Warner cable service and an ABC-owned station. The dispute has become ugly, with Time Warner accusing Disney of renegeing on agreements and ABC/Disney leveling charges that Time Warner is favoring its own network.

Britain's TNS Eyeing CMR

VNU is close to selling Competitive Media Reporting (CMR) to London-based Taylor Nelson Sofres Intersearch (TNS). Sources inside the company say that the contract is in the final stages and that a formal announcement is imminent. Officials at VNU, the parent of *Mediaweek*, did not return phone calls. TNS has purchased several U.S. market-research firms and has licensed Arbitron's passive people-meter encoding technology. CMR has been on the block since last fall, when the Federal Trade Commission mandated that VNU sell the company in order to close its purchase of Nielsen Media Research, owner of CMR competitor MonitorPlus.

Massive Media Signs Technology Deal

Massive Media Group—a new media technology company founded by former studio honchos Frank Biondi Jr., Howard Weitzman and Greg Meidel, and advertising mogul Michael Kassan—last week announced a long-term licensing

agreement with InterTrust Technologies Corp. InterTrust will develop software technology for Massive Media that enables controlled distribution of entertainment content over the Web. For example, a consumer could download a pay-per-view copy of a TV show.

WB Shifts Lineup, May Acquire *The PJ's*

With its ratings in decline, the WB last week announced several scheduling changes. On April 2 at 8 p.m., the network premieres *D.C.*, the Washington intern drama from *Law and Order's* Dick Wolf. At 9, last summer's promising comedy *Movie Stars* returns, followed at 9:30 by *Zoe*, a rejiggered version of the poor-performing *Zoe, Duncan, Jack and Jane*. On Wednesday, April 5, *Felicity*, which has languished on Sundays, shifts to 9, following *Dawson's Creek*. *Felicity* bumps the struggling sci-fi drama *Roswell*, which moves to Mondays at 9, beginning April 10. With Fox's option on Imagine's animated comedy *The PJ's* having expired, the WB is looking at acquiring the series for next fall.

FCC Acts, But Congress Skeptical

The Federal Communications Commission took steps last week to speed its review of media mergers, a sore spot with consolidating media companies and some members of Congress. FCC Chairman Bill Kennard's new special merger team, headed by FCC General Counsel Christopher Wright, vowed it would complete reviews within 180 days. The FCC also set up a Web site (www.fcc.gov/mmb) to allow the public to track its review process. Rep. Billy Tauzin (R.-La.) called the initiative a "preemptive strike" and said the House Telecommunications Subcommittee will move forward with its plans to review several bills aimed at limiting the FCC's powers.

Addenda: USA Network's eastern region advertising sales department last week was consolidated under vp/eastern region, Donna Rothman...Southern Progress vp Kate Greer moves from former SP title *Weight Watchers* magazine as editor to join sister publication *Southern Living* as editorial director...Spike O'Dell has landed the

morning slot on Tribune's top-rated WGN-AM in Chicago, replacing Bob Collins, who died last month in a plane crash...*American Movie Classics* signed a licensing agreement with Universal Studios Pay Television for 250 films that will be shown on AMC and sister service Romance Classics.

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Fox news: Michael J. will return to *Spin City*.
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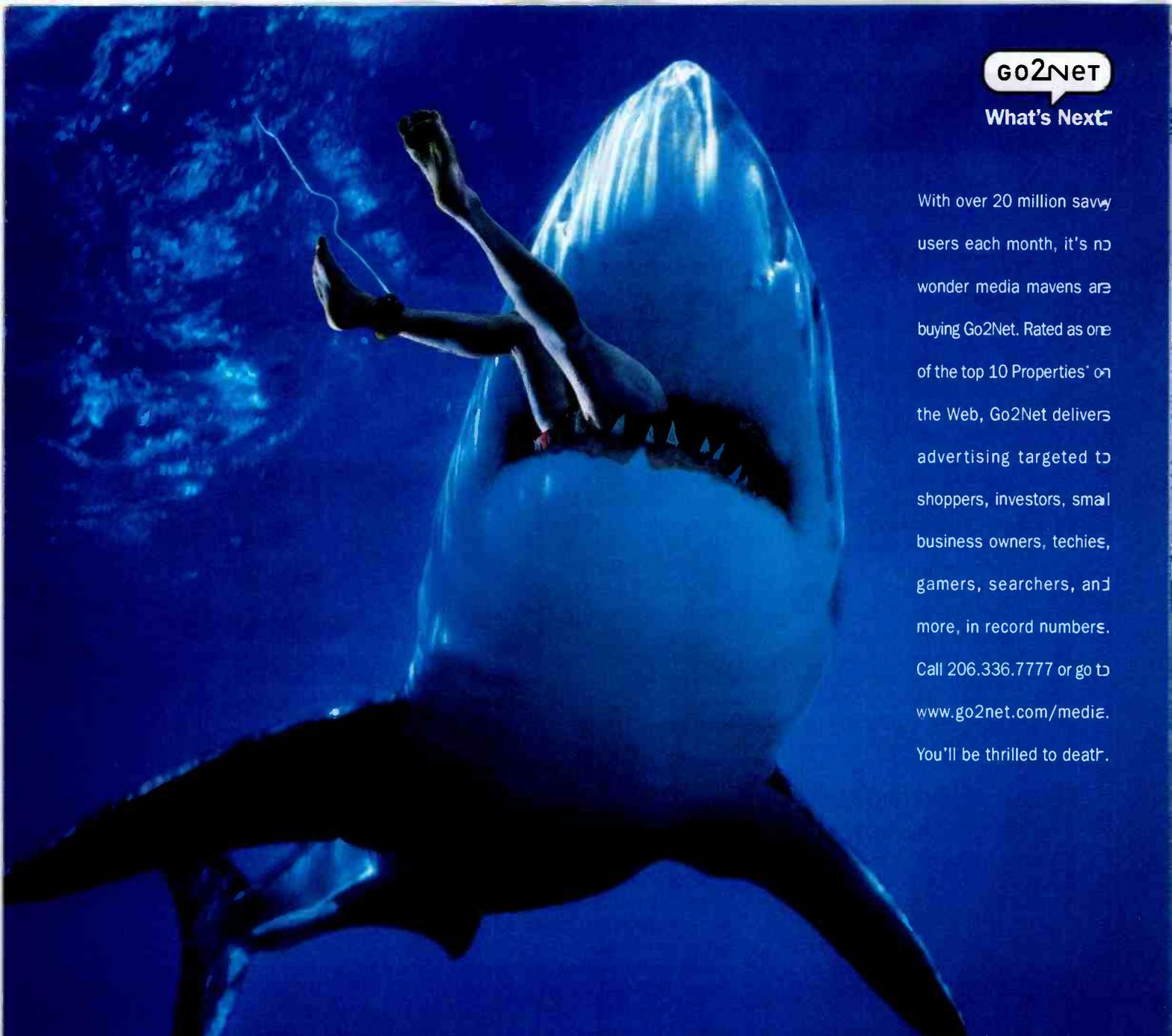
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BOB D'AMICO/ABC

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of McGraw-Hill's Business Week Group, was appointed president/CEO of Primedia's Business-to-Business Group, a newly created division, effective mid-March. Ferm will oversee more than 100 titles and 30 trade shows, as well as Primedia's Internet company, IndustryClick, and Workplace Learning, a group of satellite and video products. Succeeding Ferm at *BW* will be publisher William Kupper.

Jim Ritts will join Primedia as president/CEO of Channel One, a news channel targeting secondary schools, and president of the newly created Primedia Broadband Video unit.

"Primedia is one of the largest video distributors in the U.S. That's not known because a lot of it is niche-focused," said Rogers, who hopes to aggressively inject that focused content, which ranges from health and science topics to law enforcement, into cable programming and the ultimate niche aggregator, the Internet. —*Lisa Granatstein and Jim Cooper*

Mindy Herman in Demand At E! Cable Channel

E! Entertainment Television last week hired In Demand president Mindy Herman as president and CEO following the yearlong interim presidency of Fran Sea, who ran the network after Lee Masters exited for a job with Liberty Digital in Jan. 1999.

As the head of pay-per-view distributor In Demand (formerly Viewer's Choice), Herman had worked to revitalize the service's pay offerings, striking deals with the National Basketball Association and the National Hockey League. E! and In Demand have a common owner in Comcast, which tapped Herman to become E!'s permanent president.

Also on the rise in cable programming last week was TNT's Robert DeBitetto, who was promoted to president of original programming. Formerly executive vp of TNT originals, DeBitetto now will oversee all business and creative aspects—development, acquisition and production—of original miniseries and dra-

The Web as a Lifeline

Stations sequester reporters with nothing but an Internet connection

THE SWEEPS / By Megan Larson

Cleveland ABC affiliate WEWS-TV and Paramount-owned KMAX-TV in Sacramento, Calif., sought to find out during the February sweeps how to survive with only the Internet to depend on. Ratings results were mixed, but it certainly made for unusual television.

From Feb. 6-10, WEWS locked up top anchor Ted Handy in an apartment with only his PC. Handy did his reporting for the station's 5, 6 and 11 p.m. newscasts via a mini-computer camera, conducted online chats that helped generate 2 million hits on the station's Web site

last month, and carried out a question-and-answer session with a fourth-grade class.

"We wanted to bring a level of depth to this emerging technology and how it's affecting the way we relate to one another," said WEWS general manager John Lansing.

Viewers were clearly keen on watching Handy. Thanks in part to "See Ted" week, WEWS maintained its lead at 5 p.m. (8 rating/17 share) and 6 p.m. (10/19) for the month. At 6 o'clock, close competitor NBC affiliate WKYC-TV slipped 23 percent from last year, to a 6/12, while Fox-owned station WJW-TV grew into second with an 8/16.

WEWS scored an 11/20 at 11 p.m., one share point behind WKYC's 11/21, according to Nielsen Media Research.

On KMAX's morning show *Good Day Sacramento*, entertainment reporter Mark S. Allen was sequestered in an RV—with his family and the Internet as his only compa-

ny—from Feb. 7-11. Four cameras were installed in the mobile home so Allen could deliver the news. "We're a fun, irreverent newscast, and we thought this would resonate with viewers," said exec producer Eric Amorde. Ratings returns were less dramatic for KMAX,

but the show held second place with a 3/9 from 7-9 a.m. behind NBC affil KCRA-TV.

Elsewhere during sweeps, Chicago CBS O&O WBBM-TV showed gains during its 10 p.m. newscast for the first time in several years, largely thanks to the arrival of anchor Carol Marin on Feb 7. The station is still ranked fifth in the market, but the 10 p.m. news posted a 5 percent gain over last year, to a 3/8. In Miami, after a yearlong struggle to improve its news product, CBS O&O WFOR-TV rocketed from fifth to first place during the 11 p.m. news, jumping 32 percent, to 7.5/13. ■



See Ted surf: Handy had only his PC for company.

Lee Lays Low in TV

Station group up for sale as company plans to expand in print, online

NEWSPAPERS / By Megan Larson and Tony Case

Realizing that the future economic model of broadcasting—in which networks pay their affiliate stations little or nothing to distribute programming—will be the most bleak for small-market station groups, Lee Enterprises put its nine television outlets on the sales block last week. Unlike other media companies that are looking to unload newspaper holdings—including Thomson

Corp., the New York Times Co. and the Journal Register Co.—Lee plans to concentrate solely on its print business, expanding into online and information services.

"Television is a great business, [but] the reality is, for a company this size to really grow, it has to focus on where to put its money. And because [Lee is] not big enough to choose a lot of paths, they decided to focus on print, which is already three-quar-

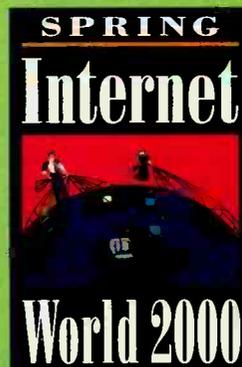
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Television Clutter Grows, Especially in Daytime

Commercial clutter on television is approaching epidemic proportions, according to a study released at last week's American Association of Advertising Agencies convention. Across all dayparts, TV clutter hit an all-time high last year, according to the 1999 Television Commercial Monitoring report, an annual study sponsored by the AAAA.

Daytime led the way with nearly 21 minutes of non-program time, up almost a minute from a year ago, growing from 20:01 in 1998 to 20:53 in 1999. Late-night and the network news broadcasts were next with 19:06 and 18:53 minutes, respectively, followed by early morning (17:32) and prime time (16:43), with local news the least cluttered (16.35). While not the most cluttered of the dayparts, prime time continued to include more commercials. Of the Big Four broadcast networks, ABC once again had the most clutter (16:57). CBS remains the least cluttered during prime time (16:32), although it was up 12 percent. —Katy Bachman

Cartoon Network Going Looney, Orders New Shows

Cartoon Network last week announced it will become the exclusive television home of the Warner Bros. *Looney Tunes* animation library, launch four new prime-time series and order 120 new episodes of existing shows.

The new animated originals include *Sheep in the Big City*, which will debut in fall 2000 with 13 episodes; a series to be picked by viewer vote in August; two series for summer 2000, to be selected from 25 series pilots presently in development; and 26 episodes of *Centipede*, a half-hour afternoon action-adventure series co-produced with Hasbro. Cartoon will also exclusively run 120 new episodes of *Dragon Ball Z* as well as two new animated series, *Gundam Wing* and *Tenchi Muyo*. —JC

ters of their business," said Colleen Brown, president of Lee Broadcasting. "We feel very strongly that the broadcast division will be better off with a larger broadcast group." CBS significantly slashed compensation for Lee's six network affiliates during recent contract negotiations, most of which are ranked third in their markets.

"We see a lot of opportunity in leveraging the strength of our newspapers, in building a stronger franchise with online products and niche publications," said Mary Junck, Lee president/COO. Though she declined to be specific, Junck said the company plans to build on its existing groups of papers in the Midwest and West, and would like to enter new areas.

"They will probably go after the same kinds of papers, small to midsized circulation, where they already have properties, such as Wisconsin, where Thomson has a

cluster of papers," said analyst John Morton of Morton Research. Of its 21 daily newspapers, Lee owns three in Wisconsin.

It's unlikely that one broadcaster would buy all nine of Lee's stations, which could raise between \$320 million to \$400 million, said PaineWebber broadcast analyst Lee Westfield. The most coveted property is KOIN-TV, the CBS affiliate in Portland, Ore., which CBS might pursue, analysts said. No company confirmed interest in Lee's stations last week, but likely bidders for KOIN include the Ackerley Group and, if regulators allow, Fisher Broadcasting and A.H. Belo, which already own stations in Portland. Analysts said Meredith, Raycom or Hearst-Argyle might also bid on other Lee properties, including KRQE-TV in Albuquerque, N.M.; KMTV-TV in Omaha, Neb. and KGMB-TV in Honolulu; and KSNW-TV in Wichita and KSNT-TV in Topeka, Kan. ■

Stating Its Case

AOL Time Warner details its ISP position, but few operators follow

THE INDUSTRY / By Jim Cooper

While lawmakers and media watchdogs trained their skepticism on AOL Time Warner's memorandum of understanding about opening access for rival Internet service providers to its cable systems last week, few cable operators took the opportunity to spell out their positions.

In separate Senate Judiciary and Commerce Committee hearings last week, Time Warner chairman Gerald Levin and AOL chairman Steve Case outlined a detailed plan to open Time Warner Cable systems to ISPs.

The more specific terms state that there will be no limit on the number of ISPs Time Warner would carry; ISPs will be allowed to bill customers directly; no size limits will be imposed on ISPs running on Time Warner's cable lines; and ISPs will be able to offer both streaming video content and their own telephony service. The memorandum also "intends to encourage other cable operators similarly to provide consumers with a choice of broadband ISP offerings."

AT&T, the country's largest operator,

which battled AOL on open access in court last year, had little comment. Cablevision Systems and Cox Communications declined to comment. "Like [Time Warner], we think this issue should be settled in the marketplace," said an AT&T representative, echoing the cable industry's open-access mantra.

"This reinforces that the marketplace will take care of this issue," echoed Comcast representative Joe Waz, who said Comcast will likely follow the lead of AOL Time Warner and AT&T.

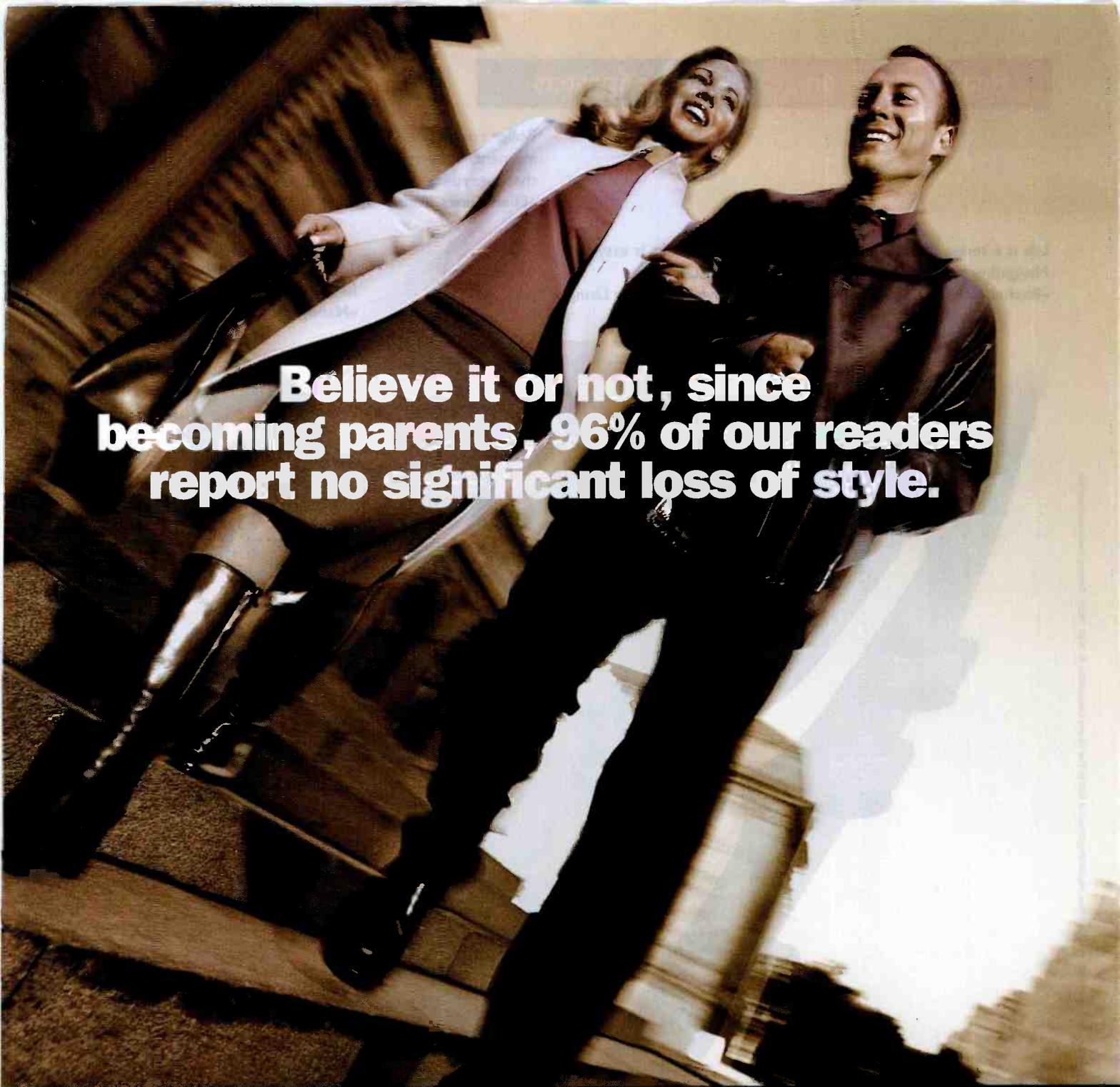
AT&T had been the bulwark against granting ISPs access to cable pipelines. But under heavy legislative pressure that threatened its acquisition of MediaOne, AT&T

signed a letter of intent with Mindspring last December to open its lines to ISPs once its contract with Excite@Home expires in 2002.

"The principle has to be diversity and choice, otherwise we'll wither and die," said Case, who likened Time Warner cable wires to HBO, which takes its movie content from a variety of different sources, not just sibling studio Warner Bros. —with Katy Bachman ■



Case (l.), Levin explain their ISP stance.



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Look at the Facts.



Hearst editors on

Roller Coasters

Roller coasters are about letting yourself truly live in the moment. They symbolize living life to the fullest. It's knowing that everything is in flux, and at the same time, enjoying it.

—Ellen Kunes, Editor-in-Chief, *O, The Oprah Magazine*

Life is a series of peaks and hollows. Riding the peaks is easy. Navigating the hollows with grace is more difficult.

—Rachel Newman, Editor-in-Chief, *Country Living's Healthy Living*

To me, a roller coaster says that Americans are fun. We're exciting, dynamic, and forever young.

—Nancy Lindemeyer, Editor-in-Chief, *Victoria*

Source: 1999 Fall MRI; Note: Marie Claire and Gardener are prototype magazines; adult readership numbers reflect all Hearst titles; Hearst Magazines, A Unit of The Hearst Corporation, © 1998 Photo: Timothy Greenfield-Sanders

Classic American Homes ~ Cosmopolitan ~ CosmoGIRL! ~ Country Living ~ Esquire ~ Gardener ~ Housekeeping
Marie Claire ~ O, The Oprah Magazine ~ Popular Mechanics ~ Redbook ~ SmartMoney ~ Town

Roller coasters symbolize risk taking and adventure, which are quintessential American themes. It's a lot like the stock market.
-Steven Swartz, Editor-in-Chief, *SmartMoney*



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SYNDICATION

Buena Vista TV's *Live!* will live on with Regis Philbin, but apparently not with Kathie Lee Gifford. Co-host for the popular syndicated morning talk strip for 15 years, Gifford announced on the air last week she'll leave the show amicably when her contract expires in July. Buena Vista officials said they're sorry to see her go but confirmed that a new deal with co-host Regis Philbin was reached, ensuring *Live!* will continue through at least 2001. "I don't know if [Gifford's departure] will make a lot of difference," said Garnett Losak, vp/director of programming for station rep firm Blair Television. "Her chemistry with Regis will be difficult to replace, but on some level, Kathie Lee might be a hindrance. She's generated controversy over the years, plus there are a lot of women who don't like her." In its 12th season in syndication, *Live! With Regis & Kathie Lee* averages a 3.5 national rating, according to Nielsen Media Research, placing it behind *Oprah* (6.5), *Jerry Springer* (5.0) and *Rosie O'Donnell* (3.7).

Double Cross, the new syndicated weekly hour starring David Hasselhoff as an art thief turned government operative, has been cleared in New York (WCBS-TV), Los Angeles (KNBC-TV) and Chicago (WBBM-TV) for fall 2000. With eight CBS O&Os locked up, 80 percent of the country cleared and a number of international deals secured, the show's German producers announced production of the show will start in Montreal in May. In fact, Henry Siegel, whose Kaleidoscope Media Group is distributing *Double Cross*, along with BKS Entertainment, touted the show's production budget at a healthy \$1.2 million an episode. However, on the CBS O&Os, it might have a tough time finding a weekend audience, according to Bill Carroll, vp/director of programming for Katz Television. *Double Cross* will either be scheduled in late fringe (Carroll said WCBS is putting it at 1:30 a.m.) or moved around schedules to fill holes created by NFL and NCAA basketball coverage.

Twentieth TV will handle syndication ad sales for Carsey-Werner Distribution's *Cosby*, which will enter off-network syndication next fall. —Daniel Frankel

SFX Booked for \$3.3 Bil

Clear Channel expands its reach into events and promotions

RADIO / By Katy Bachman

In a deal made in vertical-integration heaven, Clear Channel Communications, the largest owner of radio stations, last week moved to acquire the largest producer and promoter of live events, SFX Entertainment, for \$3.3 billion in stock and the assumption of \$1.1 billion in debt.

The merger melds Clear Channel's vast media lineup of more than 860 radio stations, 19 TV stations and 550,000 outdoor displays with SFX's 120 live entertainment venues in 31 of the top 50 markets. The potential for combining those assets has caught the attention of agencies. "They're thinking like marketers, and that's exciting," said Natalie Swed Stone, svp/network radio manager for The Media Edge. "At some point, we expect to have some great opportunities to offer our clients."

"Theoretically, this could give stations more to offer advertisers and make it easier to do event marketing," agreed Matthew Feinberg, vp/manager of radio national broadcast for Zenith Media.

Along with the cross-promotion and event-marketing potential, the deal brings

event programming to Clear Channel's Premiere Radio Networks. As Premiere CEO Kraig Kitchin put it: "Concerts are all about music, and radio is all about music."

While the radio business is intrigued by the deal, record labels and artists may find themselves in a weaker position since Clear Channel will have control over the music played and the concerts promoted. "It will equalize the negotiating power between labels and the stations," said one radio exec, who declined to speak for attribution. Stations that are not owned by Clear Channel also could find themselves left out in the cold or at least have a tougher time getting concert tickets for giveaways.

The deal brings Robert F.X. Sillerman, executive chairman of SFX, full circle. If he accepts Clear Channel's offer to stay on, he will be rejoining most of the radio stations he sold to Capstar (now part of AMFM) for \$2.1 billion in 1997. Clear Channel expects to close on the SFX deal in third quarter, about the same time it hopes to close on its \$23.5 billion acquisition of AMFM. ■

How Many Holes to Fill?

The networks have to decide the fate of several prime-time shows

TV PROGRAMMING/ By Alan James Frutkin

As the 1999-2000 season begins to wind down, most broadcasters are deciding which of their series will stay on next fall's schedule and which will go. Despite the resurgence this season of prime-time game shows, and the success of one-hour dramas, the amount of holes that each network may need to fill is about level with last season.

Although ABC's multiple airings of *Who Wants to Be a Millionaire* landed the network in first place for the February sweeps, it still needs to fill approximately four

and a half hours of programming next fall, as it did last September. At risk is the critically hailed but poor-performing Tuesday-night comedy *Sports Night*, which airs at 9:30. With a season-to-date household share of 12, *Sports Night* continues to lose approx-

imately one-fourth of *Dharma and Greg's* 9 p.m. lead-out audience.

No announcement regarding *Sports Night's* future has been made yet, but the outlook is grim. On April 4, the series makes room for the midseason comedy *Talk to Me*. At that time, only 20 of its 22 episodes



Ladies Man, with Molina (l.), hasn't exactly been winning 'em over.

will have aired, with the network still contemplating airing the season's final two episodes sometime this summer.

Other ABC shows with question marks include Wednesday comedies *Two Guys and a Girl* and *Norm*. The network may

also try to overhaul its struggling Friday teen block, with the seventh-season *Boy Meets World* possibly leaving the lineup for good.

Because *Millionaire* continues to hold its audience, prime-time airings of the hit quiz show could fill many of the holes that may arise in the network's fall schedule. And even though most buyers caution ABC against relying too heavily on *Millionaire*, they underscore the promotional boost it gives the network's other shows—at least for as long as the game-show craze lasts. "Would you rather have a 27-share show for 12 months, or a 14-share show for three years?" asked Tim Spengler, exec vp of national broadcast for Initiative Media.

CBS premiered four and a half hours of new programming last fall, and may need about the same next season. The Monday comedy *Ladies Man* is the weakest link in an otherwise strong evening for the network. Last Monday began a six-week hiatus for the series, which was replaced by the low-rated debut of the midseason comedy *Grapevine*.

Whether *Ladies Man* returns next fall is a tough call, said Spengler. "Do you cut bait or place your bets on the pedigree of the show's talent?" he added, referring to the comedy's stars: Alfred Molina, Betty White, Dixie Carter and Sharon Lawrence.

Another show that faces an uphill battle for the network is Thursday medical drama *Chicago Hope*. And sources say CBS may revamp its Saturday-night lineup, by cancelling both *Early Edition* and *Martial Law*.

With both *Party of Five* and *Beverly Hills 90210* leaving the airwaves this spring, Fox may have the biggest hole of all the networks to fill next fall. Like last September, it needs to come up with approximately six hours of new programming. Fox recently ordered five more episodes of its struggling teen drama *Get Real*. The move suggests that the network will try to retain both *Party's* and *90210's* audience by shifting it over to a series that appeals to similar demographics. But *Get Real's* second-season pick-



ABC execs are still huddling to decide the fate of *Sports Night*, which has drawn meager ratings.

up still depends on how it fares over the next several months.

The same equation holds for *Time of Your Life*, the underperforming *Party of Five* spinoff starring Jennifer Love Hewitt. Although Fox will try to resuscitate

the series by giving it a summer run, it will not be able to greenlight a second season by May's upfront market.

With NBC's Monday lineup in disarray, its Thursday-night hammock positions still underperforming and its sci-fi Saturday-night shows slipping, the network may need to fill at least five and a half hours of programming, compared to last season's six hours of new programming. At the top of its at-risk list is the Monday teen drama *Freaks and Geeks*, which is averaging an 8 share. Also in question are the Thursday comedies *Jesse* and *Stark Raving Mad*.

The fate of *Jesse*—produced by *Friends'* Kaufmann/Bright/Crane—may be tied to the future of *Friends* on the network (the return of *Veronica's Closet*, another K/B/C show, looks far less certain), even though it consistently loses approximately 20 percent of its sister comedy's lead-out.

From March 23 through April 27, both *Jesse* and *Stark* are being replaced by midseason comedies *Daddio* and *Battery Park*. Although both series will return for the May sweeps, *Stark's* future is also unclear. The series drops approximately 20 percent of *Frasier's* lead-out, and at this point moving *Stark* to another night next fall seems improbable. "If it doesn't work on Thursday, it won't work anyplace else," Spengler said.

Meanwhile, both UPN and the WB have about four hours each to fill, slightly less than they had to deal with last season. Although *WWF Smackdown!* has revived UPN, the network still needs to find more series that click with viewers. The WB's ill-fated comedy *Zoe* looks like a no-go for next season. But the network has found success with two of its freshman series, *Buffy* spinoff *Angel* and the teen drama *Popular*. And despite the network's overall ratings decline, the net's prospectus remains positive. "The growth curve doesn't last forever," said Steve Sternberg, svp and director of broadcast research for TN Media. "But the WB still does very well among teens." ■

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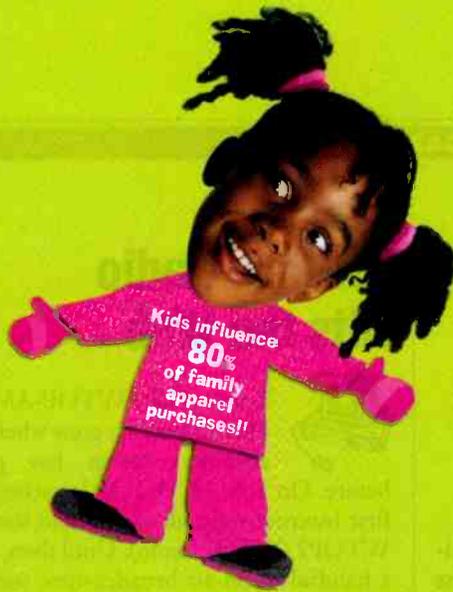
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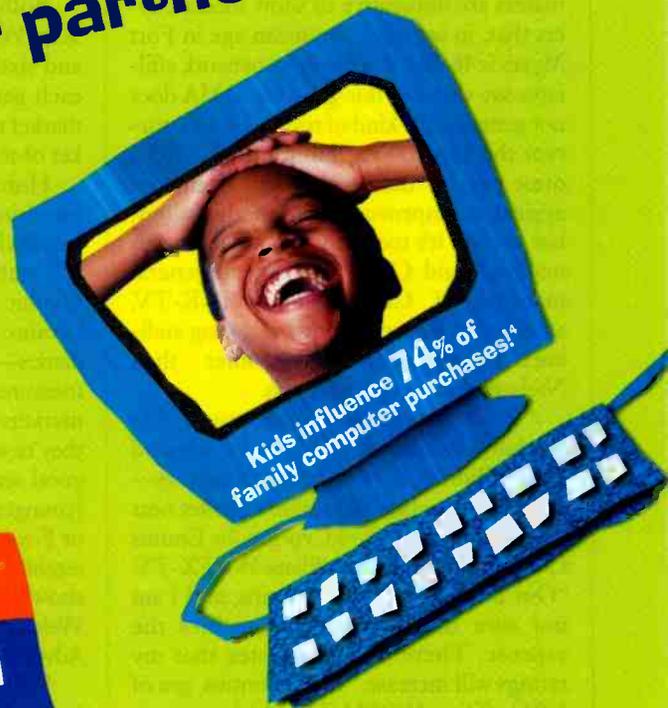
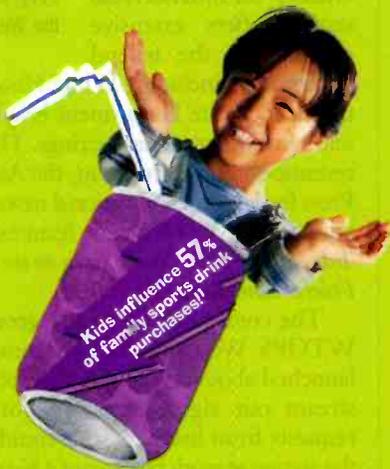
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Local Media

TV STATIONS • NEWSPAPERS • RADIO STATIONS • OUTDOOR • MAGAZINES

FORT MYERS, FLA. TV STATIONS

Will Meters Change Market's Perception?



After effectively blanketing the top 50 television markets with local meters, Nielsen Media Research skipped over nearly 30 markets last week to introduce metered ratings in Fort Myers, Fla., the 81st-ranked designated market area. Nielsen said it plans to install meters in 300 homes by May 2001.

Fort Myers has long been viewed by advertisers as a retirement community with tastes for *Diagnosis Murder* and an early bedtime. Younger-skewing TV stations say meters are imperative to show media buyers that, in actuality, the mean age in Fort Myers is 48. But the Big Four network affiliates say that the fast-growing DMA does not generate the kind of revenue yet to warrant the \$34,000 per month that stations must pay for the technology. "I am not against an improvement in methodology, but we feel it's too early for meters in this market," said Gary Gardner, vp/general manager of CBS affiliate WINK-TV, adding that he is currently evaluating audience-measurement tools other than Nielsen, such as Scarborough.

"It has always been understood that market revenue needed to be around \$80 million dollars to bring in meters—we're going to be a \$65 million market next year," said Donita Todd, vp/gm for Emmis Communications Fox affiliate WFTX-TV. "Our business is profit margins, and I am not sure the revenue size justifies the expense. There is no guarantee that my ratings will increase." Steve Pontius, gm of NBC affiliate WBBH-TV, which manages ABC affiliate WZVN-TV, agrees.

Nielsen did pass up 30 larger markets to arrive in Fort Myers, and when that market is completed, almost the entire state of Florida will be metered. Nielsen representative Jack Loftus agreed the move was "somewhat unusual" but added that Nielsen goes "where we get support from stations." Only two stations are paying for meter service, while four

others are not currently subscribing.

Bill Scaffide, vp/gm at Acme Communications' WB affiliate WTVK-TV, was first to approach Nielsen about meters after witnessing the positive impact they had on stations like his in other markets. David Elliott, president/gm of UPN affiliate WEVU-TV, a low-power outlet managed by cable operator Media One, soon supported him. "We're very excited," said Elliott. "It's expensive, but the cost incurred will more than reward us in the end."

Both stations could certainly use the help. WTVK and WEVU are ranked fifth and sixth in the market ratings-wise, and each garners only 2 to 5 percent of total market revenue, at most, according to market observers.

Historically, the number of homes using television increases when meters are installed, giving all stations a ratings boost. TV stations that target the 18-49 demographic often see the biggest growth because younger audiences don't fill out diaries—the methodology by which Nielsen measures viewing behavior in non-metered markets—to let researchers know what they're watching. "I cannot tell my clients in good sense, unless they're looking for the [younger] individual, that we will buy WB or Fox or UPN because there is nothing to establish why we need to—they don't even show up in the ratings," said Gregory Welchert, media director at Spiro & Waites Advertising. "Meters will help them."

When cost is weighted against cash flow in the market, Nielsen would appear to be premature in coming to Fort Myers. But some in the market hope meters will dispel some of the perceptions about the city. "The impression that national and regional advertisers have is that the sidewalks roll up after 9 p.m.," said Welchert. "There are young people here, and they're not the ones going to bed after they go to early-bird [dinner]." —Megan Larson

THE INTERNET

All-New Radio Hits the Web



Bonneville's WTOP-AM in Washington has gone where no all-news station has gone before. On Feb. 22, WTOP launched the first Internet-only, all-news radio station, WTOP2 (WTOP2.com). Until then, only a handful of on-air broadcasters, such as Clear Channel's KISSFMi and Greater Media's WRIF.com in Detroit (both music sites), have ventured onto the Internet with original audio content.

"This is a completely new product with original programming, not a rebroadcast of WTOP," explained Joel Oxley, vp and general manager of WTOP.

WTOP created an online station targeting federal and government employees, military personnel, K Street lawyers and Washington lobbyists. Called WTOP2, with the slogan "Federal Line-Online," the Internet radio station offers extensive coverage of the federal government, including White House, Pentagon, and State Department briefings and selected Congressional hearings. Through a revenue-sharing agreement, the Associated Press feeds world and national news. Only a select few of WTOP's radio features, such as *Today at the White House*, *Today on the Hill* and *Federal Line*, air on WTOP2.

The concept for WTOP2 grew out of WTOP's Web site, WTOP.com, which launched about a year ago. "We started to stream our signal after we got e-mail requests from listeners who couldn't hear the station at work because of a big office or government building," said Jim Farley, vp of news and programming of WTOP. "Once we started streaming we noticed that 38 percent of our e-mail was coming from dot.gov and dot.mil domains. It dawned on us we could put up a different product and reach both a broader and a specific audience. It has broad appeal to news junkies but has specific coverage of the government."



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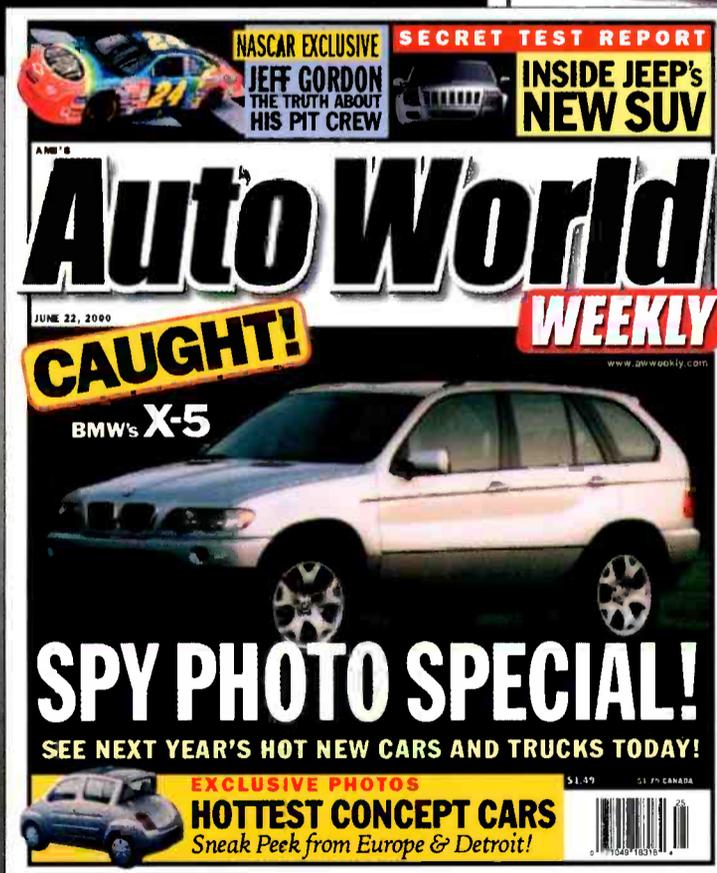
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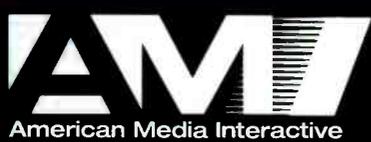
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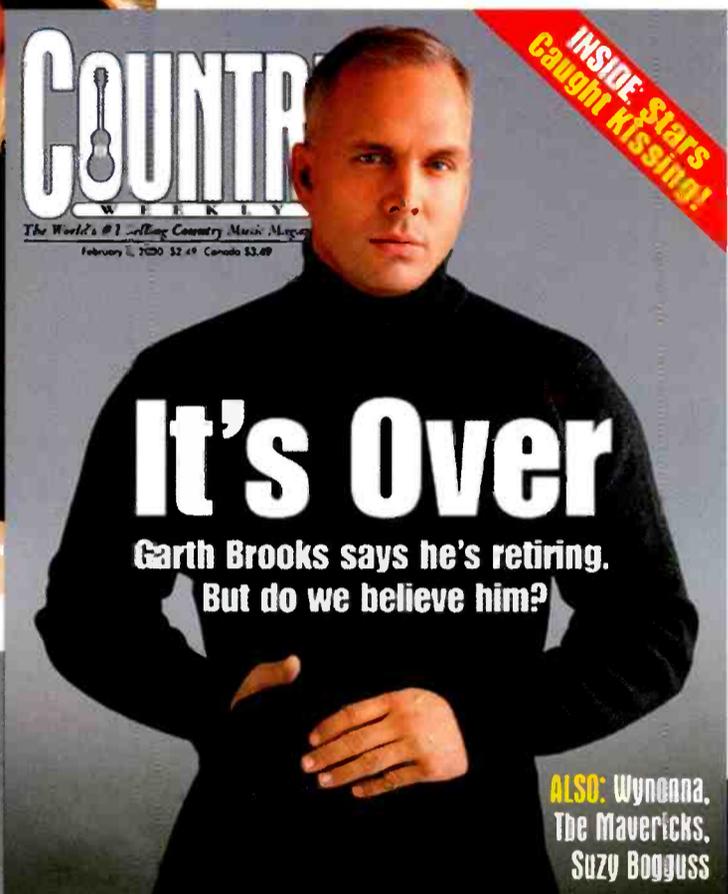
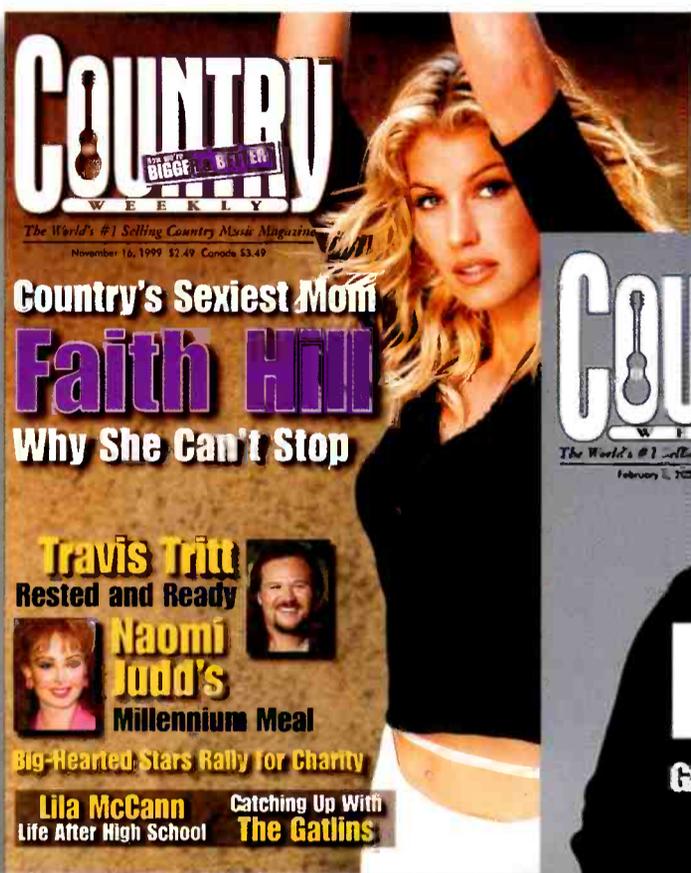
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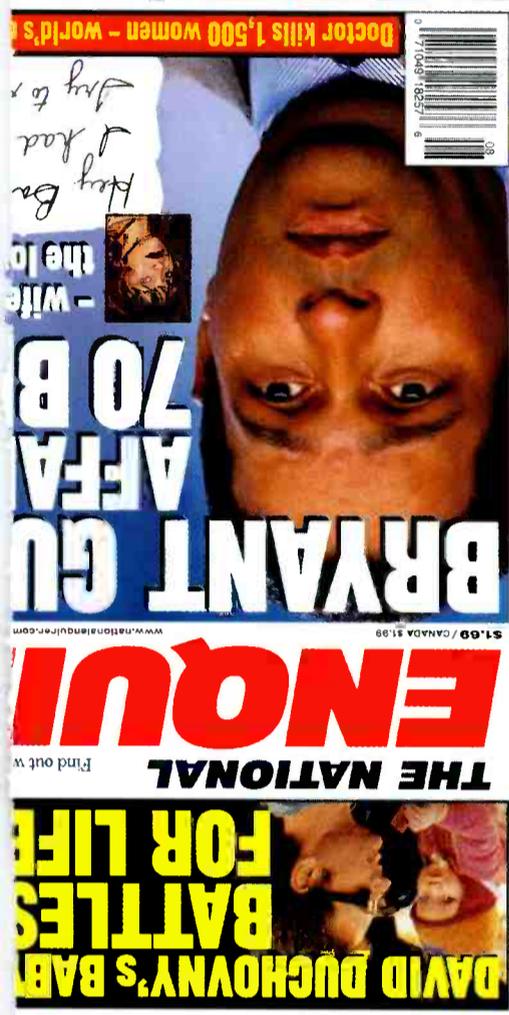


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Hewlett-Packard Government, GTSI, Litton PRC and AT & T Systems signed up for a six-month commitment to WTOP2, with an option to extend it to a year at the same rate. All four advertisers are high-tech and computer companies that do big business with big government. "We are just getting into [Internet advertising]. We decided to jump on board because WTOP2 is targeted specifically to the federal government, and that's our audience," said Dana Collins, marketing specialist for HP. "We felt confident in WTOP's ability to promote it and drive traffic to the site."

In addition to banners and links on the site, advertisers get one 60-second spot each hour on WTOP radio. On WTOP2, which carries only four minutes of inventory per hour versus 16 for WTOP, only one sponsor runs in each 15-minute block. "The Internet offers more flexibility for advertisers. As opposed to selling a 30- or 60-second spot, we can work up unique programs and integrate the advertiser into the content," noted Levy.

From day one, both of WTOP's Web sites have been in the black. The Internet division is forecast to bring in more than \$1 million in revenue this year, noted Scott Levy, director of Bonneville's Internet division. "The biggest challenge was explaining what WTOP2 is," said Levy. "Because we kept it quiet, we couldn't show them anything; I went around with a one-sheeter. But they fell very quickly. We actually have a waiting list of advertisers."

Look for Bonneville to roll out more Internet-only "2" stations in the next couple of weeks, most likely Classical station WGMS-FM in Washington and Adult Contemporary WTMX-FM in Chicago. —Katy Bachman

ST. PETERSBURG, FLA. NEWSPAPERS

Shuffle at the *Times*

 Longtime *St. Petersburg Times* executive Andy Barnes has relinquished a chunk of his duties to his second-in-command to focus on "positioning the company to adapt to changes in technology and in the marketplace." Paul Tash, executive editor of the paper since 1992 and deputy chairman for the last three years, takes over as editor and president, while Barnes remains chairman/CEO and continues to have oversight of the editorial pages.

Tash, who started his career at the *Times* as a reporter in 1978, said the top-level



Tash has new tasks.

shuffle was part of "a long-term transition process." The exec said he intends to "play a continued role in shaping the news report," even though his new role encompasses some pressing business-side concerns, including boosting the *Times'* sagging circulation and keeping the paper's ad business—which Tash described as "robust"—on track.

Tash reported that store consolidations had hit the paper's retail category hard, but he hoped that new chains setting up shop in the area—including Saks Fifth Avenue, Nordstrom's and Neiman Marcus—would turn things around. Meanwhile, the *Times*, like the newspaper industry overall, continues to benefit from gangbusters classified and national ad sales, according to the exec.

Also like the industry at large, the *Times*—the state's second-largest daily,

behind Knight-Ridder's *Miami Herald*—is struggling to attract scores of lost readers, as is its rival, Media General's *Tampa Tribune*. Both the *Times* and the *Tribune* have watched their weekday and Sunday reach dwindle recently. —Tony Case

FLORIDA CABLE TV

Sunshine's Solo Act



Sunshine Network tried not to miss a beat last week after losing its affiliation with Fox Sports Net on March 1 by filling its schedule with local and regional athletic events. Options for the 5 million-subscriber regional sports net include expanded coverage of Florida State and University of Florida athletics, more high school sports, a new sports trivia show and perhaps a sports biography segment featuring native Floridians. Hard sports news may be added to the popular hourlong *Sunshine Network Live* weekday news magazine. And discussions are under

SOUTH BEND, IND. TV STATIONS

Two Outlets Locked in Doppler War

In the Midwest, Mother Nature can be harsh and unpredictable, lending an urgency to local TV weather franchises. But two South Bend, Ind., TV stations are taking the weather so seriously that they've been pitched in a heated promotional battle since last fall over who delivers the weather better. Though one station admits that viewers are getting rankled—mailing letters to the editor of the local paper—it doesn't look like the dispute will let up anytime soon.

Five months ago, NBC affiliate WNDU-TV began promoting "Live Super Doppler," its year-old radar that gives info in real time, prompting CBS affiliate WSBT-TV to retaliate with a campaign for its "Doppler 22 Storm Tracker" technology. Bill Sullivan, president/gm of WSBT, said the advertising was needed to combat WNDU's message that WSBT's system was antiquated. "They made the statement that because their information comes 10 minutes faster, it could save lives," he said. Jim Behling, gm at WNDU, said his station bought and built its own radar system. WSBT, Behling countered, "tries to suggest that they own their radar and that theirs is powerful and ours is puny."

The promotional warfare doesn't seem to be affecting either station's performance. They're practically tied in ratings and market share, trading off the top spot, depending on the daypart. At 11 p.m., however, WNDU took the lead with a 9 rating/31 share, while WSBT scored an 8/26 during last November's sweeps, according to Nielsen Media Research.

"As a buyer, it's a non-issue—just a bunch of hype. But when a station can home in on a cell down to the street level that lets me know a tornado is coming and to run for cover, as a viewer, I appreciate it," said Frank Friedman, media director at CVR/MARC USA in Indianapolis. "The stupidity of it all is that we all have access to the National Weather Service." —ML



Ground Zero: WSBT's Doppler report

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Market Profile

BY EILEEN DAVIS HUDSON

way with the NFL's Miami Dolphins and the University of Miami to carry their programming.

Sunshine's coverage of Florida pro teams such as the NBA's Miami Heat and Orlando Magic and Tampa Bay Lightning hockey franchise is locked in long-term contracts and won't be affected by the loss of Fox. General manager Jim Liberatore said advertisers are being consulted on the front end of replacement-program planning to secure their support. Advertisers have shown interest in the year-old *Sunshine Network Live*, Liberatore said. "In the past, we had difficulty airing all the sports events and programs made available to us in Florida because of our commitment to supplemental national programming" from Fox.

The parting of ways came in the wake of intense lobbying by Fox to get its hour-long national *Fox Sports News* on Sunshine. Although Fox Sports Net owns a 49 percent stake in Sunshine, the board of directors—comprising cable operators that control 51 percent of the net—balked. "They said there was enough national sports news on networks like ESPN and CNN/SI," Liberatore said.

Fox jumped to rival Sportschannel Florida when Rainbow Media Holdings, which owns half of Fox Sports Net, bought a 70 percent stake in Sportschannel. The network, reaching 3.8 million households, will be renamed Fox Sports Net Florida March 1. But *Fox Sports News* won't debut until April 25. —Gilbert Nicholson

NEW YORK OUTDOOR

AK Buys 'Boards

 The Ackerley Group is expanding its outdoor assets in New York and New Jersey through an agreement to acquire New York-based Elray Outdoor Advertising for an undisclosed sum. Most of the 38 bulletin-sized billboard faces are located along the New Jersey Turnpike. Three wall signs are located in New York City. Ackerley has been expanding its outdoor assets in areas where it already owns media properties. "It enables us to add revenue with little or no increase in expenses," noted Randy Swain, president of AK Media Group. The additional assets will be managed out of Ackerley's AK Media Boston office. Ackerley also owns outdoor assets in Seattle, Tacoma, Boston, and Portland, Salem and Eugene, Ore., as well as TV and radio stations. —KB



RICHARD DUNN/OF THE STOCK MARKET

Harrisburg, Pa.

A four-community, three-hyphen media market, Harrisburg-Lancaster-Lebanon-York, Pa., is sprawling and diverse. The defining geographic feature of the region is the Susquehanna River, which separates Harrisburg, Lancaster and Lebanon on the eastern bank from York (as well as the city of Carlisle,

which is part of the market in radio and newspapers) on the western. The area has a rich history, dating back to the Revolutionary War. Lancaster boasts a booming local economy and a scenic countryside that is home to the Amish, who shun most technological advances. The state government, headquartered in Harrisburg, is the region's largest employer. Hershey, 15 miles from the capital, is home to the popular chocolate-maker and the amusement center Hershey Park. York is one of the fastest-growing areas in Pennsylvania and is the base of companies such as Harley-Davidson and the Pfaltzgraff Co., the country's largest dinnerware marketer.

Because of the market's segmentation, media buying can be a challenge here.

One of the common mistakes outside buyers make is not taking the disparate segments of the region into account, says Linda Duncan, media director for Agnew & Corrigan in Lancaster. "From one end of the market to the other, it's worlds apart," Duncan says.

Harrisburg-Lancaster-Lebanon-York also is within a few hours' drive of Baltimore, Philadelphia and New York City, and some spill-in of radio and television signals from those major markets is also a factor for advertisers. In fact, ABC's owned-and-operated WPVI-TV in Philadelphia was the No. 2-rated station in Harrisburg for many years and continues to attract strong viewership in the market. On the upside, Harrisburg TV stations are carried on some cable systems in the Philly area, broadening

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their reach for local advertisers. About 40 percent of the market's viewers are in the Harrisburg area, with the remainder spread among Lancaster, Lebanon and York. The country's 46th-largest TV market is not metered; Nielsen Media Research depends on diary returns to calculate ratings.

The station that has probably been the busiest in the last year is Allbritton Communications' ABC affiliate, WHTM-TV. In Jan. 1999, the Harrisburg-based outlet got a new president/general manager, Joe Lewin, a former gm at WMAR-TV in Baltimore. In November, weekend sports anchor Dennis Owens became co-anchor of the outlet's revamped 5 p.m. weekday newscast, with Flora Posteraro. The station's new weekend sports anchor is Chuck Garfein, who came from Chicago. Last July, the station hired Rob Saylor as general sales manager. Lewin, who had worked with Saylor in Baltimore, hired him away from the competition—WGAL-TV, Hearst-Argyle Television's NBC affiliate in Harrisburg. WHTM last year also wooed Paul Roda from WQXA-FM, a Citadel Communications radio station in Harrisburg, to serve as its news director.

WHTM launched its retooled 5 p.m. newscast last October with a "Live at 5" concept. Either Owens or Posteraro is in the field for each broadcast to report a feature-type story, as a way to inject more local flavor into the program.

"It's an interesting market in that it's so spread out—which makes it a challenge," gm Lewin says. "There are real regional loyalties to the stations here."

Last summer, WHTM inked a one-year agreement to carry five WB network shows from 12:35 to 1:30 a.m. on weekdays (the WB does not have a full-time broadcast affiliate in the Harrisburg-Lancaster-Lebanon-York market). Because late-fringe levels of households using TV (HUT) are low in the market, the WB shows have been only "marginally successful," Lewin notes.

WPMT-TV, Tribune Broadcasting's Fox affiliate in the market, is based in York and must contend with spill-in from Baltimore stations. "You have to be able to compete with larger-market television in your look and feel to be able to compete effectively here," says John Riggle, WPMT vp/gm. "Our television news is as good, on balance, as the larger markets."

WPMT's 10 p.m. newscast has undergone some changes. Sandra Bennett, who had been with the station for three years as its bureau chief in Harrisburg, was named co-anchor of the newscast a year

Scarborough Profile

Comparison of Harrisburg-Lancaster-Lebanon-York, Pa. To the Top 50 Market Average

	Top 50 Market Average %	Harrisburg Composition %	Harrisburg Composition Index
DEMOGRAPHICS			
Age 18-34	32.3	30.1	93
Age 35-54	40.0	39.8	99
Age 55+	27.7	30.2	109
HHI \$75,000+	22.2	14.5	66
College Graduate	12.3	9.5	77
Any Postgraduate Work	10.5	7.6	73
Professional/Managerial	21.9	18.5	84
African American	12.4	4.9	40
Hispanic	11.9	3.4	28
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	56.9	60.8	107
Read Any Sunday Newspaper	66.9	70.0	105
Total Radio Morning Drive M-F	24.5	24.5	100
Total Radio Evening Drive M-F	18.6	17.8	96
Total TV Early Evening M-F	29.3	25.8	88
Total TV Prime Time M-Sun	37.2	36.0	97
Total Cable Prime Time M-Sun	10.5	13.5	128
MEDIA USAGE-CUME AUDIENCES**			
Read Any Daily Newspaper (5-Issue Cume Reach)	75.4	79.4	105
Read Any Sunday Newspaper (4-Issue Cume Reach)	80.3	83.4	104
Total Radio Morning Drive M-F	79.7	80.5	101
Total Radio Evening Drive M-F	73.9	74.1	100
Total TV Early Evening M-F	67.6	68.1	101
Total TV Prime Time M-Sun	91.7	91.6	100
Total Cable Prime Time M-Sun	52.8	62.8	119
MEDIA USAGE-OTHER			
Accesses Internet/WWW	44.2	39.2	89
HOME TECHNOLOGY			
Owns a Personal Computer	56.8	53.0	93
Shop Using Online Services/Internet	10.5	9.0	86
Connected to Cable	69.3	76.5	110
Connected to Satellite/Microwave Dish	11.3	9.5	84

*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)

ago. Bennett, who co-anchors at 10 p.m. with Evan Forrester, replaced Andrea Sawyer, who left the business. Last fall, WPMT launched a Sunday-night sports program featuring highlights from high school and college games around the state at 10:30 p.m. Although the ratings are low so far (averaging 2s in demos), Riggle is confident the show will grow.

In late fringe, WPMT will pick up seven WB shows this fall, after WHTM's deal for WB programming ends.

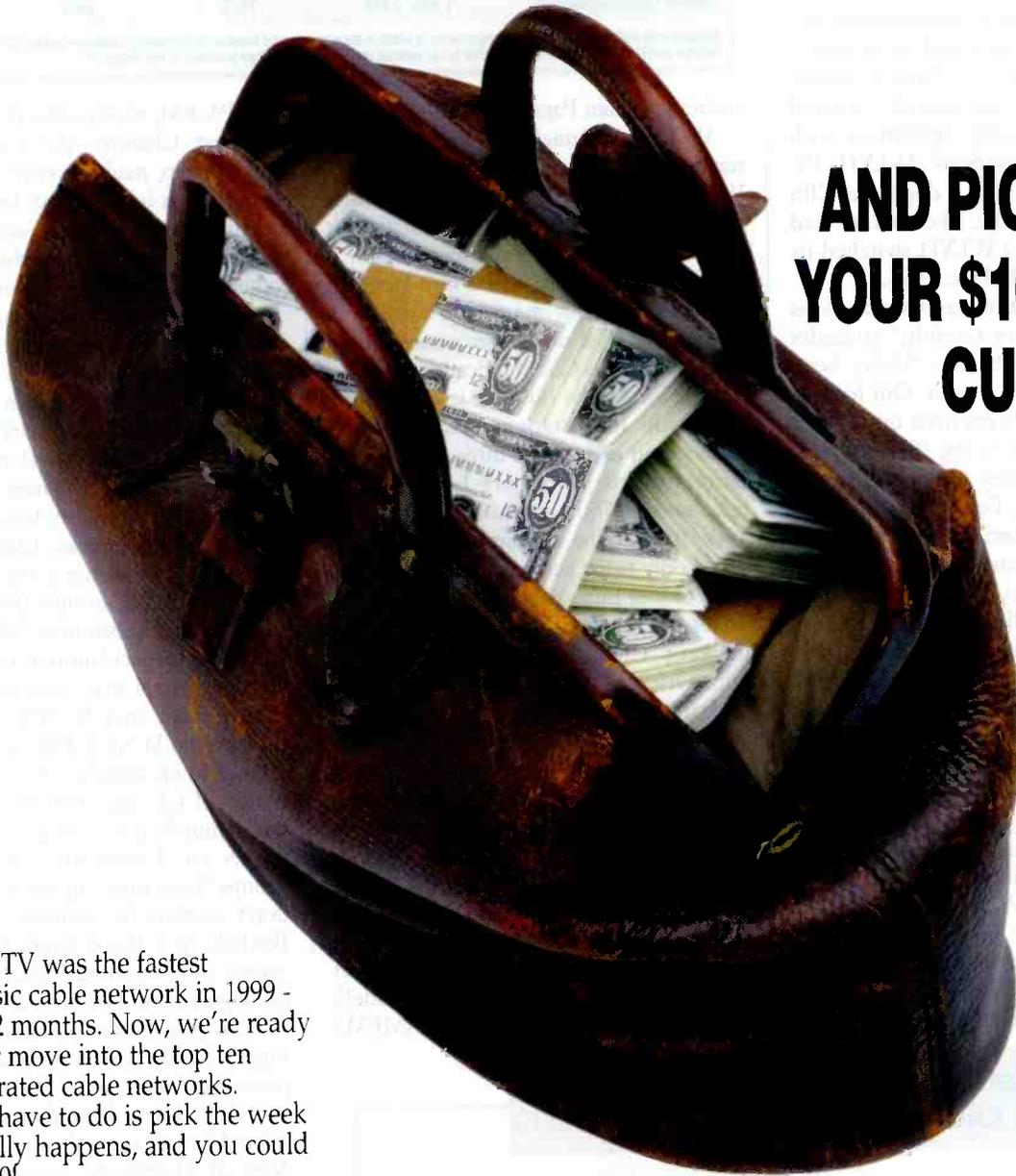
News leader WGAL, based in Lancaster, concentrates its coverage on the southern portion of the market. GM Paul Quinn notes that Hearst-Argyle has reinvested profits over the years back into the

outlet's news operations. "We have more news resources than any other station in the market, and I think that shows in the ratings," Quinn says.

Many of WGAL's on-air personalities have been with the station or at competitors in the market for years. One of the newest anchors, Janelle Stelson, was promoted last fall to replace Mary Saladna, who moved to Hearst-Argyle's WCVB-TV in Boston. Stelson, who had spent two years as weekend-morning news anchor at WGAL, previously worked at WHTM and at WHP-TV, Clear Channel Communications' CBS affiliate in the market.

One major new initiative at WGAL occurred in the summer of 1998, when

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1. Nielsen Media Research 11/30/98-12/27/98 vs. 11/29/99-12/26/99, weekly M-Su, 8-11PM household ratings. Subject to qualifications upon request.

the station invested about \$600,000 to buy its own Super Doppler radar technology, becoming the only station in the market with live Doppler radar images for weather reports. Last fall, WGAL's Doppler and "Sky Cam" weather images became available on the station's Web site.

Clear Channel acquired Harrisburg-based WHP in Nov. 1995 from its locally based owners and immediately entered into a local marketing agreement with Gateway Communications' WLYH-TV, which at the time was a duplicate CBS affiliate. (At one time, the market had three CBS stations.) WLYH switched its affiliation to UPN in Dec. 1995.

"Our news operation was never a serious competitor until very recently," concedes WHP vp/gm John Feeser. "We've been working on that quite heavily. Our focus is on localism." WHP's previous owners ran into financial trouble in the 1980s and did not have the resources to develop strong news programming, Feeser says. In addition, the outlet experienced considerable turnover in both management and on-air talent for more than a decade, making it difficult to develop allegiances among viewers and media buyers. Feeser notes that when he left his post as general sales manager at WGAL in 1994 to take the gm position at WHP, he was the station's 10th gm in 10 years. But the station is making some headway—it has now had the same on-air news talent for three years running. "That's one of the biggest changes we've made—we've had some stability," Feeser says.

Lebanon-based WLYH in Sept. 1996 launched a 10 p.m. newscast that goes head-to-head against the first half-hour of the 10 p.m. news on WPMT. The WLYH program features WHP's 6 and 11 p.m. co-

Radio Ownership

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in Millions)	Share of Total
AMFM	1 AM, 3 FM	20.3	\$11.2	41.0%
Clear Channel Communications	3 AM, 3 FM	30.1	\$9.9	36.3%
Citadel Communications	1 AM, 3 FM	16.0	\$4.7	17.2%

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

anchors, Kirsten Page and John White.

WGAL (Channel 8) is the only VHF station in Harrisburg-Lancaster-Lebanon-York. Because the region is mountainous, it is limited in the number of VHF stations it can have. As a result, cable penetration is strong, 76.5 percent, well above the 69.3 percent average for the top 50 markets in the country. The cable interconnect in the market is Radius Communications.

The local radio business is also diffuse, with only four stations having strong crossover in each of the three separate Arbitron markets: Harrisburg-Lebanon-Carlisle, ranked 76th; Lancaster, 111th; and York, 103rd. (The Lancaster market is surveyed only twice per year by Arbitron, instead of four times yearly like most others.)

Of the four outlets that cross all three markets, Citadel Communications' Album-Oriented Rock stick WQXA-FM leads the pack in morning drive in the York market; the station earned a 10.3 share in last summer's Arbitron book. WQXA, which is licensed in York, finished second in morning drive in both Harrisburg-Lebanon-Carlisle (10.3 share, summer 1999) and Lancaster (9.0, spring 1999). The other outlets that are in the top 10 in morning drive in all three markets are Clear Channel Communications' Adult Contemporary WRVV-FM, Citadel's Country stick WRKZ-FM and AMFM's

WTPA-FM, which plays an AOR format.

Clear Channel, the country's largest radio group, made its entry into the Harrisburg area in a big way last July with its acquisition of six stations from Dame Media Group. The deal, which included 15 other Dame outlets in Pennsylvania and New York, made Clear Channel the second-largest radio player in the Harrisburg region, with a 36.3 percent market share. Because Clear Channel is in the process of acquiring AMFM, the market's top group with four stations and a 41 percent market share, the company will have to sell or swap several outlets to satisfy federal regulators. In the next six weeks, Clear Channel is expected to announce a list of some 100-plus divestitures around the country as a result of its acquisition of AMFM.

There is speculation in the market that Clear Channel may spin off the AMFM Classic Rock stick WTPA-FM which simulcasts on WNCE-FM, another AMFM Classic Rock station. The coming combination of CC and AMFM in the market has definitely put a crimp on competition, buyers say. Except for Country, the two groups "have lined up the stations so they don't overlap [in formats]," notes Scott Brickell, vp at Hood, Light & Geise, an ad agency in Harrisburg. "So there's virtually no negotiation. The rates are sky high."

The provincialism of central Pennsylvania is highly evident in the area's newspapers—each segment of the market has its own daily. The only publication that is considered a true regional paper is the *Patriot-News* of Harrisburg, owned by Advance Publications' Newhouse chain. The *Patriot-News*, which has branch offices in Carlisle, Dillsburg and Lebanon, had daily circulation of 99,426 for the six months ended last September, up from 98,301 for the same period a year earlier; Sunday circulation fell 2 percent, to 157,062. John Kirkpatrick, *Patriot-News* editor and publisher, attributes the Sunday slide to increased competition from the launch several years ago of a Sunday paper by the *Carlisle Sentinel*.

The *Patriot-News* has invested about \$50 million to build a new production facility and undertake a major redesign of

Nielsen Ratings/Harrisburg, Pa. Evening and Late-News Dayparts

Early News

Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	WHTM	6	15
	NBC	WGAL	11	30
5:30-6 p.m.	NBC	WGAL	12	30

Late News

10-10:30 p.m.	UPN	WLYH	1	2
	Fox	WPMT	4	9
10:30-11 p.m.	Fox	WPMT	4	9
11-11:30 p.m.	NBC	WGAL	9	31
	CBS	WHP	1	5
	ABC	WHTM	5	18

All data estimated by Nielsen from diary returns of early and late local news only
Source: Nielsen Media Research, November 1999



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Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
HARRISBURG-LEBANON-CARLISLE			
WNNK-FM	Contemporary Hit Radio	11.6	14.5
WQXA-FM	Album-Oriented Rock	10.3	4.5
WHP-AM	News/Talk/Information	9.2	7.1
WRBT-FM	Country	7.2	6.2
WRVV-FM	Adult Contemporary	7.1	8.8
LANCASTER			
WLAN-FM	Adult Standards	12.5	9.9
WQXA-FM	Album-Oriented Rock	9.0	5.8
WSOX-FM	Oldies	8.7	8.0
WIOV-FM	Country	7.6	6.8
WDAC-FM	Religious	6.8	6.5
YORK			
WQXA-FM	Album-Oriented Rock	10.3	6.0
WARM-FM	Soft Adult Contemporary	9.4	8.0
WSOX-FM	Oldies	8.1	8.1
WGTY-FM	Country	6.1	7.8
WYCR-FM	Contemporary Hit Radio	6.1	7.4

Source: Arbitron Summer 1999 Radio Market Report

the paper. The *P-N*'s old press was damaged when a tropical storm struck the area in 1972, causing severe flooding. "It was never the same," Kirkpatrick says of the old equipment. The redesign includes new type fonts, lots of color and several new sections, including a "Home and Garden" department on Saturdays. Business news, currently folded into the local section, will become a stand-alone department, and the weekend section will be expanded. A weekly four-page section on Penn State football (the team has a rabid following in the market) will be published this fall. The *Patriot-News* plans to start rolling out its new pre-printed sections in May, with the full redesign to bow in the fall.

While the *Patriot-News* is the largest paper in central Pennsylvania, it has a number of smaller competitors in other parts of the market. Howard Publications' *Sentinel* (circulation 15,498 daily; 15,556 Sunday) serves Carlisle and the surrounding areas of Cumberland County. Carlisle is the county seat and is home to Dickenson College, a private liberal arts school, Dickenson Law School and the U.S. Army War College. Last month, the *Sentinel* launched a second daily edition, which covers the eastern portion of Cumberland County.

The Lancaster market has three newspapers, all locally owned by Steinman Enterprises' Lancaster Newspapers: the *Intelligencer Journal*, a Monday-to-Saturday morning paper (circulation 43,551); the *New Era*, a Monday-to-Saturday afternoon paper (circ 45,349); and the *Sunday News* (circ 103,431). Each publication has its own

staff and editorial perspective. The a.m. *Intelligencer Journal* is slightly more liberal in its viewpoints than the more conservative p.m. *Era*. Bob Magel, research and data manager for Lancaster Newspapers, says the readership duplication of the morning and afternoon papers is less than 3 percent.

York supports two newspapers, the Buckner News Alliance group's a.m. *York Daily Record* (circulation 43,131 daily) and Media News Group's afternoon *York Dispatch* (circulation 40,335 daily). The competing papers have had a joint operating agreement for 11 years, handling distribution, advertising and circulation together through a joint venture, the York Newspaper Co.

Out-of-home advertising in Harrisburg-

Lancaster-Lebanon-York is controlled almost entirely by Lamar Outdoor. In the Harrisburg area, Lamar offers about 600 30-sheet poster panels and another 2,000 paint bulletins. In the York-Lancaster-Lebanon area, Lamar controls about 900 posters and another 300 to 400 bulletins.

"We're fortunate to have a very good outdoor market here because of user-friendly state laws and local ordinances," says Andy Rebeck, Lamar vp/gm. "It's a growing area in terms of its use of outdoor."

Recent innovations include neon and digital displays such as a Lamar billboard featuring a giant, three-dimensional Coors beer can pouring "neon beer," and another for Anheuser-Busch's Budweiser that features digital displays of different events going on in town. Both positions are on Interstate 83 in Harrisburg, one of the most heavily traveled roads in the state. Other key spots for outdoor boards include Route 30 in York; Route 283, which runs through Harrisburg into Lancaster; I-81, which runs through Harrisburg; and the Pennsylvania Turnpike, which traverses the region on its path from Pittsburgh to Philadelphia. ■

Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Adams County: 31,600 Households				
<i>Baltimore Sun</i>	139	717	0.4%	2.3%
<i>Carlisle Sentinel</i>	391	387	1.2%	1.2%
<i>Gettysburg Times</i>	8,500		26.9%	
<i>Hanover Evening Sun</i>	8,993	9,284	28.5%	29.4%
<i>Patriot-News</i>	929	3,069	2.9%	9.7%
<i>York Dispatch</i>	1,803*	4,953	5.7%	15.7%
Cumberland County: 80,000 Households				
<i>Carlisle Sentinel</i>	14,873	14,785	18.6%	18.5%
<i>Chambersburg Public Opinion</i>	1,150		1.4%	
<i>Patriot-News</i>	31,848	48,863	39.8%	61.1%
Dauphin County: 99,500 Households				
<i>Patriot-News</i>	44,082	60,540	44.3%	60.8%
<i>Philadelphia Inquirer</i>	1,103	1,041	1.1%	1.0%
Lebanon County: 44,700 Households				
<i>Patriot-News</i>	6,677	10,959	14.9%	24.5%
<i>Lancaster Intelligencer-Journal</i>	753*	1,454	1.7%	3.3%
<i>Lebanon Daily News</i>	19,801	19,575	44.3%	43.8%
<i>Philadelphia Inquirer</i>	344	538	0.8%	1.2%
<i>Reading Eagle</i>	552*	1,430	1.2%	3.2%
Lancaster County: 166,700 Households				
<i>Patriot-News</i>	1,371	2,419	0.8%	1.5%
<i>Lancaster Intelligencer-Journal</i>	86,941*	100,429	52.2%	60.2%
<i>Philadelphia Inquirer</i>	720	1,684	0.4%	1.0%
<i>Reading Eagle</i>	1,171*	1,744	0.7%	1.0%

*Morning and afternoon circulations combined for daily total
Source: Audit Bureau of Circulations



"Everything nourishes what
is strong already."

Jane Austen 1813

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MOVERS

NETWORK TV

Three Fox Broadcasting sales execs were named senior vps. **B.J. Arnold**, previously group vp of Eastern sales, will move to the L.A. office, replacing 12-year veteran **Debbie Myers**, who left the company. The other new senior vps are **Chris Enger**, previous vp of Central sales, based in Chicago; and **Tom Nihem**, previously vp of Detroit sales...**Geoffrey Wells** was named vp of information technology for ABC Broadcasting Group. He was most recently executive director of information technology and digital strategy for Buena Vista Television/ABC Information Technology...**Dan Hicks** will serve as anchor of NBC's Golf Tour telecasts, hosting 17 events, including the U.S. Open, Ryder Club and Players Championship. He has previously done play-by-play coverage of the Olympics and the NBA.

BROADCASTING

At the Ackerley Group: **Denis Curley** was promoted to COO, in addition to his continued role as co-president and CFO. **Chris Ackerley** was promoted to co-president from executive vp of operations and development. **Ginger Ackerley** stepped down as co-president but will continue in her role as co-chair of the board of directors, chair of Ackerley corporate giving, and chair of the Seattle Storm, the company's new WNBA acquisition. **Dave Reid** was appointed president of AK TV Group and senior vp of AK Media Group. **Terry Macaluso** was named executive vp of corporate development, and **Keith Ritzmann** was named senior vp and chief technology officer...**Linda Fisk** was named vp of marketing for Belo Interactive, which includes the Web site operations of Belo TV stations, newspapers and other interactive alliances and partnerships. Fisk was vp of marketing and communications at Gaylord Entertainment Co.

REP FIRMS

Thomas Fiore was promoted to vp and sales manager of the Empire team for Katz's Continental Television Sales. Fiore joined Continental Television Sales in 1987 and was appointed sales manager of its Empire team in 1997. Also at Contin- (continued on page 36)

The Media Elite

Edited by Anne Torpey-Kemph

Michael J. Can't Stay Away

At a recent luncheon at the Rainbow Room in New York's Rockefeller Center to

launch the advertiser campaign for *Spin City* in syndication by Paramount, a choked-up Michael J. Fox set the record straight. "I will still be involved in this show and plan on appearing on a number of episodes next season," said the ABC sitcom's main attraction, who weeks ago announced

he will be stepping down from his leading role to attend to health and family. Surrounded by co-stars Connie Britton, Victoria Dillard, Michael Boatman and Richard Kind, Fox added that he plans to produce some episodes as well.

While the talk of the town has focused on Charlie Sheen joining the cast next fall, Paramount executives were quick to note that Sheen will be an addition, not a replacement for Fox. "This has been a wonderful experience for me," continued Fox. "While I may have other priorities, my heart will always be with this show, and I look forward to the addition of Charlie Sheen."



New twist on *Spin*: Fox is still in.

Following a riotous screening of *Spin* highlights, buzz around the room pointed to television's quietest hit becoming the next potential blockbuster in syndication. And based on a reported clearance level of 96 percent, stations are banking on it. —Marc Berman

SPOTLIGHT ON...

Mary Bennett

Executive VP of National Marketing, Radio Advertising Bureau

Like many baby boomers who graduated from high school in the early '70s, Mary Bennett wanted to be a rock jock. Growing up in Detroit, she was a loyal listener of AM Rocker WKNR. "I would have done anything to work in radio—sweep the floors, anything," she remembers.

Bennett got her wish. But instead of donning a silk jacket and spinning the Stones, she got a job programming the computer of beautiful-music station WNIC-AM/FM in Detroit, formerly a Rock stick. Just months later, management noticed something about Mary and placed her in retail sales. "I had good wizards," she says of the mentors that guided her into sales and management.

Twenty-five years and six radio formats later, Bennett's career in radio has taken another turn. As head of national marketing for the Radio Advertising Bureau, Bennett represents more than 40 radio formats. She's practically her own road show, traveling at least three days a week promoting the value of radio to advertisers and agencies. "If you have a fear of speaking, join the RAB," she advises. "The roar of the crowd is my touchstone."

Although her current role is far from her teenage dream of manning the mike at a rock station, Bennett hasn't looked back. "The dynamics of what the Internet is doing is so exciting that my thoughts about going back to the station side have changed," she says. Among the many projects she's working on: a companion Web site to the RAB's current site, devoted to radio information for advertisers and agencies. —Katy Bachman



In tune with radio

Sabo Says Who Rates in Radio

If you think all the innovation in media these days is on the Internet, you haven't talked to Walter Sabo. The radio-biz consultant presented his annual "Innovators" awards at the recent *Radio & Records* Talk Radio Seminar in Washington, D.C., recognizing the following "visionaries": Joachim Blaya, founder of Radio Unica and former Univision exec, builder of radio's first all-talk network targeting Hispanics; Paul Jacobs, a Rock radio consultant and creator of Fast Blast, an ad strategy that uses Web site advertising to drive listeners to local radio stations; Andy Economos, president of Radio Computing Services, who developed Talk Back software that screens of callers to talk shows; Brian Cooley, director of CNET radio (CNETradio.com), who worked a deal with AMFM to create and launch the industry's first all-technology news format on KNEW-AM in San Francisco; Media consultant Beau Phillips of Rainmaker Inc., who took an Israeli lie detector and combined it with a programing concept resulting in a three-hour special from Jones Radio Network called *Sex, Lies and Audiotape*; and APBnews.com, which has cut more than 30 deals with media outlets for its content-rich information on crime, justice and safety.

Rick on A.M. Roll

Premiere Radio Networks is moving fast to capitalize on the popularity of Rick Dees, the L.A.-based Top 40 morning personality on Clear Channel-owned KIIS-FM. Just months after Premiere snagged Dees from ABC Radio Networks to distribute and manage his weekly countdown show, the Clear Channel-owned network will begin syndicating Dees' morning show (*Rick Dees in the Morning*), on April 3. The show consistently ranks among the top five morning shows in the L.A. market.

"I've done 260 shows a year since the '80s," says Dees. "So I've rehearsed for this over 5,200 times. A few more shows and I think I'll be ready." —KB

Media Watcher Joins Total

Her research on what will drive the digital television revolution—the hardware or the programming—earned an award last year from the cable association CTAM. In her new job as senior vp at Total Research Corp., Sharon Polansky will be looking at what makes media brands click with consumers and helping to build the Princeton, N.J., firm's client base.

Polansky comes to Total Research from Audits & Surveys, where her work focused predominantly on media brands. A former newspaper journalist who holds a Ph.D. in mass communication research, Polansky says she segued into media research because she "wanted to learn a systematic approach to understanding the larger conditions."

Polansky joins Total Research as it expands its EquiTrend brand of tracking and diagnostic surveys, especially into the online realm. She has also arrived

just in time to make sense of media brand data the company gleaned from 10 years of a survey asking consumers to rank media brands in terms of perceived quality (see *Survey Ranks Media Brands* item, page 41). Polansky says brands that speak to a broad audience and keep a solid barrier between their content and advertising seem to perform best in such a quality measure—a caveat for television brands building their future on e-commerce and niche-targeting, she adds.

The top print brands (among them *National Geographic* and *The Wall Street Journal*) are "strong and traditional," Polansky asserts. "We can trust them because they speak to all of us, as opposed to one of us.

"When content is delivered in a personalized manner—the way TV is moving—you're speaking to individuals," she says. "How do I know who's speaking for the world at large?" Maybe she'll delve into that one next. —Daniel Frankel

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MOVERS

(continued from page 34) ental, **Randi Lynn Goldklank** was promoted to vp and sales manager of the Liberty team. She had served as sales manager of the team since 1997.

RADIO

John Martin was named president of the Web site services group for Clear Channel Communications. Martin was formerly the president of Critical Mass Media, Clear Channel's radio research and database marketing firm...**Terry Hardin** was named vp and general manager of AMFM's WLIT-FM in Chicago. Hardin was formerly vp and gm for AMFM's KYOT-FM, KOOL-FM and KOY-AM in Phoenix. Elsewhere at AMFM, **Kim Dziabis** was promoted from director of marketing and sales to senior vp of sales for the company's six stations in Philadelphia. And **Michael Martin** will join AMFM-owned KKBT-FM "The Beat" in Dallas as a consultant. Martin is also program director for AMFM's KYLD-FM in San Francisco and a consultant to KGGI-FM in Riverside/San Bernardino, Calif....**Ivan Shulman** was named senior vp of Westwood One's Metro Networks/Shadow Broadcast Services. Shulman was previously the senior vp of marketing of Metro Networks...**Julius Litman** was named to the new post of vp of product development for Arbitron Internet information services. He was formerly a senior vp, director of research and operations for Northstar Interactive, an online marketing and media research firm owned by Arbitron.

MAGAZINES

Islands' **Jay Klanfer** has been promoted from advertising manager to associate publisher...**James Belzer**, former ad director of *Icon*, joins Worth Media's *Civilization* as ad director...**Suku Radia**, former managing partner of KPMG's Des Moines office, has been named vp and CFO of Meredith Corp....**Gourmet's Ian Scott** was promoted from executive travel manager to ad director of the Condé Nast title...**Laura Klein**, former vp and ad director at Hachette Filipacchi's *Woman's Day*, has been named publisher of Time Inc.'s *Family Life*... *Audubon's Patrick Downes* has been promoted from associate publisher to publisher and vp of the National Audubon Society, replacing **Jim Fishman**, who joined *Modern Maturity* as publisher...At



Shulman upped at Metro Networks



Parkes moves to Mademoiselle

Hearst's *Victoria*, **Connie Livsey** has been named executive marketing director, a new position. Livsey had been manager of editorial marketing and brand development, which post will be assumed by **Virginna Chin**, formerly the title's business manager...**Susan Parkes**, former marketing director for Meredith's *Ladies' Home Journal* and *More*, has been named executive director of business development and creative services of Condé Nast's *Mademoiselle*. **Jeff Carter** joins her as director of marketing services, leaving *Primedia's Seventeen* as national ad manager.

LOCAL CABLE

Denise Palmer was appointed president and CEO of CLTV, Tribune Co.'s 24-hour regional news channel in Chicago. Palmer had been vp of development, strategy and finance for the company.

INTERNET

Richard Dietz was named CFO for Buy-SellBid.com, an Internet classifieds and advertising network for broadcasters. Dietz was formerly an executive vp and CFO for Gardenburger Inc....**Chris Monaco** has joined Internet radio station SpikeRadio as head of marketing. He had been national promotions/media manager for Premier Marketing. Also joining Spike is **Dave Sanford** as head of music programming. Sanford was president of L.A.-based marketing firm Spectre...Former Sinclair Communications CEO **Barry Baker** has been appointed to the board of directors of iBEAM Broadcasting, an Internet broadcast network based in Sunnyvale, Calif....**Linda Fisk** was named vp of marketing for the interactive unit of Dallas-based Belo Co. She will spearhead the branding and positioning of Net initiatives and investments, as well as individual Web sites for the group's owned TV stations and newspapers. Fisk had been vp of marketing and communications for Gaylord Entertainment Co.

MEDIA DISH



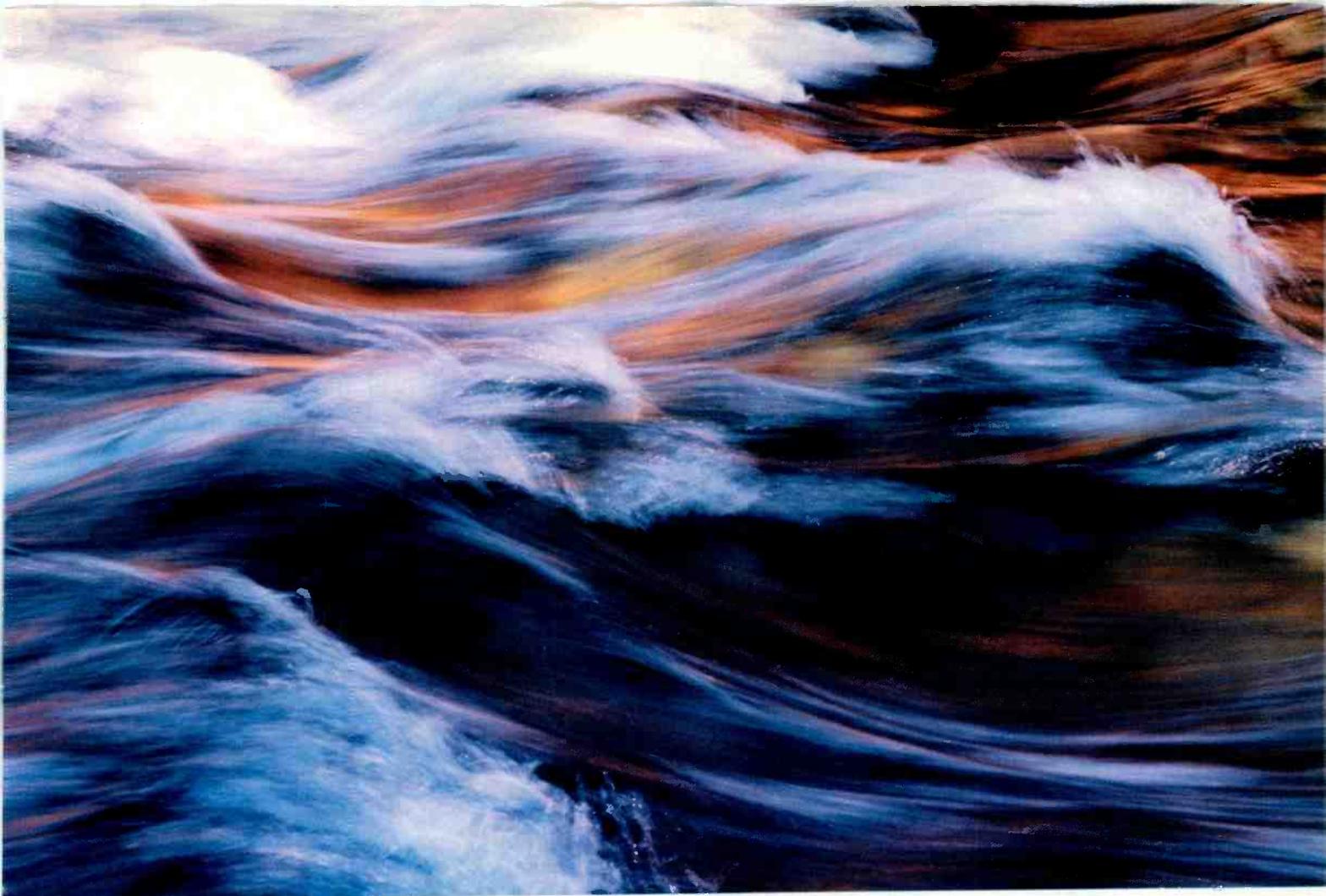
At the V-Day 2000 Los Angeles production of *The Vagina Monologues* at the Wiltern Theater, (l. to r.) actress Rita Wilson; Carole Black, president Lifetime Television, presenting sponsor; musician Melissa Etheridge; and actress Annie Potts



On hand for Westwood One's recent *Backstage at the Grammys* live broadcast from the Staples Center in L.A., (l. to r.) KKBT-FM deejay LaLa; Grammy nominee Kid Rock; Liz Laud, Westwood One senior vp of affiliate relations; KKBT-FM deejay Pee Wee; and Westwood One vp/general manager Thom Ferro



George recently kicked off its "off-the-record" campaign 2000 discussions at New York's LeGrenouille restaurant. (l. to r.) Frank Lalli, *George* editor in chief; Gerry Grinberg, the Movado Group; Gene DeWitt, DeWitt Media; and Dan Lagani, vp/publisher, *George*

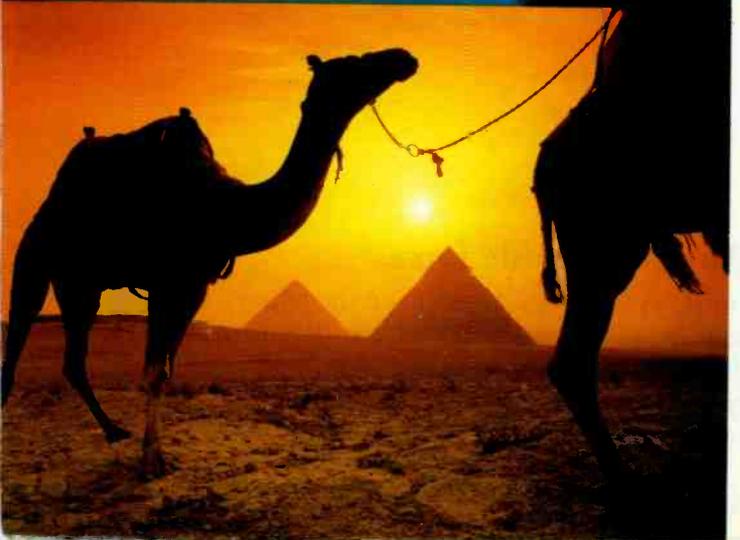
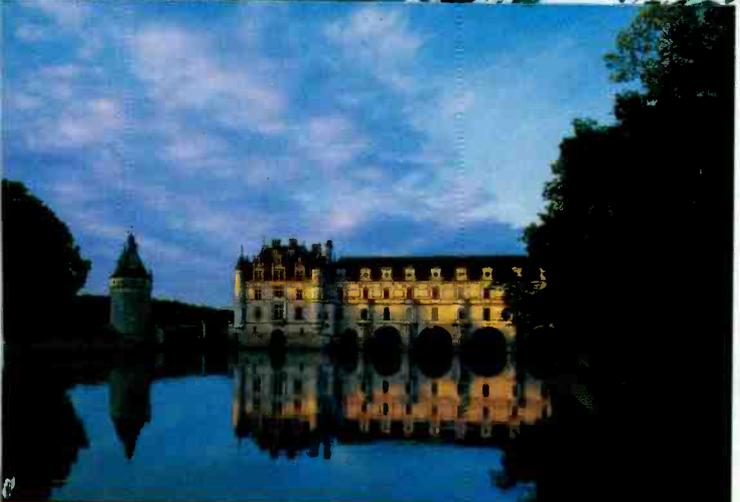
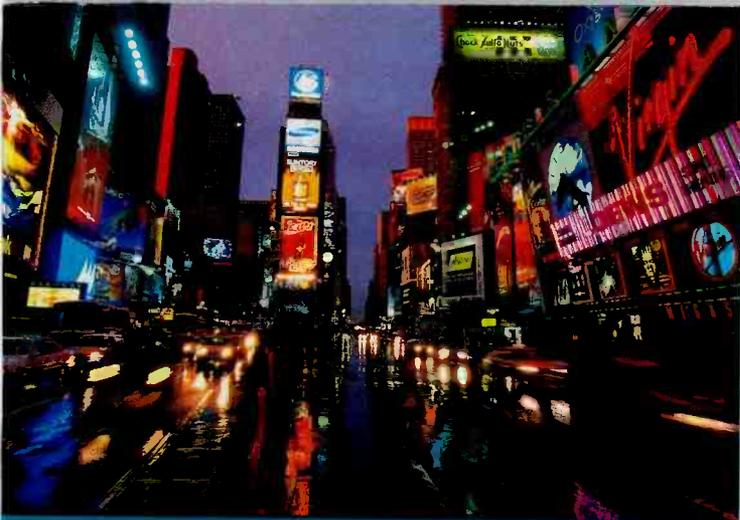


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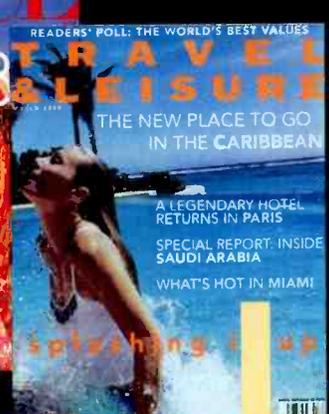
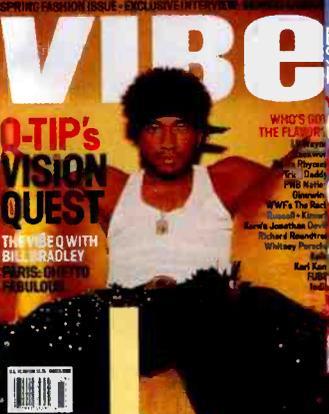
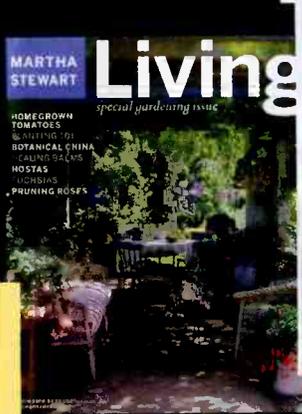
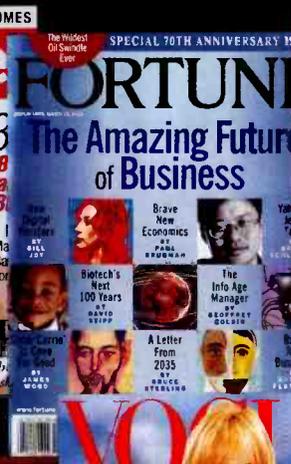
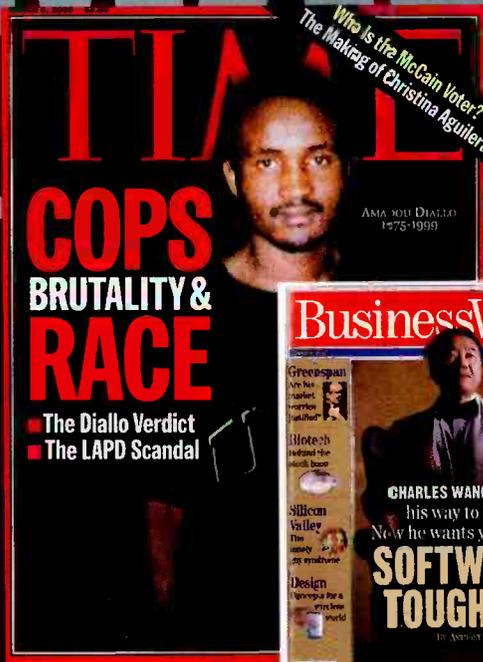
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MAGAZINES

CONSUMER

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March 6, 2000



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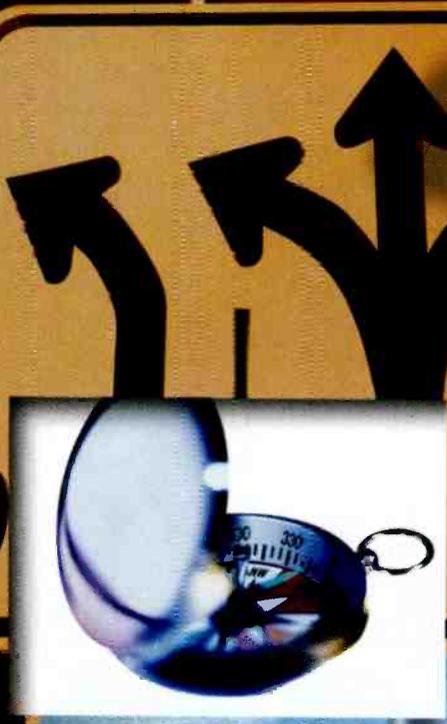
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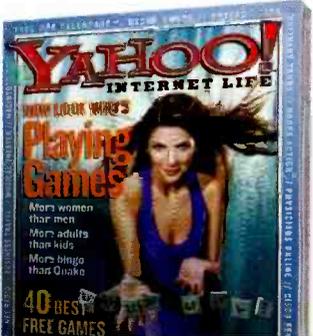
Scenic Route

ROAD
CLOSURE
AHEAD



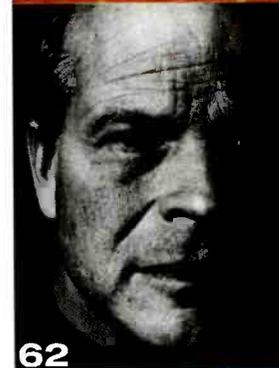
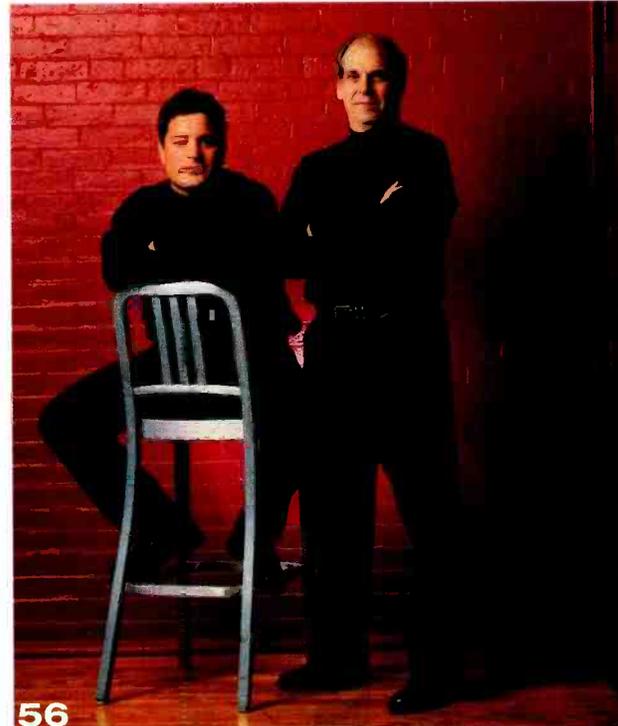
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((THE VOICE OF THE NET)))

- 4 Issues & Answers** Editors to watch: Ruth Reichl, Bob Wallace, Frank Lalli and more; Style/Restyle: art directors critique redesigns; Going for the Gold: everybody wants a piece of the luxury market; The Kids are Alright: marketers discover the 'tweens; Net Result: the Internet didn't kill the magazine stars; Minding their Business: magazines in the New Economy; Magazines in Prime Time: some magazines can sell a bigger audience than TV
- 34 Eyes Wide Shut** Dot.coms threw money at magazines in the fourth quarter of last year. Can publishers expect the same windfall this year? By Noreen O'Leary.
- 38 Same As It Ever Was** Just what does the AOL/Time Warner merger mean to the rest of the magazine publishing community? Business as usual. By Verne Gay.
- 41 The List** In a year of upstarts and new business titles, it's the old-timers that reign, showing that even a mature title can grow its market share—but you need strong edit and stronger marketing.
- 52 Getting Personal** As media buyers demand more research on readership, publishers are going to great lengths to find out who is buying their magazines. By Tony Case.
- 56 Editors Of The Year** Four years ago Bill Taylor and Alan Webber created a magazine to cover life in the New Economy. Successful from the get-go, *Fast Company* has a cult following and a profitable bottom line. By Kitty Bowe Hearty.
- 62 Executive Of The Year** Everyone thought Jim Dunning had overpaid for Petersen Publications—until he turned a \$1 billion profit when he sold it to Emap last year. Now he's heading up Ziff Davis—can he do the same thing? By Lisa Granatstein.
- 68 Startup Of The Year** Hearst Magazines knew they wanted a teen title to compete in this hot category, but it wasn't until editor Atoosa Rubenstein conjured up *CosmoGirl!* that they knew they had a magazine. By David Handelman.
- 76 Under Cover** Editors are under a lot of pressure to choose cover subjects that will sell a magazine, and choosing who will be on that cover is not always a pretty process. Cartoonist Steve Brodner documents how a cover is chosen.
- 78 The Joy of Sex** The Adweek Magazines Roundtable explores sex in magazines. Media buyers, editors and publishers talk about what sells and how far editors can go before readers and advertisers will start backing away.
- 84 Back Page** What makes a cover sell well on the newsstand? What flops? Even editors aren't always sure, but five of them make their best guess.



Going For The Gold

Luxury ads reach beyond
Town & Country set



someone who is one rung below your customer, someone with the potential of moving into that S Class." *EW*'s median reader is age 31 with a household income of \$50,000.

Meredith was one of the first to realize the potential among these advertisers. Six years ago, the magazine publisher began a division-wide initiative to drive sales in the luxury category.

Targeting the bellwether accounts—the Pradas, the Rolexes, the Mercedes—Meredith pitched its middle- to upper-class readership, and even created *Traditional Home*, *Golf for Women* and other titles that attracted readers with a median household income of \$120,000, a figure rivaling that of readers of *Vanity Fair*, *Architectural Digest* and *Gourmet*. The point of difference: While Meredith's reader was well-off, she was demographically distinct.

"We asked ourselves, 'What is it we can bring to an upscale luxury marketer?'" says Deborah Jones Barrow, vp/publishing director for *Traditional Home*, *Crayola Kids* and a handful of other titles. "We reach a woman who's an upscale suburbanite—suburban chic as opposed to urban chic. There are groups within that luxury group, and our voice reaches a reader that's hard to reach. Overlaying it with *Architectural Digest* gives them a good geographical mix."

The strategy has paid off: Meredith has grown its lux ad pages from 149 in 1994 to 413 in 1999. Revenue-wise, that's an increase from \$8.8 million to \$38.4 million. Accounts include Jaguar, Cadillac, Chanel and DeBeers.

But this boon for less-upscale mags hasn't come at the expense of traditional

Do the Hamptons & horsey set read *Entertainment Weekly* and *In Style* magazine? Luxury brands are betting they do, stretching beyond advertising in core niche publications and calling more populist magazines home.

And why not? A booming economy, a bull market and Internet-driven IPO fever have boosted consumer confidence, which this January hit its highest level in 32 years,

More people with more money—a phenomenon Myra Stark, director of knowledge management and consumer insight at ad agency Saatchi & Saatchi, New York, refers to as "upscaling"—means more demand for luxury products, and consumer brands are eager to sate the desires of history's first "mass upper class." As a result, consumer magazines across the board are benefitting from healthy ad sales.

Mike Kelly, publisher of *EW*, says luxury companies are rethinking product design and marketing and ultimately turning to books like his to get younger, style-influencing consumers in the franchise.

"All the automotive companies have come out with models that appeal to younger consumers to get them into the showroom—Mercedes has its C Class," Kelly says. "You want to advertise to

EDITORS TO WATCH

Ruth Reichl GOURMET



Making a 59-year-old title look fresh is the challenge facing former *New York Times* restaurant critic Ruth Reichl, who took over *Gourmet* last spring. Accessibility is at the center of the Reichl regime. "Everybody eats," Reichl says. "If you're writing about food and

you don't have something to interest everyone, you're really failing." Her aim is to make the magazine "a complete meal," so that even if it's the only magazine readers get to that month, they will have gained practical information about travel, food, and living well in general.

"The world has changed a lot since the magazine first appeared, and who a gourmet is now is not the same as it was 59 years ago," says Reichl, who describes the gourmet of the past as someone who is "older, fat and rich." Today, she says, "we all think of ourselves as a gourmet," so the book needed to be retooled in order to speak to a less specialized audience, including changing the tone of the recipes. "The thing that this magazine needs to have is both authority and accessibility. It had the authority."

Accessibility, in *Gourmet's* case, has a lot to do with storytelling. "This magazine will live and die on the quality of its writing," says Reichl, who has brought in esteemed scribes Pat Conroy, Spalding Gray, and others. After having added new departments and amped up the quality of the writing, Reichl is now turning to what she calls the "architecture" of the magazine. She recently brought in art director Diana LaGuardia from *House & Garden*. "We want to see how to make it more navigable for readers. That's my biggest new challenge." —Kristina Feliciano

luxury titles. *Architectural Digest's* Amy Churgin says her magazine's ad pages are up 19 percent for first-quarter 2000, and that's on top of last year's 13 percent growth. And while Tiffany, Dior and Dom Perignon still grace her ad pages, she's now getting non-traditional luxury advertisers, too—known more for style rather than a high price tag, including Pottery Barn, Volkswagen's new Beetle and Target's Michael Graves collection.

So long as the economy remains rosy, there's room for both her magazines and Churgin's, says Meredith's Barrow. "Our POV is, it's not an either/or, it's just, 'Don't hit the same notes.'" —Becky Ebenkamp

Hey, eBay,

bid farewell to ad clutter.



PARADE

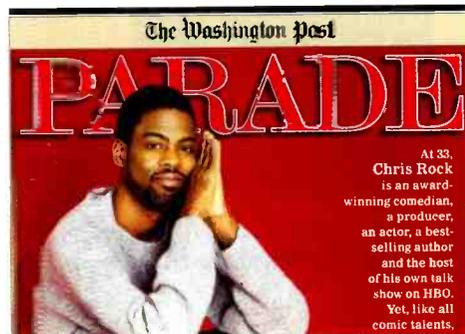
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Minding Their Business

Magazines covering the new economy are proliferating, but will they flourish?

The real heavy lifting for Internet executives these days doesn't involve lugging a laptop around—it's toting the increasingly weighty load of New Economy magazines.

These hot books are already fat with dot.com ads. And the more successful the magazines are, the more they spawn new entrants.

This May, the Fortune Group at Time Inc. will launch *eCompany Now*, a monthly with a planned paid circulation of 200,000. *Business 2.0*, owned by Imagine Media, is doubling in frequency, from monthly to biweekly. And *PC Computing*, published by Ziff-Davis, is changing its name to *Smart Business for the New Economy*, to go after the executive market.

That's in a field already packed with IDG's *The Industry Standard*, Condé Nast's *Wired*, Mort Zuckerman's *Fast Company*, and the independently published *Red Herring* and *Upside*.

While these magazines draw a load of ads and an enormous amount of buzz, their circulations remain relatively small compared to those of the big gorillas in the business press: *Fortune*, *Forbes* and *Business Week*, which sell in the neighborhood of 1 million copies an issue.

At some point, observers say, the field will become too crowded, the dot.com ad frenzy will slow down, and the Internet will become the normal way of doing business—and then "they'll fall by the wayside," says Martin Walker, chairman of the

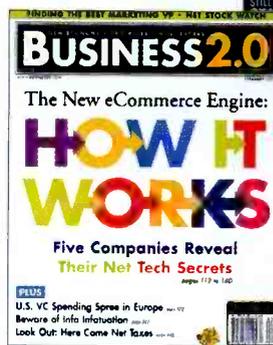
magazine consulting firm Walker Communications.

"They're so hot, and there's so much buzz, they don't have a need to grow their circulations [now]," Walker says. "When there are 10 of them out there fighting, it will start to become a circulation war, and they'll need to grow it."

But circs are already growing, the publishers report. *Business 2.0* launched in 1998 and now has a paid circ of 210,000; the magazine's president and publisher, Michela O'Connor Abrams, foresees a rise to 500,000 by 2002. *The Industry Standard*, which launched in 1998 as a controlled-circulation magazine, is now growing its paid subscribers; of its 135,000, about 50,000 are paid, *Standard* president John Battelle reports. He expects to hit 150,000 circulation by April, and 200,000 by the end of the year.

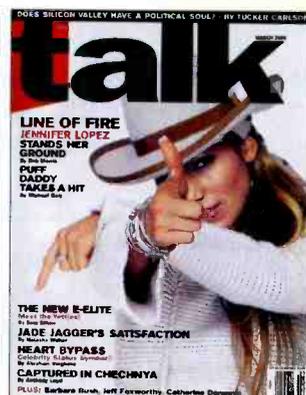
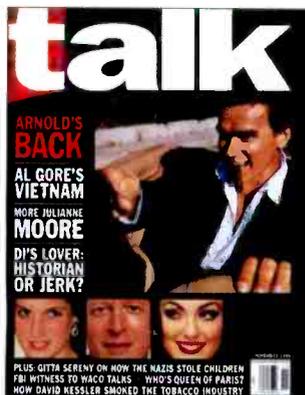
These magazines are being read by people making key strategic decisions, like whom to form a partnership with or what technology to buy. That explains the proliferation of Internet ads, as well as ads for companies selling the hardware and software that run many companies' Web sites.

"People still don't know what the whole dot.com thing is about, and there's a craving for information that will explain in plain English what's in it for them," says Page Thompson, media director for DDB Worldwide. "I don't see this phenomenon ending soon." —Dan Fost



Business 2.0 and *Industry Standard* are getting thicker by the issue.

Style Restyle



TALK

Philip Bratter, creative director, *George*

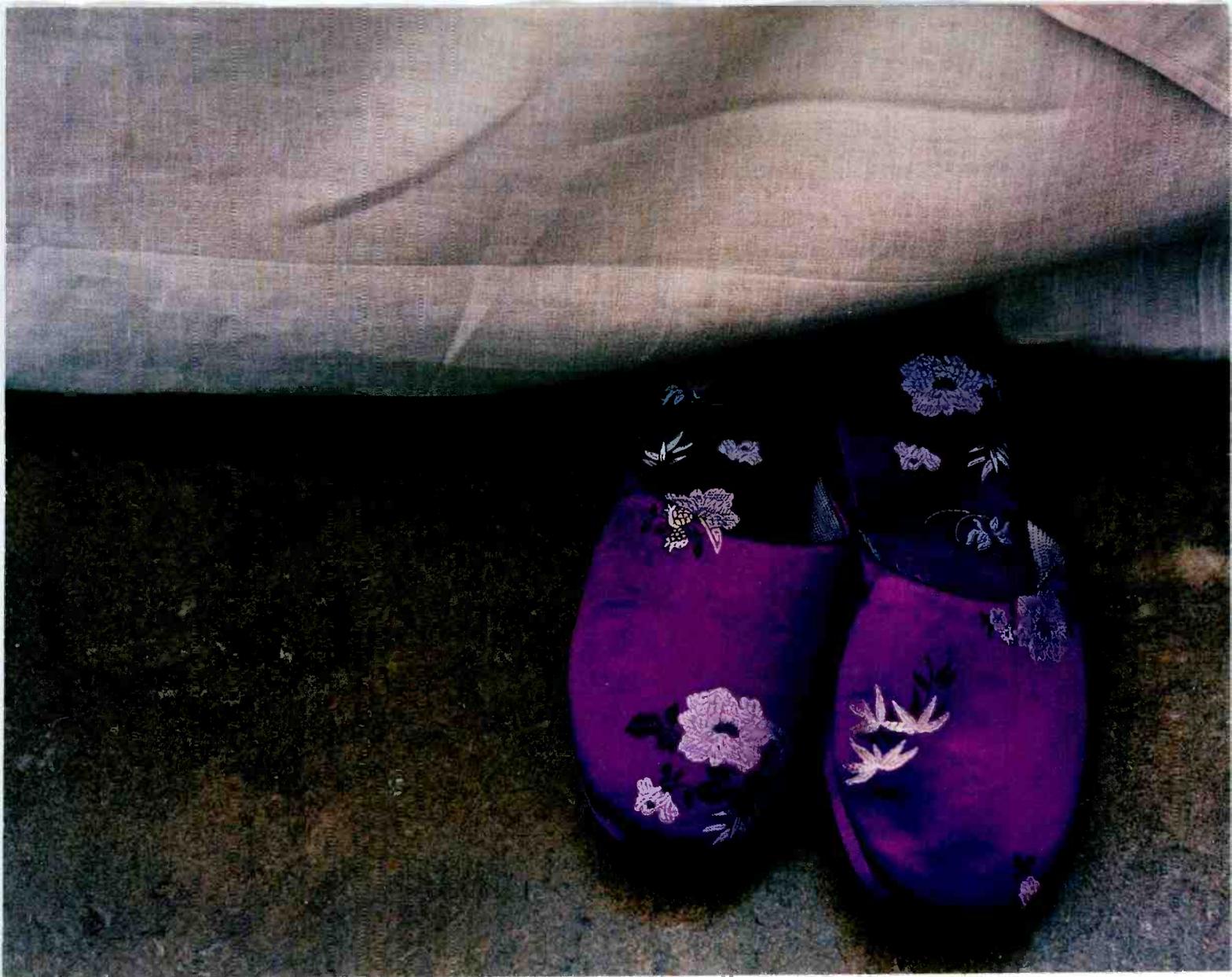
There was a band going on the left side [of the inaugural issue]. They could have exploited that. I don't get why they redesigned the interior. They had an almost classic *Esquire* look, which was kind of nice in today's over-designed market.

Robert Newman, design director, *Vibe*

It feels like a real magazine now. Before it felt like a mass of data. They came up with typefaces that have identity without looking trendy. But for a magazine that seems keyed to being very modern, it seems very tired-looking to me.

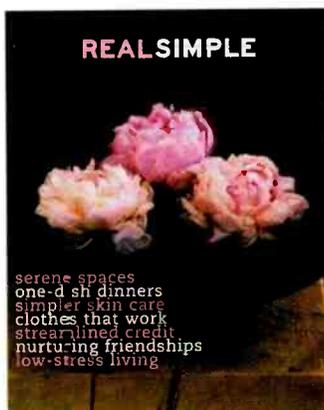
David Israel, creative director, *I.D.*

The paper stock hurts the overall package of the magazine. The show-through cheapens it. The back of the magazine is extremely dead when filled with story run-overs. But the full-bleed photos and illustrations help with the pacing.



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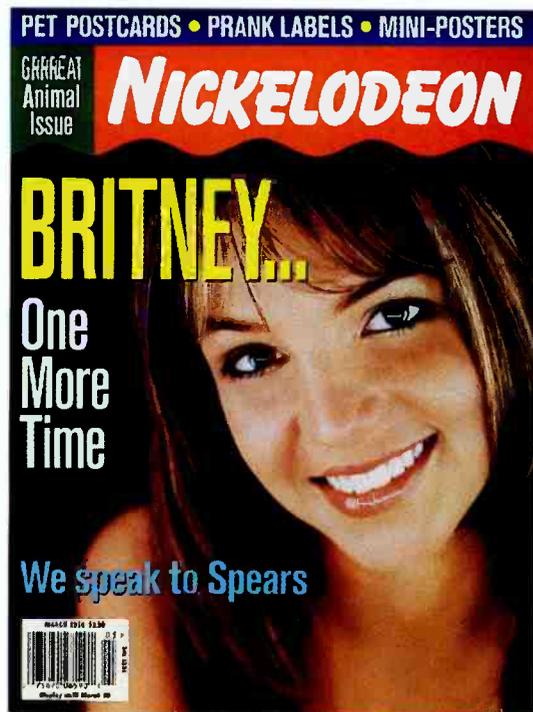


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The Kids Are Alright

Youth-targeted magazines have found it pays to be among the very young at heart



Nickelodeon editor Laura Galen will often ask members of her kid-staffed board their opinions on who should be a cover subject.

Youth is not wasted on the young, at least not in the eyes of publishers. As kids' buying power has risen, so has advertisers' interest in media outlets that can deliver this market—which has meant good news for kid-targeted magazines.

"The whole kid print category is growing as more and more marketers realize the viability of the category," says Glenn Rosenbloom, group publisher of *Disney Adventures*, a 1.1 million-circ guide to "movies, music, video games, comics, sports and more" published 11 times a year for readers six to 12. "Kids are influencing a tremendous amount of spending in so many different categories, and marketers realize that," he says.

Disney Adventures closed its winter 2000 issue up nearly 104 percent over last year, says Rosenbloom.

Nickelodeon, once simply a network

for kids and now a brand name, produces three magazines for kids: *Nickelodeon*, an entertainment and humor book for kids six to 14, published 10 times a year with a circ of 900,000; *Nick Jr.*, a 500,000-circ bimonthly launched last year that targets preschoolers and their parents; and *Rugrats Comic Adventures*, a comic book spun off from the popular TV show that reaches 120,000 readers 10 times yearly. Meanwhile, the bimonthly *Crayola Kids*, aimed at kids three to 11 and their parents, wrapped up last year 32 percent above 1998 in ad pages. The magazine just announced a rate-base increase, to 600,000 from 550,000, its seventh increase since 1994.

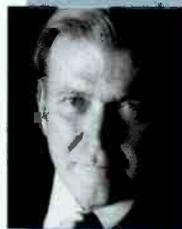
SI for Kids group publisher Cleary Simpson says there are three categories of advertisers her magazine can go for: the parent-directed category, which includes makers of breakfast cereal and the like; kid-directed, such as video games; and "the mom-and-kid-at-the-same-time-directed advertising. Foot Locker would be an example of that. So we're seeing our ability to cross over all of these lines in a unique way, driving our ad pages."

Not surprisingly, the major players in the kids' category are all offshoots of brands that are either familiar to youngsters, such as Disney, or that are seen as good for them. *Time for Kids*, for example, has a circulation of 2.8 million, much of that representing classroom subscriptions (the magazine does not take advertising but occasionally does special sponsored issues).

But publishers aren't relying only on brand recognition to keep their magazines afloat. All of them spend a considerable amount of money and time on research to serve what may be the least static readership there is. "You've got boys and girls, you've got the differences between a six-year-old child and a 12-year-old child, which

EDITORS TO WATCH

Terry McDonell
US WEEKLY



At *Us*, former *Men's Journal* editor Terry McDonell will not only be overseeing the magazine's transition to a weekly but will also be refocus-

ing the book. The target audience, he says, "is much more media and popular-culture savvy than any of the magazines that they now look at give them credit for being." The *Us Weekly* he will roll out on March 17 will be "unique and artful. If it has no irony, if it has no humor, if it is not smart, it won't work. That's the challenge."

To create this new magazine, McDonell is beefing up the fashion pages—"10 or 12 a week," he says—and plans to showcase "some interesting directions in photojournalism."

McDonell doesn't see any one magazine as competition, focusing instead on carving out a unique identity. "*Us Weekly* will be a magazine that will be far more selective [than other entertainment magazines], that will try to define itself by its choice of what to review." And by the quality of its writing. He's already hired Nancy Griffin from *Premiere*, author Rachel Abramowitz; Doug Stanton from *Men's Journal*; Pete Wilkinson from *Rolling Stone*; and Thelma Adams from the *New York Daily News*. "This is not going to be a magazine that is going to have a single voice," McDonell says. —K.F.

can be enormous. And then you've got the fad quotient," says Rosenbloom. "So consumer research is incredibly important."

The feedback helps the editors, but it also boosts the magazines' profile with advertisers who are uncertain about how to speak to kids. Says Deborah Jones Barrow, group publisher of *Crayola Kids*, "We can lend our authority to the advertiser, helping them make their ads even more interactive and hard-working for this group." —Kristina Feliciano

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Magazines reflect technology as a way of life

Technology is not just for geeks anymore. At least that's the premise of a growing crop of general-interest magazines that have a tech twist.

Time in November 1995 launched a controlled-circulation

pub called *Time Digital*. It was sent for free eight times a year to *Time* subscribers who requested it—a total of 900,000 readers. In April, the magazine will debut as a stand-alone monthly and increase its rate base to 1 million.

"We think there's a great opportunity here for a mass-market consumer-oriented technology magazine," says editor Joshua Quittner.

Time Digital targets readers ages 30 to 50, providing information on how to integrate technology into their lives, with the emphasis on the how-to. *Time* subscribers currently receive

Time Digital will continue to get it free for a while; hopefully they will like the new, expanded version enough to eventually buy a subscription, which will likely set them back around \$20, says publisher Dick Raskopf.

Meanwhile, far from the how-to front, is *Shift*, a hip, handsome book whose core readers are 25- to 34-year-old Internet-start-up types who have what editor in chief Laas Turnbull calls "an ironic sensibility." The cover story of the March issue cheerfully remakes a Bill Gates look-alike as a slick, Armani-wearing "glamour-puss," among other incarnations that do not involve khakis and a navy blazer.

This year, *Shift*, which has a rate base of 150,000, will be beefing up the pop-culture reviews in "Scroll," its front section. "I think one of the areas we can own is online entertainment," says Turnbull, who considers *Rolling Stone*, *Spin*, and *Entertainment Weekly* competitors, "because I don't think anyone is really covering it in any serious kind of a way."

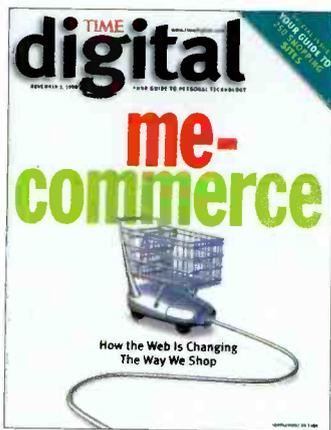
Although the folks at *Yahoo! Internet Life* might disagree. *YIL* looks, reads and quips like *EW*, counts

film critic Roger Ebert among its contributors and even has its own awards show, the Online Music Awards, now in its third year. Entertainment is very much this magazine's focus. This year, in fact, *YIL* will roll out a new awards extravaganza March 22-23 in Los Angeles, this one for online films. *YIL's* circ will rise from 900,000 to 1.2 million by January 2001, and 45 percent of the magazine's ads are non-endemic.

Wired, of course, was one of the first magazines to take on digital life, and it has managed to stay relevant despite all of the new entries in this category. The magazine, which launched seven years ago, covers how technology affects both business and culture. Its readership is 80 percent male, with a median age of 40—people who publisher Drew Schutte defines as "e-leaders." With the first four issues of this year, the 475,000-circ magazine is up 77 percent over 1999. This summer, *Wired* will unveil what Schutte says are the first interactive advertising pages ever published. He declined to give details but said the pages will connect directly to the Web.

Web-linked ad pages? The idea would have been beyond comprehension just a few short years ago. But then, so would many of these digitally driven publications.

"[Technology is] integrating so completely into our lives that in another three to five years, we'll be wholly settled in," observes *Time Digital's* Quittner. "And to write about this will be to write about life itself." —Kristina Feliciano

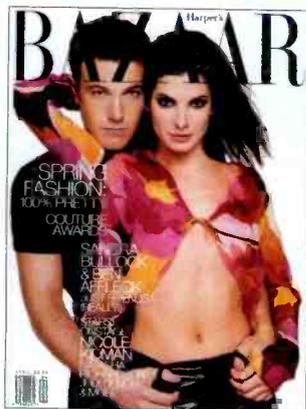


Time Digital will go monthly—and paid—beginning in April.

market consumer-oriented technology magazine," says editor Joshua Quittner.

Time Digital targets readers ages 30 to 50, providing information on how to integrate technology into their lives, with the emphasis on the how-to. *Time* subscribers currently receive

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HARPER'S BAZAAR

Phil Bratter

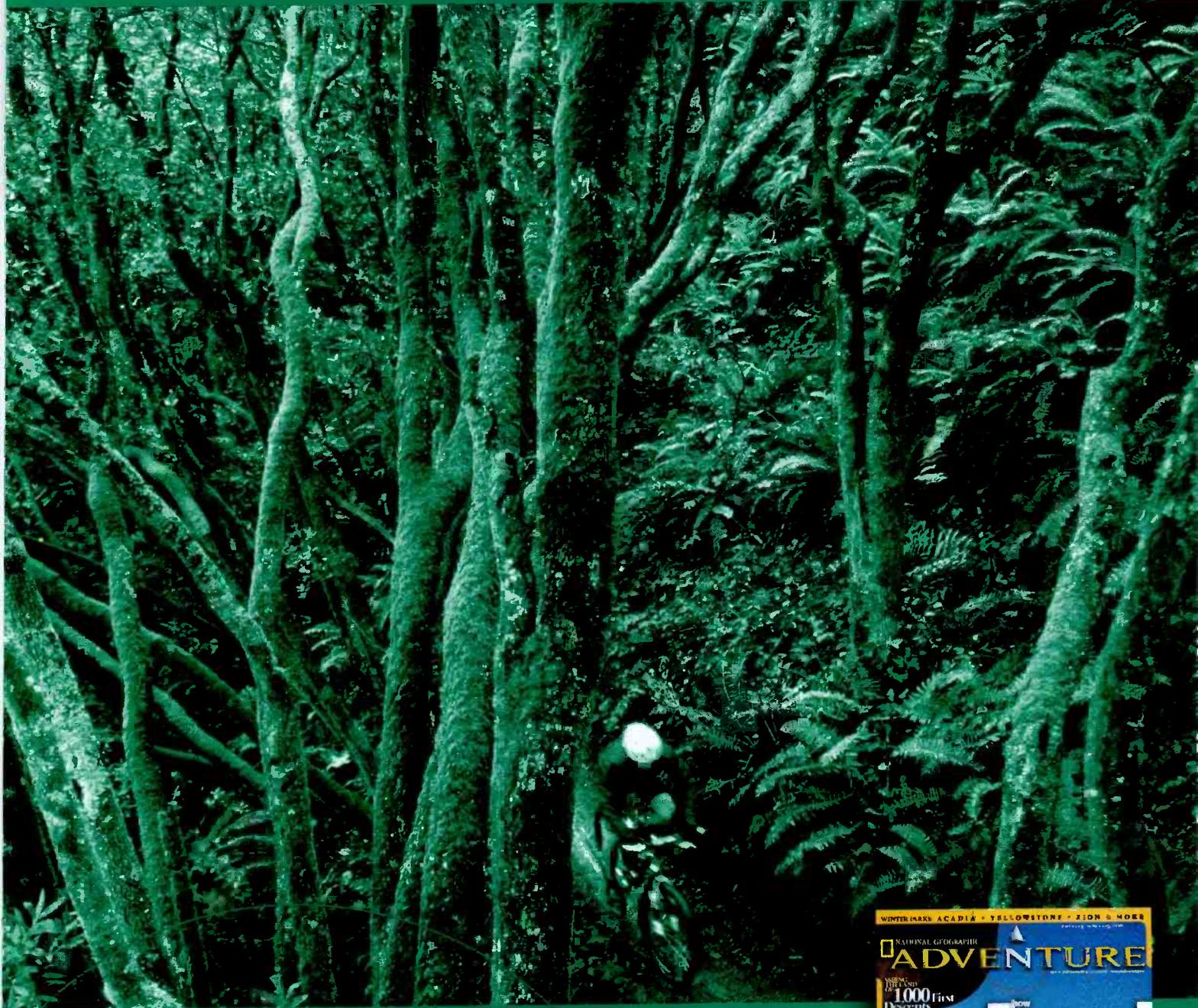
It lost its elite edge. It was kind of the insider elite fashion-industry magazine, and now it's another face in the crowd.

David Israel

I had trouble getting past the new logo. When it's reproduced at a smaller size, the word Harper's becomes an illegible little mess. It's interesting they chose DIN as their type face, because it's so overused.

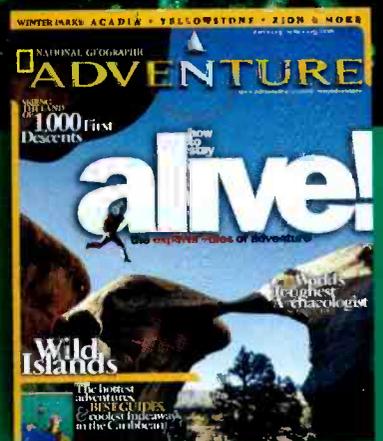
Eric Pike, design director, *Martha Stewart Living*

It's still incredibly smart, especially the restructuring of the sections. It's probably more friendly but also a little less special. I have a hard time with the fact that they changed the logo. I don't know if [changing it] was the only solution.



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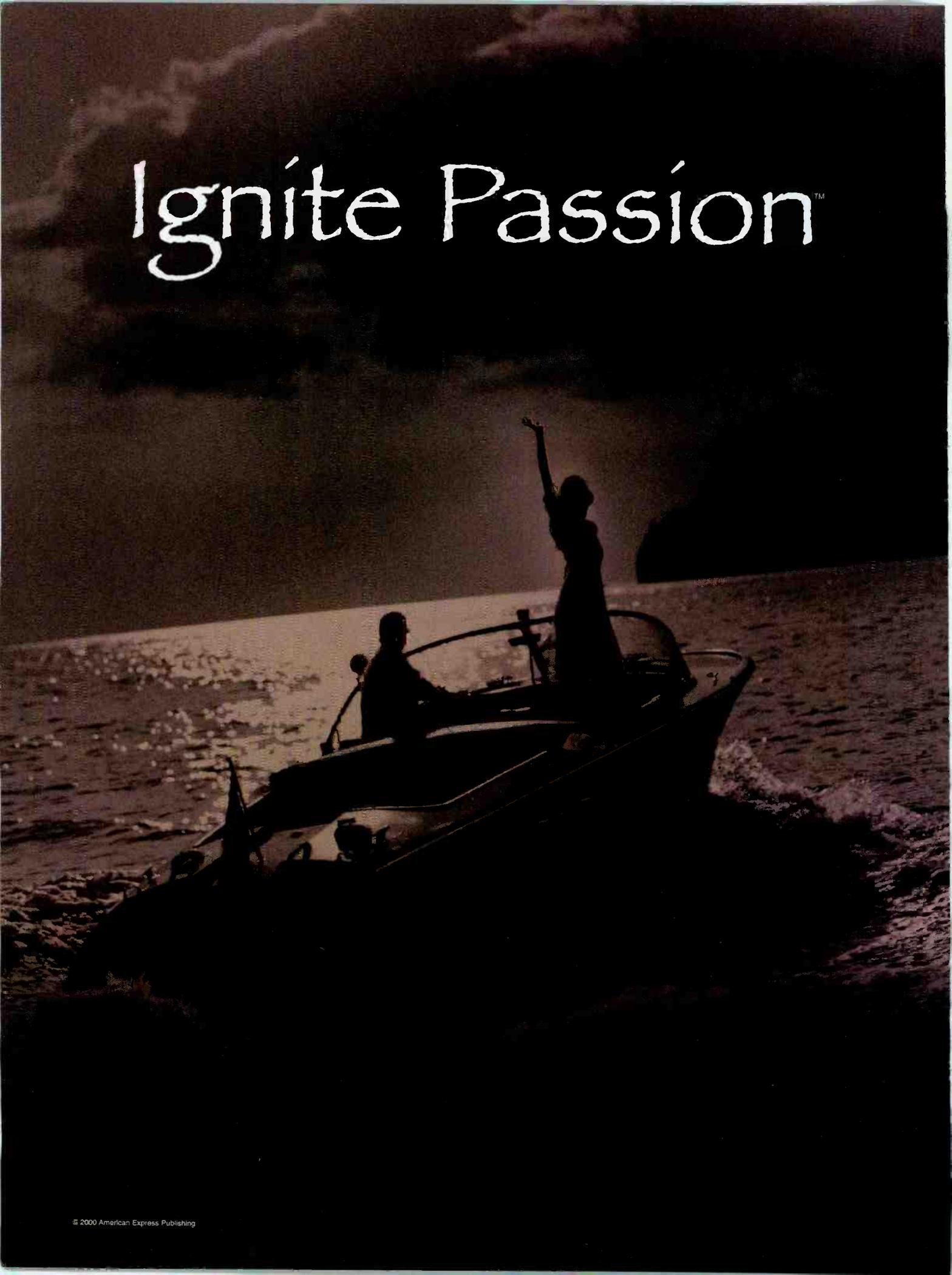


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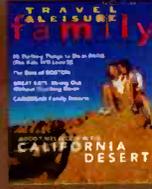
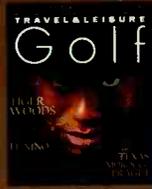
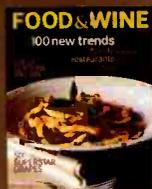
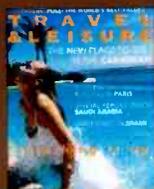
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Time Inc.'s Parenting Group ventures beyond the mother ship

Two years ago, when John Hartig took over as president and CEO of The Parenting Group, he set about spawning the additional business units he felt were critical to the group's future growth. Two years and a host of deals later, TPG is in 13 lines of business, up from five when Hartig arrived. No longer just a magazine group—although last summer it purchased *Family Life* as a way of targeting the parents of children past the bedtime-dilemma, daycare-trauma stage—TPG has entered the database, television, hospital sampling, and, soon, e-commerce arenas. “Rather than a print business, we see ourselves more like Martha Stewart [Omnimedia],” Hartig says.

Profits jumped 32 percent last year over the year before, says Hartig, on top of the 46 percent increase a year earlier. With plans to boost the sales staff at *Family Life* from 14 to 20 under new publisher Laura Kline, Hartig expects another strong increase in 2000. About the only area not soaring at the moment is the flagship, *Parenting*, which saw 1999 pages drop 0.4 percent, to 1,230, over the prior year, according to PIB. At market leader *Parents*, pages were up 3.5 per-

cent, to 1,513. Revenue was up in the double digits at both publications. *Parenting* still lags behind *Parents* in circulation, but is making gains. *Parenting* was up 12.6 percent to 1.35 million in the second half of 99, while *Parents* was up 3.7 percent to 1.68 million.

New non-magazine forays for TPG include Parenting.com, an e-commerce site that will launch in June, and database marketing. Joining with Boston-based Marketing Information and Technology, TPG is making its 4.6 million “ParentingBase” database available to advertisers. Meanwhile, in TV, the company is upping the number of 90-second “Parenting News” segments it syndicates to 110 markets to four, from two. “The demand for parenting content on television has been tremendous,” says Hartig, who is also producing pilots for longer-form magazine-style shows. These programs, which have not yet signed with a distributor, would be advertiser supported.

Advertisers are applauding this ability to cross-buy via TPG's varying outlets. “The core magazines are for parents with children of a certain age, but the family goes on, so I'm excited by *Parenting's* building their total parenting marketplace,” says Steve Greenberger, senior vice president and

EDITORS TO WATCH

Bob Wallace TALK

Taking on any new editing job is a challenge, but at a start-up, the stakes are much higher. When Bob Wallace decided to come to Tina Brown's *Talk* from St. Martin's Press, he immediately had to think about how the hotly anticipated title could deliver on the promise of its splashy Sept. 1999 launch.

For Wallace, it's all in the edit. “I'd like to do the kind of journalism that people talk about, stories that make a difference,” he says. “I think there has become a certain amount of formalism in how stories are told, to the point where you know what a certain story is the minute you look at it. And I think it's the challenge for an editor at any magazine to try to break down that formalism and come up with new ways of looking at things—anything that expands or extends the reporting, the analysis, or the narrative voice on a subject.”

After six issues, *Talk* is far from being fully formed, says Wallace. “It's very much a work in progress here”, he says. “We fret and stew every day about what's in the next issue, and wonder how we can make it better. But I think we're also at a point where the horizon line has moved further away and we can see longer into the future that we're going to be around. That can't make us complacent, because we have to still prove ourselves every issue, but I think the fundamentals are sound.” —K.F.

director of print media for Gray MediaCom, New York. When AT&T decided to target the new parent, it too zeroed in on TPG's multipronged approach. “We were looking for a business program, not just a media schedule,” says Star Kalatzan, svp/planning director at agency The Media Edge.

Of course, rival *Parents* is not sitting around waiting to be outdone. Gruner & Jahr USA Publishing has “other branding opportunities that are imminent,” promises *Parents* and *Child* group publisher Sharon Summer. “The magazine is always the core, but in this world the core is best supported if you find other opportunities that complement it,” she says. But the 75-year-old publication, believing more than TPG that the future is still heavily tied to the mother ship, is working to fortify its position as category leader, most recently via its ad campaign that aims to draw non-endemic advertisers into the family.

—Meryl Davids Landau

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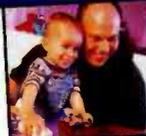
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Magazines in Prime Time

Some magazines can claim a bigger viewership than *ER*

With the broadcast networks continuing to lose viewers in droves and the cost of TV ads soaring, some megacirculation magazines—including Time Inc.'s *People* and *Sports Illustrated*—are more aggressively pitching themselves as best-equipped to deliver a mass audience at competitive rates.

"Traditional TV advertisers have had to think harder about making the investment in that medium," says *People* publisher Peter Bauer. "TV costs have been driven up so high. Beyond that, the things print brings to the party—the relationships between readers and the magazines—is some-

thing advertisers are recognizing more and more. [*People*] is the 'prime time' in print, and I think advertisers are receptive to that."

People has a circulation of more than 3.5 million and a claimed readership of 35 million, giving it a weekly audience that bests that of most prime-time programming.

Of course, magazines selling against TV is nothing new. Furthermore, advertising across all media segments, including network TV, has soared. But while broadcast TV continues to dominate other categories—raking in \$12.6 billion during the first nine months of 1999, a 9 percent gain over the same period the previous year, according to Competitive Media Reporting—magazine ad spending grew at a healthier clip during the same period, up 11.3 percent to \$10.7 billion.

"I think now [advertisers] are at least starting to recognize that they should stop, take a look, and analyze the cost-value relationships of all media," says *Sports Illustrated* publisher Fabio Freyre.

In a recent trade campaign, *SI*—which has a weekly circulation of 3.25 million and reported readership of more than 23.78 million—compared its audience to that of major televised sporting events such as Game 4 of last year's World Series (23.73 million) and ABC's *Monday Night Football* (whose audience in December averaged 18.4 million).

"We're a 24 rating, and *Monday Night Football* is an 8, but a page in *Sports Illustrated* is a fraction of what a 30-second spot on *Monday Night Football* would cost you," Freyre says.

(It should be noted that while the networks are losing audience, so are some magazines—including *People* and *SI*. *People's* total paid circ dipped 2.5 percent during the six months ended Dec. 31, according to the Audit Bureau of Circulations. *SI's* overall reach declined by 0.4 percent during

EDITORS TO WATCH

Frank Lalli GEORGE



Lalli, a Time Inc. vet and former *Money* managing editor, took over as editor in chief of *George* after the death of founding editor John F. Kennedy Jr. (Executive editor Richard Blow oversaw editorial operations in the interval before Lalli's hire). The magazine's

future had been uncertain before the tragedy, and many wondered about its chances of survival without Kennedy at the helm. But with a juicy presidential race in progress, this could wind up being *George's* year. "The biggest challenge is to stay half a step ahead of all these political events this year," says Lalli, who has dispatched correspondents to follow the campaigns. "Because of the race, there's a lot of media coverage. Our readers read the newsweeklies, they watch the Sunday-morning political talk shows, they watch cable for those shows as well, then they come to the magazine still wanting a fresh insight and a fresh point of view and things they haven't read before—and we have to deliver that."

Meanwhile, *George* has a new design team, led by *Worth's* Phil Bratter. In May it will go back to its original size (about an inch wider) and it will switch to a matte paper stock for what Lalli calls "an edgy, modern feel." Overall, Lalli says he wants readers to feel like *George* helps them understand how the country is changing. "That's our goal." —K.F.

the same period.)

People's Bauer says the high cost of TV has been a factor in several major clients' increasing their business in his magazine. Procter & Gamble, Philip Morris, and General Motors are among those spending dramatically more on *People* in recent years, helping the magazine's ad pages last year grow 6.7 percent versus 1998.

Not all magazines are selling against TV, though. Gemstar International Group's *TV Guide*—which counts the TV networks among its biggest advertisers—said it does not pitch against the nets.

"There are several magazines out there that can reach more people than *ER*, and do it more efficiently," says Vikki Schwartzman, svp/managing director of strategic print services for Universal McCann. "But no matter what the medium, it's about relevancy." —Tony Case

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Out to Launch

Publishers are riding a new-title wave, serving up everything from *O* to *Maximum Golf*



Oprah Winfrey's much-hyped *O*, *The Oprah Magazine* will hit stands in April.

After dominating daytime television for over a decade and moving masses of hardcovers with her book club, Oprah Winfrey is preparing to make a splash in magazine publishing. *O: The Oprah Magazine*, a collaboration between Winfrey's Harpo Entertainment Group and Hearst Magazines, is set to debut in April.

But will hype and a celebrity name spell success in an already-crowded women's magazine market? "If you had asked me a year ago, I would have said, 'Oh God, another women's magazine? There's no more room!'" says publisher Alyce Alston, former publisher of Gruner & Jahr USA Publishing's teen title *YM*. "But as we've developed this product, I've realized there's a huge void in the marketplace. It needs something different, a new voice, and Oprah, like no one else, can deliver this voice." Alston says that Winfrey, beyond lending her name and millions to the venture, will be "hugely involved" in the publication.

O editor in chief Ellen Kunes, previously executive editor of *Cosmopolitan*, says she envisions the new title as "the personal-growth guide for the new century." *O* will publish combined issues for May/June and July/August before expanding to a monthly cycle with the September issue.

The magazine appears to be off to a roaring start. Alston says before it even had a name, it had cleared \$20 million in "upfront" ad sales, a strategy common in network TV that gives advertisers willing to make an early commitment the best positions. Alston says the magazine's "mass and class" client roster runs the gamut from Target to Nordstrom department stores. Beyond retail, its wide range of ad categories includes beauty, fashion, technology, finance and automotive.

And due to what Alston describes as "high demand" by retailers, *O* will have a whopping 1 million initial circulation, mostly newsstand starting out. The company will use its own and Winfrey's Web sites, along with established, female-oriented Hearst titles, for promotion and peddling subscriptions, steering clear of other, costly advertising vehicles.

Other anxiously awaited start-ups:

Real Simple: In March, Time Inc. rolls out *Real Simple*, which is geared mainly to affluent, educated, professional women, many of them mothers. The edit will explore diverse areas of importance to today's busy woman—among them, home, health, food, fash-

Style Restyle



ESQUIRE

Phil Bratter

Well, I love this *Esquire*. It's kind of subtle, and they still use all the lines and the rules, but it's a really nice-looking magazine. They didn't lose anything, they still have really good art.

David Israel

They've come a long way to being just cleaner and more understandable and less illustrative. But it was never hard to read. In a way, the redesign hasn't changed it all that much. It hasn't taken it away from the world that it was in.

Eric Pike

It's very beautiful, clean, and smart and hip. It's got a great use of all these linear elements as a language that helps guide you to the editorial pages.

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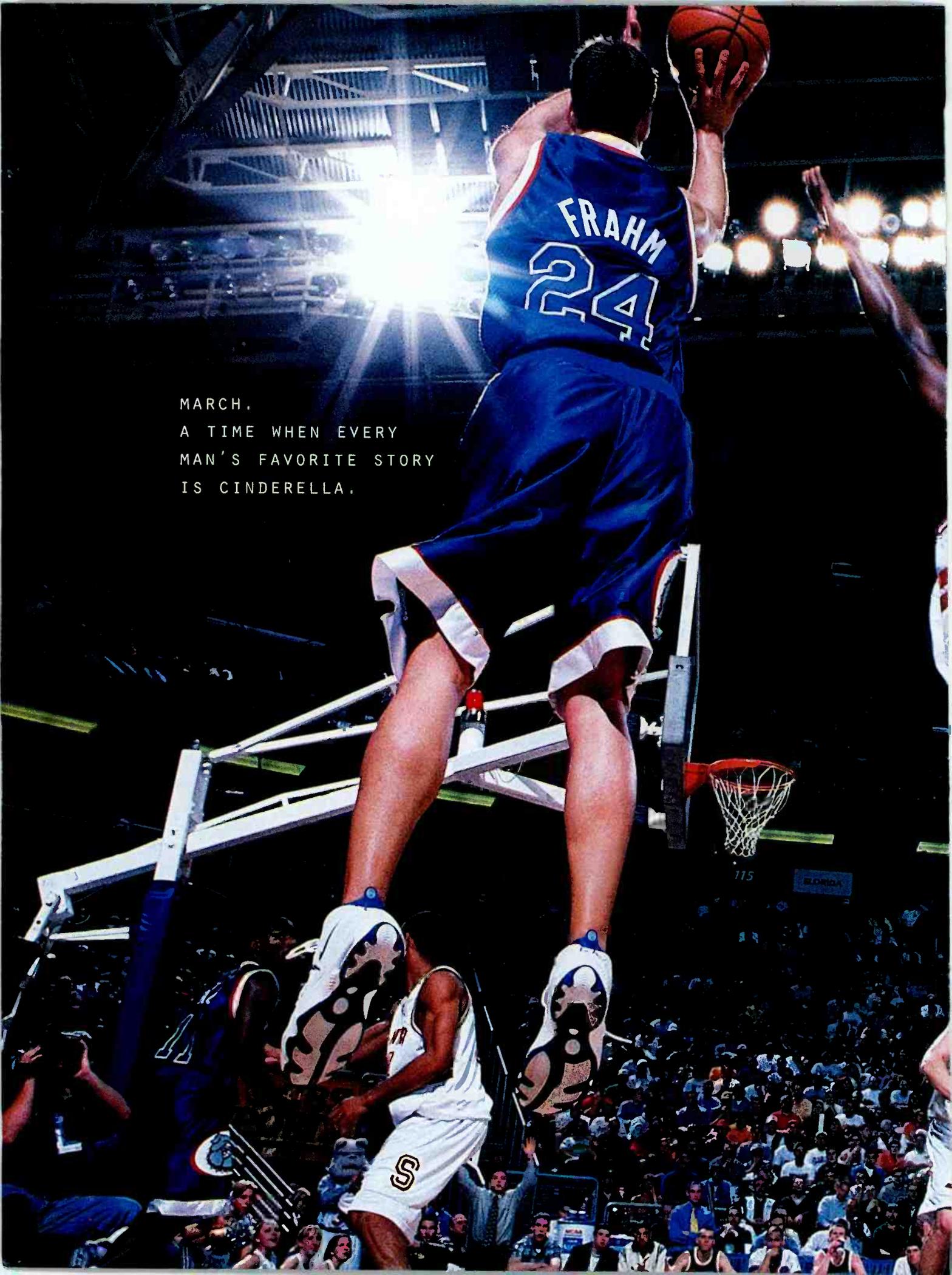
So loyal, in fact, that each year we retain more than 90% of our long-term subscribers—or nearly 600,000 Times readers*—a number that is the envy of the publishing industry. If you are looking for a truly devoted audience, look to The New York Times.

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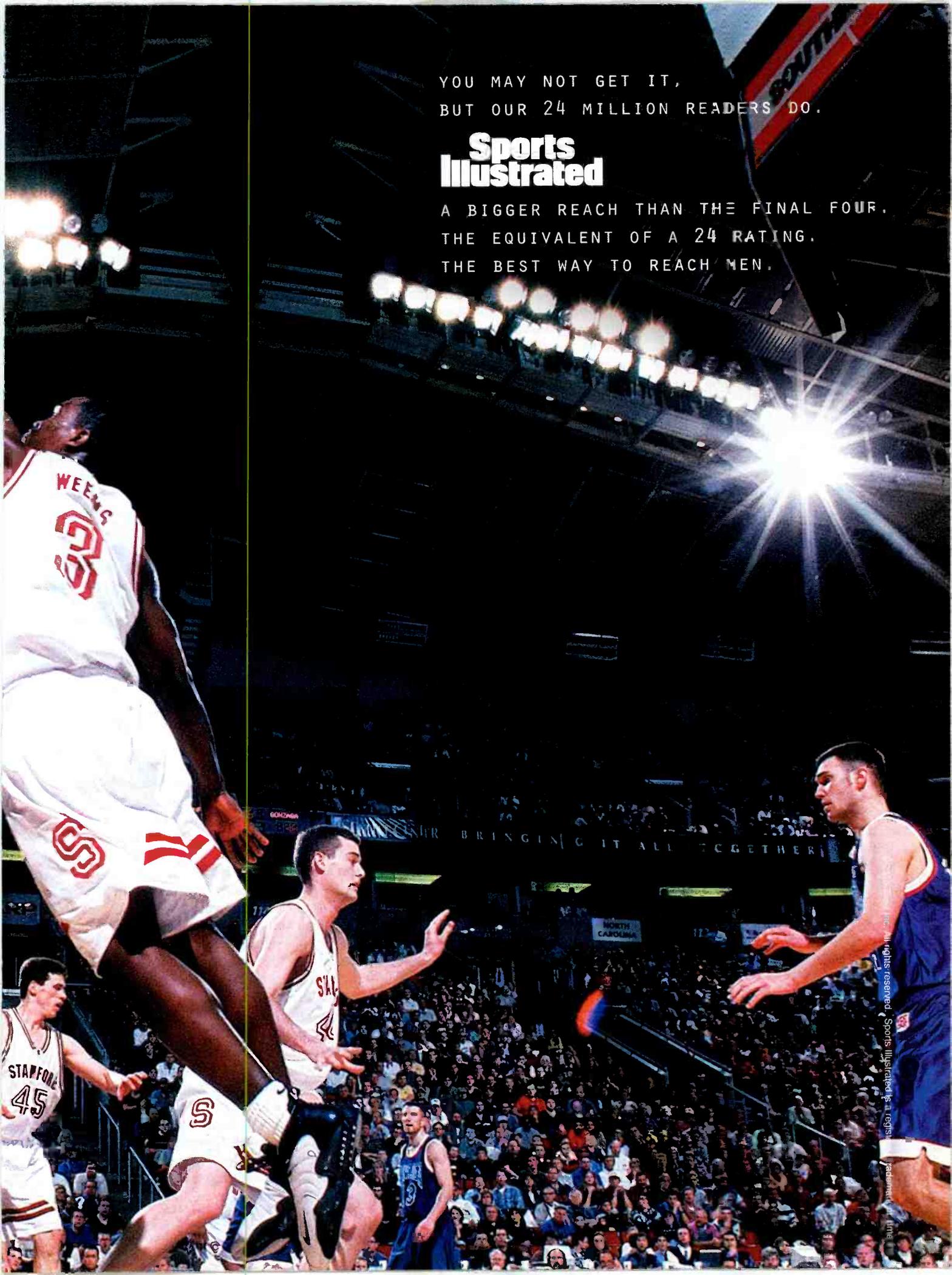


MARCH.
A TIME WHEN EVERY
MAN'S FAVORITE STORY
IS CINDERELLA.

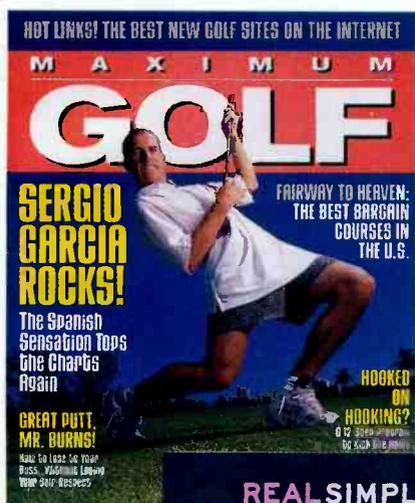
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THE EQUIVALENT OF A 24 RATING.
THE BEST WAY TO REACH MEN.



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Maximum Golf will bow with a 350,000 circ, while **Real Simple** starts at 400,000.



ion and family. "Life is complicated, and the desire to make things simpler has resonance for many women," says managing editor Susan Wyland, formerly group development editor of Time Inc.'s People Group. Like *O*, *Real Simple* will utilize cross-media promotion as well as established sister publications with a heavy female following (including *People* and *In Style*) to push the 10-times-yearly title, which plans a 400,000 starting circulation, about 60 percent of that subscription.

eCompany Now: From Time Inc.'s Fortune group comes *eCompany Now*, which will meld the technological and business aspects of the Internet revolution. (Think *Wired* meets the *The Wall Street Journal*.) Headed by president and editor Ned Desmond, a former vp at Infoseek and senior writer for *Fortune* covering Silicon Valley, the Northern California-based monthly plans to introduce a Web site in May, with the 200,000-circ magazine to follow in June. "We recognized that there's a big readership out there today that

really wants to understand how the Web is changing business," Desmond says. Subscriptions are expected to account for three-fourths of total circ. The magazine's target demo is mostly male (nearly 70 percent of readers are expected to be men), educated, affluent and, of course, wired (93 percent of readers are online at home or work).

Offspring: From Hearst and its SmartMoney partner Dow Jones & Co. comes the parenting title *Offspring*. Set for a March premiere, the start-up was inspired by an award-winning 1997 SmartMoney cover story on parenting and finances. *Offspring* hopes to distinguish itself from existing titles such as *Parenting*, *Parents and Child* by going beyond early child development and delving into broader parental interests such as finance, technology, travel and education. The magazine plans a 200,000 initial circ, with the first issue to be mailed to 100,000-plus SmartMoney subscribers.

Dads: In June comes yet another parenting start-up. *Dads* will examine child-rearing from a papa's perspective. The monthly, started by former Emap Petersen advertising and marketing execs Walter Rosenthal and Seth Kean and former *Money* senior editor (and *Adweek* editorial director) Eric Garland, casts itself as a help-mate for "men in their roles as parents, professionals and consumers" and a "one-stop shop for today's active, involved father." Half of *Dads'* editorial content will focus on parenting and family; other areas of emphasis will include investing, travel, health, careers and sports. *Dads* aims to sell 200,000 copies out of the gate using direct mail and rented databases of existing titles. The title expects three-fourths of its circ to be subscription, with 15 percent of its readership female. Ad-wise, the magazine is courting categories such as technology, travel, automotive, food/beverage and finance. In conjunction with the

EDITORS TO WATCH

Michael Kelly THE ATLANTIC MONTHLY



Michael Kelly knows it's now or never: He needs to make the most of the buzz surrounding the magazine's recent sale. "With a new ownership that is energetic and committed to spending the resources, you have a natural opportunity to get a lot of people to take a fresh

look at the magazine. And that opportunity runs about a year," he says. "For the next 12 months we need to make a magazine that exploits that opportunity."

One of the first things he is tackling since taking over last October is the covers. He wants to work toward ones "that are accessible and attractive to newsstand buyers."

Inside, he's looking to expand the number of editorial pages. "I'd like to see more of an emphasis on literature in the magazine. I would like to see more humor in the magazine." And he'd like to see more narrative nonfiction. "I think that there is a kind of reportive descriptive narrative that aspires to literature that a lot of magazines have walked away from, especially about topics that are not necessarily that buzz-driven."

It's not going to be easy. "I don't think for a magazine like this that there is one single magic bullet," he says. "But if we can give people a magazine that is bright and compelling and exciting, I think we can do something here. —K.F.

magazine's launch, the partners will also introduce a Web site, *eDads.com*.

Maximum Golf: Hoping to benefit from the exploding popularity of golf among young men and the phenomenal success of booze-and-babes titles like *Maxim* is News Corp.'s *Maximum Golf*. As editor in chief Michael Caruso, former editor of *Details*, explains: "We're the magazine for the hip crowd, not the hip-replacement crowd." Targeting the estimated 10 million male golfers aged 18 to 39, the start-up is essentially a general-interest magazine posing as a golf title, admits Caruso. *Maximum Golf* will bow in May with an initial rate base of 300,000, which will move up to 450,000 next year. Nearly two-thirds of its initial distribution will be subscriber, and a projected 20 percent of its readership will be female. The magazine publishes 10 times a year. The subsidiary Murdoch Magazine Distribution will handle newsstand sales. —Tony Case

Median HHI: \$43,800

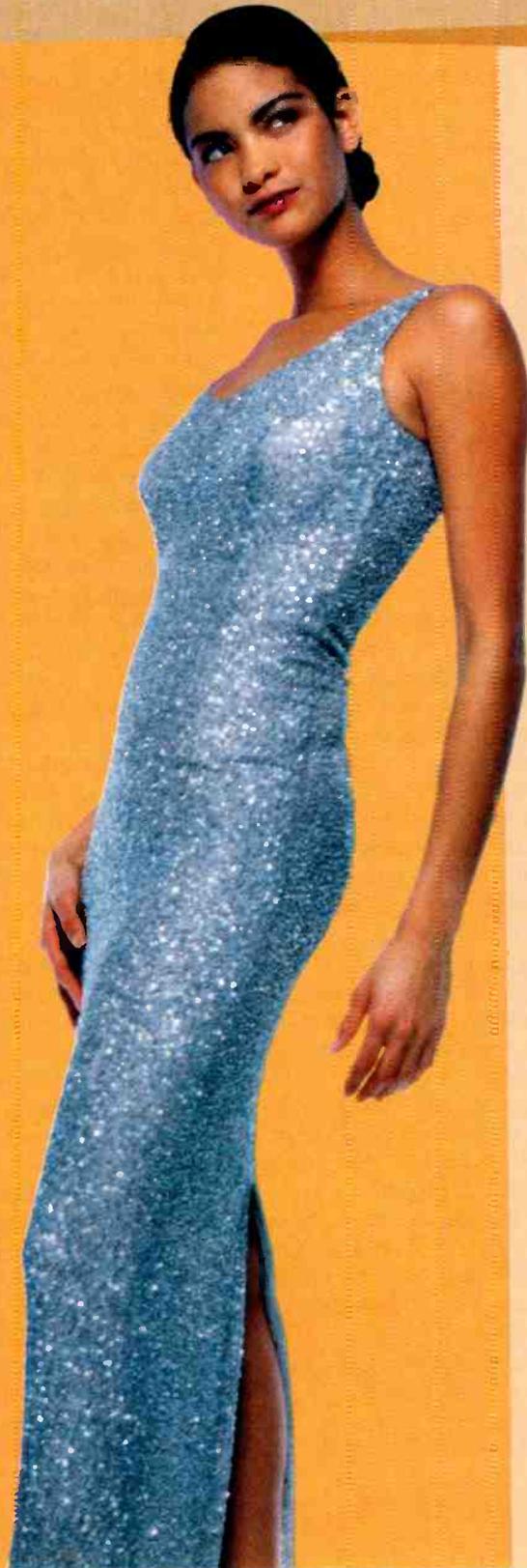
Single: 60.3%

Median age: 29

Credit Card Ownership: 89%

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Net Result

Rather than hasten print's demise, the Web is ensuring its future

Once the Internet got its legs, many magazine insiders feared that the end of magazine publishing wasn't far away.

Not so fast. The Web is being used to bolster sagging print sales as well as to inspire new titles. And several crossover projects are on the way.

"There's a bigger symbiosis between print and the Web than any two media ever," says Jim Spanfeller, executive vp/consumer magazines for Ziff-Davis. He should know. His company was the first to successfully launch a print title based on an existing Web site. *Yahoo Internet Life!* bowed in Sept. 1996 and now has a circulation of 900,000. That number will rise to 1 million this fall.

Next up for Ziff-Davis' reverse pollination: a magazine spun off from Microsoft's *Expedia.com* travel Web site. The as-yet-unnamed magazine will launch in late summer with an initial rate base of 200,000.

"It'll feel a lot like *Travel & Leisure* and *Condé Nast Traveler*, with the same production value and photographs of beautiful places to visit,"

says Spanfeller. "But we'll focus on the use of technology and the Web in travel—how to use technology to send pictures back to the folks at home, find out about the weather at your next stop, or figure out the conversion rate from dollars to lire."

Randy Jones, meanwhile, is touting *Worth* magazine's new online venture. The *Worth Media* CEO will relaunch *Worth.com* in September as "the first-ever vertical portal for the top 5 percent of the economic pyramid."

Worth.com will provide components such as portfolio management, a philanthropic database, and an upscale concierge.

Worth's Web site may also provide a way to bolster sales of its parent magazine. "We're beginning to crack the code to use the Internet to drive circulation to magazines," says Jones, who has had difficulty increasing the rate base (currently 500,000) of his magazine. The Web has certainly worked for *YIL* circ.

"We sell the largest number of subscriptions for [*YIL*] online," says Spanfeller, "where the magazine is in its entirety for free."

EDITORS TO WATCH

Cynthia Leive SELF



The women's health and fitness category is robust, which presents a problem for Cynthia Leive, who took over as editor of *Self* from Rochelle Udell last August. "I think my biggest challenge is to find a way to break news in an environment where more people than

ever are reporting on women's health," she says. "Five years ago, you could own those stories. Now, you have a million Web sites devoted to health. Every women's magazine has fairly strong women's health coverage."

Her first step: redoing the entire front of the book. She's added "Happiness Handbook," which covers mind, body, and health issues, and a new section called "Health Hotline." And she has expanded the magazine's Web presence, to compete against all those online health sites. "One of the things that I'm really excited about is adding new energy to the *Self* Challenge [a fitness and nutrition plan that runs in the magazine]," she says. "You can sign up for the challenge and keep your logs online. And you can get e-mail reminders every week from the magazine to keep up with the plan."

But she doesn't want readers to think of *Self* as one more pill to swallow. "My absolute goal for *Self* is to make this a magazine that you read not because it's good for you; it's something that you read because it's great fun. —K.F.

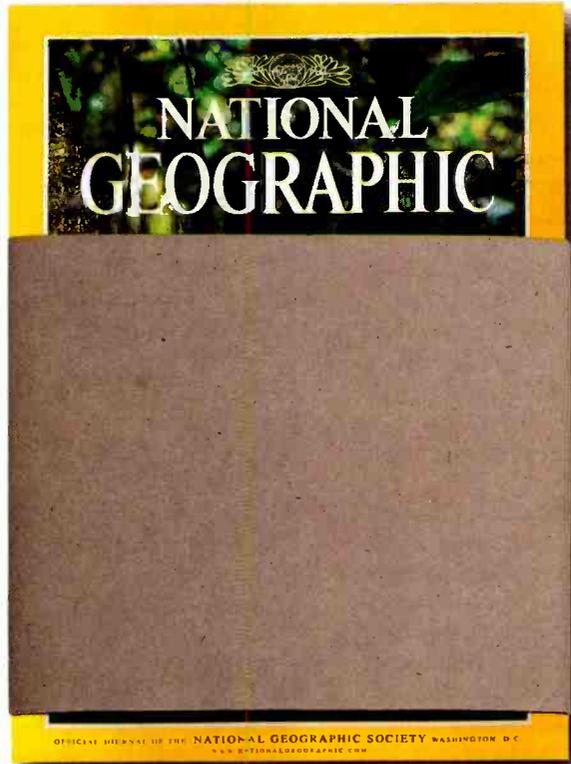
Some editors, like Chee Pearlman, feel that magazines today cannot succeed without a Web site. Last month she departed her editor's chair at *I.D.* to assume editor-in-chief duties at *One Ventures*, a new print title backed by Sierra Ventures, a Silicon Valley venture-capital firm. The editorial of the magazine, published by Dana Lyon, former executive publisher of *Wired*, will cover design, culture, and innovation. *One Ventures* will debut in the fall—along with its Web site.

"Our Web site will enhance the magazine and also have an e-commerce component," says Pearlman.

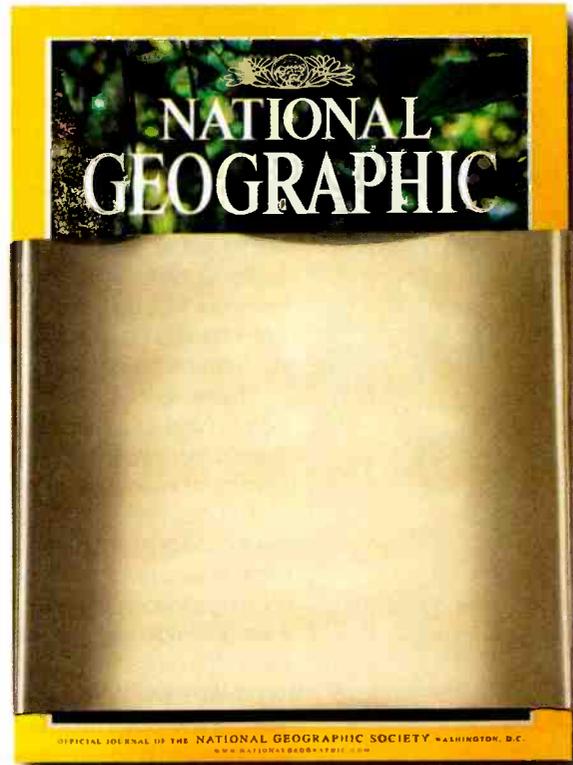
That's something that you can't get in a magazine. And if you're a publisher, it's nothing to be frightened about.

"They're two different mediums," says Spanfeller. "There's a great back-and-forth value...At the end of the day, the Web will be the best thing that ever happened to magazines." —Brett Forrest

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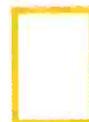
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Strong market for traditional travel books

Ziff-Davis's new magazine may be a source of buzz, but the travel category's established guns aren't shaking in their boots.

"It'll bring more attention to an already vibrant category," says Ed Kelly, publisher of American Express Publishing's *Travel & Leisure*. "But only the strong will survive." *T+L*'s circulation has risen steadily the past five years, to a rate base of 925,000. Another tough competitor, *Conde Nast Traveler*'s,

saw its ad pages rise 4 percent, and revenue increase 6.5 percent. In addition to the financial success, *Traveler* bagged the National Magazine Award for General Excellence in the 400,000-1 million circulation category, making it the first travel title to win publishing's top editorial award.

Travel Holiday, *National Geographic Traveler*, and *Frommer's Budget Travel* round out the category, one that's heating up. *Newsweek* just entered the fray, buying *Frommer's* with an eye toward topping the top two.

"Travel is hot," says Lisa Hughes, publisher of *Conde Nast Traveler*. "The industry itself is booming. There's more building, more cruise lines, an enormous amount of investment."

The established titles are planning on using the new medium to bust out the category. In one strategy, *T+L* is entering discussions with booking companies to provide ticketing services through its Web site. The idea: readers finish an article, log on, and buy the same trip that they saw in the magazine. But it's still early in the game, says Kelly. "We're just feeling our way. We're not Expedia."

Clearly delineating yourself from the competition could prove crucial. "This new magazine, I would assume, is about driving people to the site," says Hughes. "There's a different setup, a different financial arrangement, and it will attract a different audience. It's not competition. It will complement the category."

"Expedia has to establish itself as a product before I can take it seriously," says Kelly. "I'm not looking over my shoulder." —B.F.



EDITORS TO WATCH

Eric Schrier READER'S DIGEST



Eric Schrier, former president/CEO of Time Inc. Health, says that any changes he makes to *Reader's Digest* will not undercut the basic qualities

of the magazine. "It's incredibly trusted, and it's down-to-earth and real.

That said, can we deliver a magazine that people perceive to be more relevant or more meaningful to their lives, especially talking about the baby boomer?" The first challenge he says, is to "expand the company's cross-media strategies and build the flagship magazine," whose circ fell from 15 million to 12.5 million a year ago.

It will be a good year, claims Schrier, "if we would have made...changes that truly feel like they are being embraced by the baby boom. For *Reader's Digest* to survive over the long haul, it needs to strengthen its bond with [these readers]," he says.

Another important challenge, he says, is "helping *Reader's Digest* develop an Internet strategy that really builds on the strengths of the company and takes advantage of some of the opportunities of the marketplace." —K.F.

Style Restyle



BRILL'S CONTENT

Phil Bratter

The look really fits the content of the magazine. It's very newsy, and in-your-face, and very honest and serious at the same time. I wish I could have done this.

David Israel

Overall, the redesign is very blunt and bold and really dynamic compared with the old one. It feels serious but also accessible and modern, which is really nice. The new logo's clean and neat. It feels high-tech without feeling too digital.

Robert Newman

I hate the logo. It looks real constipated to me. The inside looks so open and so smart and so relaxed, and the logo looks so misplaced and so dark and grim. I can't imagine this works on the newsstand much at all.

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The newly designed *Kiplinger's* is bold, fresh, modern – the kind of magazine that attracts today's savviest investors. The innovative architecture continues to set the standard for personal finance magazines. Our new look illustrates what 3 million readers have known for years: true innovators never rest on their laurels.

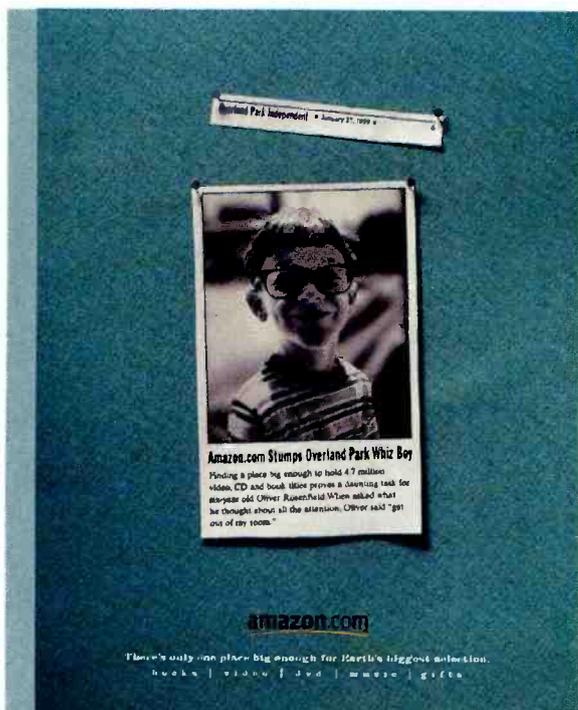
Kiplinger's
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Eyes Wide Shut

The clutter of last year's dot.com advertising has given way to a more sane approach. Does that mean less profit for print?

By Noreen O'Leary



Amazon.com

Scott Aal, co-creative director of Grant, Scott & Hurley, S.F., critiqued three dot.com ads for Adweek.

In all honesty, it's hard to be a fair judge of this ad without seeing the rest of the campaign that it's part of. I have a feeling it would make more sense in that context. Because as a single piece of communication, it's a little confusing. Was this "whiz boy" trying to figure out other places to store 4.7 million video, CD and book titles proven a daunting task for energetic old Oliver Rosenfeld? When asked what he thought about all the attention, Oliver said "get out of my room."

Early on, Amazon led the way in building well-known Internet brands through offline advertising. But the retailing pioneer's experience may also portend the next phase of the dot.com industry's efforts to create, at warp speed, the kind of high profile forged over time by their more established bricks-and-mortar competitors. On Jan. 5, Amazon's shares dropped 15 percent after the company said fourth-quarter sales would fall below some analysts' projections, despite tripling of ad budgets.

If Amazon, with its considerable marketing prowess, is failing to turn ad dollars into consumer sales, what about the wave of unseasoned start-ups whose advertising expertise seems to lie largely in access to media dollars raised through IPOs? After an intoxicating year—in which dot.com advertising in magazines skyrocketed 348 percent to \$707 million—publishers can expect a more considered approach to allocation of ad dollars in 2000. That's not to say dot.com advertising won't continue to drive the industry: The online category is still expected to fuel what is projected to be another buoyant year for magazines.

But 1999—the first real year of massive spending by Internet companies in traditional media—didn't transform many free-spending Web start-ups into household brands. The lucky survivors have already begun to reevaluate marketing strategy.

"Last year was all about intense clutter from lots of companies who had never done advertising before. It was pretty clear they didn't know what they were doing," observes Richard Dean, associate creative director at Organic Media, San Francisco. "The venture-capital crowd is not familiar with marketing. They

thought if you put dollars into advertising, you automatically get eyeballs. Going forward, I don't think you'll see less online advertising—because this segment isn't going to decline—but I do think you'll see savvier strategy in the way these companies approach it."

For one thing, publishers may see themselves competing with less expensive alternatives. Many Web merchants are now looking to direct e-mail and co-branding with other sites or e-tailers.

Still, no one argues that the basic momentum of the category is unstoppable. In 1999, dot.com advertising in magazines generated 4.6 percent of all revenue, according to PIB—found money in a category already enjoying a good year because of robust spending from automotive, pharmaceutical and computer and software marketers. Thriving Web marketers and startups are expected to offset spending cuts from less successful players. In addition, there are new growth trends among dot.com companies that have not previously been as active in traditional media. Last year's growth was driven, in large part, by startups seeking overnight consumer pedigrees; this year may be more generally categorized by business-to-business online advertisers and established bricks-and-mortar brands seeking to re-create themselves on the Internet.

"Internet advertisers will certainly continue to be a driving force for magazines this year," predicts Robert Coen, svp/director of forecasting at McCann-Erickson Worldwide. "More and more dot.com marketers who are getting involved in online transactions need magazines and other traditional media to get that message across." He expects overall spending in magazines to jump 7.5 percent, to \$11.9 billion, in 2000.

Magazines trailed only network TV in grabbing their share of dot.com advertising, according to Coen.

"Dot.com advertisers are realizing the importance of print, in getting their repeat message viewed over and over again," says Suzanne Sobel, publisher of *Martha Stewart Living*, who says 4 percent of her magazine's ad pages in 1999 came from the category.

Last year, much of the groundswell in magazine spending from dot.com advertisers came in the second half. So while most publishers aren't sure they can expect to maintain—or exceed—that level of growth in the final months of the year, they are nonetheless bullish about increases in the first six months of 2000.

"We just published our biggest issue, 344 pages, in the weakest quarter of the year," boasts Steven Thompson, publisher of *The Industry Standard*, comparing that number with the magazine's typical 60- to 68-page folio at the time he joined the book in December 1998.

"In the last year, we saw more of

By early January, tech stocks had plummeted 35 percent from their December highs.

the business-to-consumer advertising. But I think this year we're going to see consolidation in that category. How many drugstores and pet stores online can you have? The business-to-business side is where I think the growth is," he continues, echoing other business-book publishers. In 1999, he estimates, 35 percent of *Industry Standard's* revenue came from dot.com advertisers.

E-commerce startups have always used large amounts of capital raised through IPOs to finance their advertising efforts. But that strategy may not work in the future. On Feb. 11, Pets.com—already a visible Internet brand thanks to aggressive advertising in traditional media—went public at the same time as webMethods Inc., a little-known software manufacturer. Pets.com, which spent \$2.5 million on

the Super Bowl alone, opened at \$11 and closed at \$11. WebMethods soared 507 percent, the fourth-largest first-day gain in IPO history. Similarly, by early January, the tech stocks that had led the Nasdaq to record levels had plummeted 35 percent from their December highs.

For all of the Web startups' ad spending—an estimated \$1.7 billion last year—they've not really surpassed established brands. In 1999, traditional online bricks-and-mortar entities made up nearly half of Media Metrix's list of the 50 most popular sites.

Like Thompson, other publishers of business magazines say they've seen no slowdown in business from late last year. "The huge momentum started in the fourth quarter is continuing into 2000, and Internet companies are helping to drive that," says

Fortune publisher Mike Federle, who logged 189 pages of dot.com ads last year. "Already, through Feb. 1, we've booked...78 percent of what we booked full-year in '99." Over at *Business Week*, the magazine's "e-biz" editorial supplement, launched last March, proved so popular with advertisers, the magazine couldn't keep up with demand. "At one point we had to leave \$5 million in advertising on the table because we were completely sold out," says publisher Bill Kupper, who adds the magazine is now staffed up to support larger-size supplements. Kupper also expects to double the frequency from five issues.

Nonetheless, online advertisers helped to make *Business Week* the industry's top performer last year. The magazine boasted a 22.9 percent increase in ad-page growth, according

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ASHFORD.COM

Ashford.com

Congratulations to Ashford.com's agency for convincing its client to do something simple and intelligent. So many Internet companies make the mistake of trying to say everything in every ad. You end up with a train wreck of an ad, which people assume is going to lead them to a similarly complicated site. Who'd want to go there? It also makes a company seem desperate—not an ideal brand positioning. The Ashford print has a quiet confidence that makes me, the consumer, think they actually know (and care about) what they're doing. I don't know if they're the leaders in their category, but they look like they are.

to the Publishers Information Bureau. Kupper estimates that 30 percent of the book's \$55 million in revenue from new advertisers came from dot.com marketers.

Other business books are also scrambling to create new Internet-driven products, which were once the sole terrain of titles like *The Industry Standard*, *Business 2.0*, *Fast Company* and *Red Herring*. In May, *Fortune* will debut its first spin-off, *eCompany Now*. Cahners Business Information announced it is launching *eCommerce Business*; International Data Group is unveiling *Darwin*, targeting business decision-makers; and Ziff-Davis Publishing is retooling *PC Computing* into *Smart Business for the New Economy*.

Some industry players question

the need for so many Internet-specific business publications. "Advertisers used to look at 'new economy' books and see their readers as early adopters," says Bruce Brandfon, *Newsweek's* director of advertising, who counted 245 pages from the dot.com category last year. "About six months ago it was the new economy. Now, it's *the* economy."

It's not just the financial magazines that are rushing to produce Internet-focused editorial. In April, *Harper's Bazaar* will publish a whole issue devoted to the Internet, while *Elle* launches *eElle*, a separate poly-bagged guide to electronic shopping for East and West coast subscribers. (*Elle* plans to publish another *eElle* in December.) This spring, *Better Homes & Gardens* is publishing its

second online shopping guide, evaluating 250 home and family sites. The magazine is also producing a special issue called "Intelligent Kitchen," which has brought in advertisers such as Intel. While these features help attract dot.com advertisers, they also bring in other marketers in the larger technology field. "Computers, chips and software are growing significantly for [BH&G]—something you wouldn't expect in our category," says Chris Little, president of Meredith Corp. Publishing Group, who says dot.com ads now account for just under 5 percent of revenue.

Other magazines are taking established franchises and adopting them for Internet advertisers. *Good Housekeeping*, which has published e-

**"Six months ago it was the new economy.
Now it's *the* economy," says *Newsweek's* Brandfon**

IT WON'T BE EASY
TO FIND WORK THESE DAYS.
FOR STARTERS,
YOU'LL HAVE A LOT
MORE OFFERS
TO CONSIDER.

AS AN INDEPENDENT PROFESSIONAL, YOU WILL NOW HAVE THE ABILITY TO MARKET YOURSELF DIRECTLY TO THOUSANDS OF POTENTIAL EMPLOYERS WITH IMMEDIATE HIRING NEEDS THROUGH THE MONSTER TALENT MARKET, A NEW ACTION-STYLE MARKETPLACE. YOU WILL BE ABLE TO RECEIVE AND REVIEW QUALIFIED OPPORTUNITIES ONLINE AND SELECT THE ASSIGNMENT AND THE FEE THAT'S BEST FOR YOU.

monster.com

Monster.com

This ad does a perfectly fine job of communicating Monster.com's service, and relative to a lot of Internet advertising, that's admirable. Still, it's hard not to compare every new Monster.com ad to the brilliant "When I grow up" Super Bowl spot they did two years ago. Whereas that spot offered a unique perspective and was refreshingly honest, this ad seems a bit trite. You have to wonder if people are getting a little tired of hearing how the Internet is going to radically change their lives (exclamation point!). Maybe for independent contractors, Monster.com will. But I wish there were a more interesting way to say it.

commerce guides for readers, established criteria for the magazine's acceptance of ads from online marketers. Already, the book that created the Good Housekeeping Seal of Approval has turned down ads for sites that don't meet *GH's* taste standards and criteria related to product quality and service, according to publisher Pat Haegle, who saw the most significant increase in business from dot.coms in the fourth quarter, when the title brought in \$5 million.

Glamour ran a 40-page advertising section from Drugstore.com. "Drugstore.com is just another form of retail, and *Glamour's* strongest selling proposition has always been driving image and sales at retail," contends Debbie Fine, *Glamour's* publisher. Fine says the magazine ran more than 50 pages from such online entities in 1999.

A repeat of the meteoric growth of 1999 is unlikely, however.

"We've enjoyed significant growth and are optimistic about the prospects of a category no one really anticipated as recently as 12 to 18 months ago," says *Newsweek's* Brandfon. "Still, there's an artificial sense of buoyancy in the category right now. Logically, the pace of growth can't continue." ■

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*Promo Magazine July 1999

The logo for Promotions.com features a dark blue square on the left containing the letter 'P' in white. To the right of the square, the word 'PROMOTIONS.COM' is written in a bold, blue, serif font. A small 'SM' trademark symbol is located at the end of the text. A thin blue horizontal line is positioned below the text.

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Same As It Ever Was

After the initial shock wore off, publishing execs agree, the Time Warner/AOL merger was no big surprise

By Verne Gay
Illustration By Von Glitschka

A funny thing happened to the magazine industry in the wake of the biggest merger in the history of mergers (you know, the one that promises to change the way we read, think, buy, relax, learn and live).

Nothing happened. No panic. No handwringing. No "strategy reevaluations." No rush to "new paradigms." Nothing. When AOL bought Time Warner last month in a union that was heralded with swelling hyperbole and pronouncements about the future of all media, any reasonable observer would have concluded that the future for everyone was about to change.

And magazines certainly seemed to have been at the top of the list. If the world's most popular online company buys the world's biggest publisher of magazines, then an earthquake of significant magnitude would appear to have just taken place.

But the obvious—at least in this instance—would not be a reliable guide. "I heard people say, 'Wow, that's an interesting but logical devel-

opment,'" said Daniel Brewster, president of American Express Publishing, which is managed by Time Warner. "I didn't hear people say, 'Oh my God, the world is a different place.'"

Perhaps that is because the world is not. AOL bought Time Warner (or both "merged," to use the more chummy designation that they prefer) to exploit a series of opportunities, but at least for now, revolutionizing the way magazines are bought, sold or read does not appear to be one of them. Time Inc. executives readily admit that they are still trying to figure out how this new marriage will work, and everyone—again, for now—is taking them at their word.

But the magazine's wait-and-see attitude is also a pragmatic one, say industry leaders. The industry's courtship of the Internet has evolved over the last 18 months, and a huge number of key ventures have been launched, or are about to be. It would be imprudent, these leaders say, to suddenly scrap or revise these plans simply because a massive merger looms.

Moreover, Time Warner's own Internet strategy, via Time Warner Digital Media, is evolving along with the rest of the industry's and (some observers argue) actually lags behind everyone else. The reason is that for years, Time Warner's defunct Pathfinder offered a laundry list of magazines sites, and everyone now knows that laundry lists are recipes for failure on the Internet. So Time, too, is now rapidly developing "hubs" and "communities of interest," such as entertainment.com.

And there is also a lurking suspicion that Time Warner (along with most other major multimedia companies) has failed to take advantages of synergies within its own vast hierarchy of movies, TV programs, books and magazines. Why should that change when AOL becomes part of the family?

John Heins, president of Gruner + Jahr Publishing USA (who is leaving to join AOL-owned Netscape as vp for sales and international operations) says: "When people wax euphoric about synergy, they generally ignore how often it doesn't work. It can work when the component parts are already strong on their own. Otherwise, the synergistic idea is usually a big dud. In

fact, Time Warner is a fabulously successful company, not because it's taking advantage of hundreds of synergies every day, but because it has focused operating units that perform very well in their markets."

He adds that "the combination of AOL and Time Warner is clearly a big deal, combining the resources and offline and online assets of two extremely successful and powerful companies. That's a big deal, and we as magazine publishers have to recognize that. But it's not as if we didn't know until this merger announcement how important it is to have a clearly defined strategy for the Web—one that capitalizes on, strengthens and defends our existing brands."

Certainly not. A veritable hurricane of Web-related activity has beset the magazine industry, and virtually every aspect of the business—from building subscription lists, to marketing brands, to new magazine launches—has already been revolutionized by it. And strategies are as diverse as magazines on a newsstand. Meredith recently launched a deep site that draws upon the resources of its various publications and has been operating virtual consumer shows. Amex Publishing is syndicating vast archives of information to various online companies (buybuy.com, for one). Hearst Interactive Media has been forging a variety of joint ventures with various media companies, while G+J USA—and many others—is actively seeking joint ventures with online companies or other "content providers" too.

As Amex's Brewster explains, "I think magazines are increasingly viewed as more than just a title. They're viewed as brands, and to the extent that you can take that into other areas, be they print, video or cyberspace, you have the opportunity to enhance the brand, and the opportunity to increase your profits."

Indeed, gone are the days when publishers simply sought to replicate a particular title on the Web. The new buzzwords are "content provider," "hub" and "community of interest." While Condé Nast remains the glaring exception, dozens of publishers continue, in fact, to duplicate titles on the Web. But the prevailing wisdom now is

that a magazine should plug into an online community, where users exchange information and e-commerce becomes one of the engines that drive profit. Each Time Inc. title now has direct responsibility for its own site. But each will also contribute to the new hubs, which will focus on sports, personal finance and entertainment, among other areas.

Said Christopher Little, president of Meredith Publishing Group: "Our philosophy is that you shouldn't view the Internet in a vacuum or as a competing or separate medium, but more as a weapon to be used in brand-building and deriving value out of the brand." The Internet, he said, "is one of the best things that ever happened to magazines."

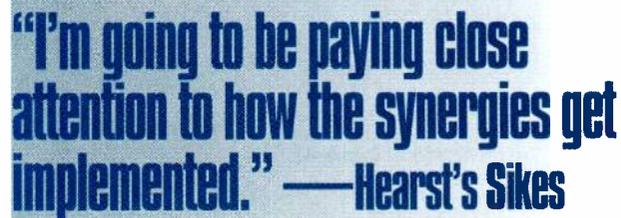
Nevertheless, there is still considerable debate over how to execute strategies, which appears to have been exacerbated by the AOL-Time Warner merger. "Anyone investing in new media today has to make a leap of faith," said G+J's Heins. "Gruner + Jahr has launched dozens of magazines, and so we generally know what works and what doesn't, and why it works or not. On the Web, you don't know. You know it's big, and you know you have to spend a lot of money. There are no guarantees in any business, but even fewer in creating new media businesses."

Publishers say they have little to fear from the new giant because there is no reason for AOL to change the hugely successful model—AOL Everywhere, which meant that the service should be available to every person in the country, and ultimately, on the planet—that has fueled its growth since it was launched well over a decade ago. To attract users, AOL has boosted content dramatically. Among hundreds of titles that it has forged with content providers, AOL has signed dozens of media outlets as "anchor tenants." AOL's *New York Times* link, for example, duplicates the paper's Web site but loads more quickly for AOL subscribers and offers a few more bells and whistles.

AOL, of course, could damage this franchise by severing links to these anchor tenants in favor of Time Warner

titles. And conversely, Time Warner titles would be ill-advised to go "exclusively" with AOL. But as Meredith's Little put it, "We've had a very good relationship [with AOL], and I don't think [the merger] will impact that relationship...We are leaders in the home and family area, and we don't compete directly against Time Warner, for the most part, in areas like decorating and home improvement."

But what happens to those titles that *do* compete directly? Al Sikes,



"I'm going to be paying close attention to how the synergies get implemented." —Hearst's Sikes

president of Hearst Interactive Media, said that "the question is whether AOL Time Warner favors Time Warner intellectual properties, and if it does, then that has a pretty major effect on the AOL business model. [So] I'm going to be paying real close attention to how the synergies that are always claimed in these deals get implemented."

One observer summed up the merger this way: "AOL achieved access to [Time Warner's cable] broadband, and second, they were able to inject a cash-flow stream that begins to support their [high stock market] valuation," he said. "Conversely, Time Warner was being valued strictly as an old-line media company, and they were saying, 'Gee, how do we get a higher valuation?'"

In other words, the merger didn't happen because Time Warner hopes to transfer all of its content onto AOL or because AOL hopes one day to transform itself into some exclusive enclave of T-W properties.

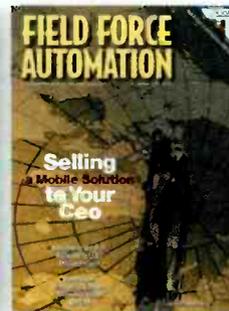
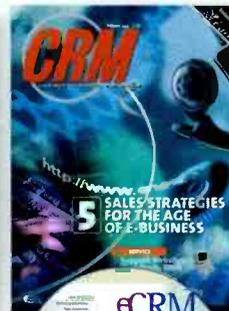
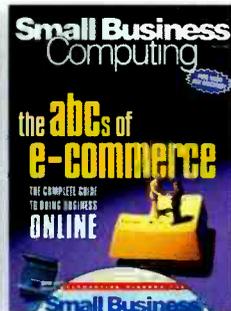
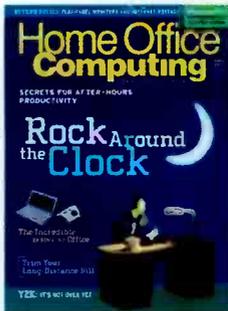
This should give magazine publishers a little comfort. At least for now. ■

Verne Gay is a contributing writer to Mediaweek.

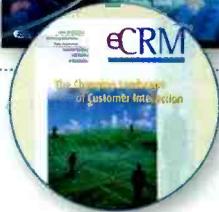
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The Hot List

How Hot?

The *Adweek* list of 1999's hottest is based on several factors. In order of importance, they are: ad page and revenue gains, as tracked by Competitive Media Reporting for Publishers Information Bureau; performance within a magazine's competitive category; circulation gains; interviews with media buyers and consultants, and our own editors' judgment. Performance is tracked over three years, with greatest weight given to the most recent year.

For the Hot List that follows, only titles with at least 10 issues last year and \$40 million in PIB ad revenue were considered. On page 46 is our list of 10 under 40; they must have published 12 issues over the past two years with revenues under \$40 million.

Experience counts. Among our picks for the Top 10 Hottest Magazines are three that are in their 70s—*Time*, *Business Week* and *Fortune*—one that's nearing 80 years old—Architectural Digest—and another that's over 100—grandame *Vogue*. A lot of magazines can boast double-digit ad growth, but when a title has already found its niche in the marketplace, it's a real accomplishment to grow revenue.

Our choice for Hottest Magazine of the Year has even managed to revitalize a category given up for dead several years ago. *Time* magazine turned the end-of-the-millennium madness into entertaining, informative, keep-'em—guessing reading. Up by 10.6 percent in ad pages, the book increased ad revenue by \$97 million in 1999. As one media buyer said, "*Time* blows away the competition."

It's not surprising that two business titles make the list this year. But the fact that both are septuagenarians—*Business Week* celebrated 70 years of publishing in 1999; this year, it's *Fortune's* turn—is. Both did it by staying on top of the news. *Business Week's* e.biz section has been such a hit, it will increase from a quarterly to nine times a year in 2000. And *Fortune* just keeps covering business like nobody's business.

We do have some younger titles on the list, including media buyer's darling *In Style*. They repeat from last year, and the year before that they topped our 10 under 30 list. To see who's on that list this year (we've upped the threshold to \$40 million this year, reflecting the tremendous growth in magazines overall) turn to page 46. And this year, we name five Upstarts (see page 47)—magazines that are growing so fast, they're too hot to handle.—*Patricia Orsini*

ADWEEK

The HOT LIST

Top 10 Magazines of '99

1

TIME

Revenue Up:
\$97.3 million
17.22%
Ad Pages Up:
10.64%
Circulation:
+1.5%

2

BusinessWeek

Revenue Up:
\$81.8 million
22.61%
Ad Pages Up:
22.90%
Circulation:
+1.6%

3

InStyle

Revenue Up:
\$58 million
63.99%
Ad Pages Up:
26.22%
Circulation:
+9.8%



JUDGE A BOOK BY ITS COVERAGE.

And by its readers. Because when it comes to business publications, *Business Week* stands alone. Today's most demanding business professionals turn to *Business Week* to find the information and insight they need to manage their career, their finances, and their future. Something to think about the next time you're judging a book. Or judging a plan. For more information, visit businessweek.com or call your local *Business Week* rep.

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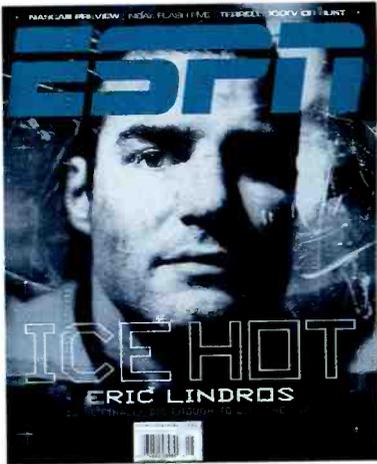
BusinessWeek

www.businessweek.com

10 under 40

CONSUMER MAGAZINES SPRING 2000

1	FAST COMPANY	Revenue Up: \$21.9 million Ad Pages Up: 60.9% Circulation: +57.1%	Keeping up with the New Economy is hard work, but someone's got to do it. Next task: dealing with success—it's such a hit with advertisers, edit's trying to keep pace.
2	YAHOO! Internet Life	Revenue Up: \$21.8 million Ad Pages Up: 47.8% Circulation: +64.8%	As the Internet seeps into our everyday lives, this title becomes more relevant and more navigable. Yahoo! has been there from the beginning, and it shows.
3	Latina	Revenue Up: \$2.0 million Ad Pages Up: 34.7% Circulation: +28.9%	The Hispanic market is there for the taking. There's not a lot of competition for an underserved readership, making this a hot prospect for media buyers.
4	THE SOURCE	Revenue Up: \$5.5 million Ad Pages Up: 13.8% Circulation: +4.1%	Ah, the elusive young, urban male: <i>The Source</i> gets them with its mix of music and urban culture. It's one-stop shopping for buyers of this audience.
5	JANE	Revenue Up: \$6.9 million Ad Pages Up: 45.1% Circulation: +27.0%*	Girl Power with a capital "J": Jane Pratt's formula for <i>Sassy</i> is all grown up and drawing a loyal following of readers. Now that <i>Advance</i> is minding the store, the title should get the marketing it deserves.
6	NATIONAL GEOGRAPHIC TRAVELER	Revenue Up: \$6.3 million Ad Pages Up: 33.0% Circulation: +2.0%	In a hot category, this title competes with the big guys in terms of quality. The National Geographic brand is safe in the hands of the <i>Traveler</i> crew.
7	TRAVEL & LEISURE Golf	Revenue Up: \$7.4 million Ad Pages Up: 71.4% Circulation: +75%**	It's a golf magazine—wait, it's a travel magazine—no, it's a magazine for people who enjoy the golf lifestyle. Whatever it is, it's working for buyers and readers.
8	HEALTH	Revenue Up: \$8.3 million Ad Pages Up: 23.3% Circulation: +13.5%	This magazine has been retooled for the fitness age. It's been a gradual transformation, but more user-friendly edit has made this a healthy book indeed.
9	Crayola KIDS	Revenue Up: \$5.4 million Ad Pages Up: 31.9% Circulation: +12.4%	What fun! A magazine that parents can enjoy with their kids. It's a hybrid that appeals to a range of advertisers, hitting all the important demos.
10	Biography	Revenue Up: \$5.8 million Ad Pages Up: 73.3% Circulation: +27.2%	With its celeb-heavy—and celeb-friendly—edit, this title is appealing to readers in a big way. The A&E book shares a title with a TV show, but its ads are all their own.



ESPN Last year's Startup of the Year, the sports title continued to gain attention from industry insiders and advertisers alike. It won a National Magazine Award for design, and broke ads in the fashion, fragrance, dot.com and automotive categories. "The fashion category covets this demo," says Michael Rooney, general manager and founding publisher. "We continue to grow there, and they make the magazine look good."

Revenue Up: \$46.8 million Ad Pages Up: 26.6% Circulation: +66.6%



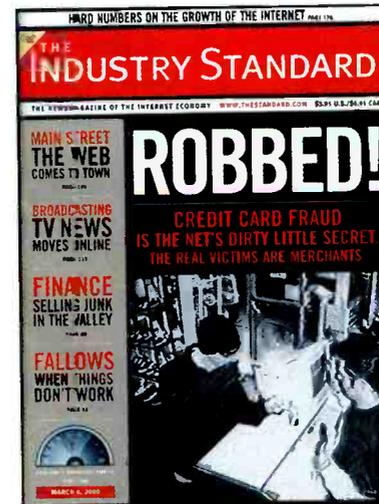
MAXIM This British import is now a full-fledged American success story. As circulation continues to rise—rate base is scheduled to increase to 2 million in July—more advertisers are finding their way to men: Ralph, Tommy and Detroit love this book. And, says Dennis U.S. Publishing president Steve Colvin, "It was the only magazine that the movie 'Being John Malkovich' was advertised in. I think that says something about the value of our audience."

Revenue Up: \$31 million Ad Pages Up: 51.9% Circulation: +126.7%



TEEN PEOPLE By breaking even in just 18 months, this title has proven the power of the teen category, as well as the Time Inc. People Group's power in the marketplace. innovative programs like the Fashion Van and "Trendspotters" get real teens into the edit pages. TV and radio spots featuring Britney Spears and 'N Sync, and the hot-selling "flip" cover (two covers, back and front), which sold at a premium, have paid off big.

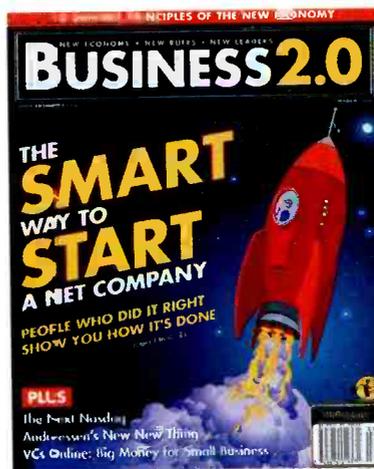
Revenue Up: \$28.1 million Ad Pages Up: 31.8% Circulation: +29.6%



INDUSTRY STANDARD

Launched as a controlled-circ book, now 90,000 of its 150,000 readers are paid. Growing as fast as the Internet economy, the title has upped frequency from 38 issues in 1999, when it got 3,090 ad pages, to 48 in 2000. "What's been amazing to us," says publisher Steven Thompson, "is to see how pureplay e-commerce companies have responded. Dot.coms are a horizontal category now, and it happened so quickly."

Revenue Up: \$27.7 million Ad Pages Up: 405% Circulation: +50%



BUSINESS 2.0 This Internet economy book has grown from its 50-ad page August 1998 launch to the current 265-ad-page March 2000. "This book is the business magazine of the Internet economy," says publisher Michela O'Connor Abrams. "Fully 64 percent of subscribers are from traditional business, and the ad base reflects the readership: It's one-third dot.com, one-third tech and one-third business consumer."

Revenue Up: \$20 million Ad Pages Up: 300% Circulation: +68%

CONSUMER MAGAZINES SPRING 2000

Top 60 Magazines in Ad Revenue

Rank	Publication	1997 ad revenue	% change
1.	People Weekly	713,951.2	13.94%
2.	Time	658,393.2	17.22%
3.	Sports Illustrated	614,051.1	10.65%
4.	Parade*	532,847.1	3.1%
5.	TV Guide	491,010.7	8.27%
6.	Better Homes & Gardens	444,457.1	8.38%
7.	Business Week	443,370.9	22.61%
8.	Newsweek	437,906.6	9.49%
9.	Fortune	325,077.3	28.15%
10.	Forbes	320,876.5	20.93%
11.	USA Weekend*	293,801.0	7.0%
12.	PC Magazine	276,213.2	-12.09%
13.	Good Housekeeping	258,780.1	7.44%
14.	U S News & World Report	248,775.4	9.70%
15.	Woman's Day	247,749.2	8.08%
16.	Family Circle	238,146.1	8.84%
17.	Reader's Digest	229,113.9	-3.57%
18.	Cosmopolitan	228,042.5	6.44%
19.	Entertainment Weekly	205,724.8	23.90%
20.	New York Times Mag.*	196,516.0	19.0%
21.	Ladies' Home Journal	192,767.1	-9.63%
22.	Vogue	181,289.8	20.87%
23.	Martha Stewart Living	161,482.2	20.88%
24.	Rolling Stone	159,910.6	17.76%
25.	Money	155,459.5	13.48%
26.	Golf Digest	154,674.5	19.66%
27.	Glamour	154,085.2	2.60%
28.	In Style	148,635.3	63.99%
29.	Southern Living	137,559.8	6.77%
30.	McCall's	133,821.0	9.52%
31.	Parents	122,550.4	13.55%
32.	Elle	121,414.9	14.67%
33.	Redbook	118,710.1	-2.00%
34.	Vanity Fair	117,106.4	7.08%
35.	Car and Driver	116,674.7	6.04%
36.	Golf Magazine	112,319.7	24.34%
37.	Inc.	105,224.8	10.86%
38.	Travel & Leisure	104,351.7	18.50%
39.	W	97,329.9	11.16%
40.	Seventeen	96,876.6	7.97%
41.	Parenting	96,743.7	19.36%
42.	Bride's	96,600.8	15.66%
43.	Modern Bride	95,105.5	17.56%
44.	GQ	92,468.2	4.34%
45.	PC Computing	91,738.2	-10.29%
46.	Motor Trend	86,872.2	20.60%
47.	Country Living	86,796.3	-3.86%
48.	Harper's Bazaar	85,409.0	9.15%
49.	Architectural Digest	82,218.1	21.40%
50.	New Yorker	82,182.6	-7.61%
51.	ESPN Magazine	77,876.1	151.02%
52.	House Beautiful	76,274.2	16.43%
53.	Sunset	75,390.9	9.39%
54.	Road & Track	73,826.2	1.29%
55.	Popular Photography	72,505.6	12.46%
56.	Prevention	72,392.4	13.60%
57.	Bon Appetit	71,832.0	39.72%
58.	Conde Nast Traveler	70,043.4	6.21%
59.	Men's Health	70,034.5	8.44%
60.	Modern Maturity*	68,186.4	8.78%

Source: PIB/CMR. Ad revenues in millions. *Sunday magazine. °Association magazine

M48 CONSUMER MAGAZINES March 6, 2000

Top 60 Magazines in Paid Circulation

	Average total	% change	
1.	Reader's Digest	12,556,410	-8.8
2.	TV Guide	11,116,180	-11.6
3.	National Geographic Magazine	8,514,274	-1.1
4.	Better Homes and Gardens	7,611,023	0.0
5.	Family Circle	5,002,875	0.0
6.	Good Housekeeping	4,549,975	-0.8
7.	Ladies' Home Journal	4,525,455	-1.1
8.	Woman's Day	4,280,909	0.9
9.	McCall's	4,208,988	0.1
10.	Time	4,122,699	1.5
11.	People Weekly	3,543,856	-2.5
12.	Sports Illustrated	3,251,117	-0.4
13.	Playboy	3,151,512	-5.5
14.	Newsweek	3,147,497	-0.2
15.	Prevention	3,037,457	-3.4
16.	Cosmopolitan	2,854,511	3.1
17.	Southern Living	2,535,930	0.7
18.	Seventeen	2,392,562	-1.0
19.	Martha Stewart Living	2,363,785	0.4
20.	YM	2,262,532	3.5
21.	Redbook	2,250,262	-21.5
22.	Glamour	2,200,304	1.7
23.	U.S. News & World Report	2,195,668	0.7
24.	National Enquirer	2,136,539	-4.8
25.	Teen	2,126,567	2.4
26.	Smithsonian	2,027,759	-0.7
27.	Money	1,929,347	1.3
28.	Parents	1,806,806	3.7
29.	Field & Stream	1,790,251	1.5
30.	Star	1,752,557	-3.8
31.	Ebony	1,720,378	-1.7
32.	Country Living	1,690,255	0.5
33.	Teen People	1,665,974	29.6
34.	Maxim	1,663,686	126.7
35.	Life	1,619,761	-0.4
36.	Men's Health	1,606,221	-1.1
37.	Woman's World	1,579,085	-0.9
38.	Golf Digest	1,559,853	0.4
39.	First for Women	1,557,717	-2.9
40.	Popular Science	1,552,076	-0.7
41.	Shape	1,519,787	32.9
42.	Entertainment Weekly	1,464,345	0.8
43.	Sunset	1,448,028	-0.7
44.	Cooking Light	1,443,369	1.3
45.	In Style	1,434,272	13.4
46.	Parenting	1,415,855	12.6
47.	Golf Magazine	1,401,885	0.1
48.	Car and Driver	1,377,270	10.2
49.	Outdoor Life	1,375,536	1.4
50.	American Rifleman	1,299,893	3.3
51.	Motor Trend	1,299,492	8.6
52.	Rolling Stone	1,250,783	0.0
53.	Popular Mechanics	1,239,654	-13.5
54.	PC Magazine	1,231,678	4.2
55.	PC World	1,216,035	6.0
56.	Bon Appetit	1,210,606	11.4
57.	Health	1,202,084	13.5
58.	Vogue	1,183,134	-2.4
59.	Endless Vacation	1,179,073	2.4
60.	Mademoiselle	1,177,986	-1.2

Source: Audit Bureau of Circulations. Figures for second half of year.



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Top Publishing Companies

	1999 ad revenues (\$ millions)	% change vs. 1998	1999 Ad pages	% change vs. 1998
1 Time Inc.	3,513.5	17.8	32,027	8.4
2 Condé Nast/Advance Pub.	1,305.5	7.4	28,345	2.3
3 Hearst Magazines	1,242.1	9.1	18,368	6.0
4 Hachette Filipacchi	1,023.6	10.7	20,123	3.2
5 Meredith Corp.	839.0	5.4	7,759	2.0
6 Gruner + Jahr	659.0	11.1	6,421	-1.0
7 Parade Publications	532.9	3.1	622	-2.2
8 News America Corp.	491.0	8.3	3,319	7.5
9 McGraw-Hill	443.4	22.6	5,122	22.8
10 Newsweek Inc.	437.9	9.5	2,599	3.3
11 Ziff-Davis	428.0	5.1	8,538	-11.9
12 Times Mirror	414.4	14.4	13,757	7.1
13 Primedia	394.8	11.6	9,631	3.1
14 New York Times Co.	373.9	18.3	6,483	10.1
15 Forbes Inc.	330.1	21.0	5,507	7.4
16 Reader's Digest Assoc.	320.5	-0.6	3,387	-0.8
17 U.S. News/The Atlantic	305.3	16.9	4,333	20.2
18 Gannett	293.8	7.0	624	1.8
19 Walt Disney Pub./Fairchild	281.2	32.5	5,801	12.5
20 Wenner Media	232.2	14.5	3,670	2.9
21 Rodale Press	228.1	10.6	4,479	-2.4
22 American Express Pub.	202.7	21.8	4,246	15.0
23 Petersen Publishing	200.9	17.9	4,146	3.1
24 Miller Publishing	186.2	22.5	5,042	12.8
25 Weider Publications	115.5	25.7	3,352	7.8
26 Pace Communications	109.8	5.4	2,830	2.4
27 Goldhirsh Group	105.2	11.0	1,573	5.9
28 National Geographic Society	88.1	7.1	1,106	44.8
29 Johnson Publishing	84.0	19.4	2,145	16.0
30 Playboy Enterprises	67.6	18.3	709	10.4
31 Entrepreneur Magazine Group	63.7	8.6	2,468	-4.4
32 Essence Communications	60.1	17.6	1,744	18.1
33 American Airlines Pub.	56.3	-1.1	3,160	-4.2
34 MacDonald Communications	52.2	15.0	995	9.5
35 Capital Publishing	49.6	14.2	1,178	5.7
36 CMP	27.7	-57.0	943	-57.8

Source: PIB/Competitive Media Reporting

Top Advertising Categories

	1999 spending (\$ millions)	% change vs. 1998	1998 rank
1. Automotive	1,867.9	7.53%	1
2. Direct Response Companies	1,453.8	-11.35%	2
3. Medicine & Proprietary Remedies	964.6	19.27%	4
4. Computers & Software	909.9	8.44%	3
5. Media & Advertising	868.6	24.40%	5
6. Retail	790.6	68.69%	11
7. Financial	788.2	27.54%	7
8. Public Trans., Hotels & Resorts	748.6	14.31%	6
9. Misc. Merchandise	651.6	26.76%	10
10. Cosmetics & Beauty Aids	587.7	-3.34%	8
11. Ready-To-Wear	518.8	0.82%	9
12. Telecommunications	318.3	29.15%	16
13. Audio & Video Equipment	313.1	13.08%	15
14. Dairy, Produce, Meat & Bakery Goods	311.2	-3.12%	12
15. Local Services & Amusements	303.6	42.38%	21
16. Household Furnishings & Accessories	281.2	3.81%	14
17. Personal Hygiene & Health	291.8	-5.19%	13
18. Insurance & Real Estate	290.0	19.75%	17
19. General NEC	258.5	23.45%	23
20. Sporting Goods	241.0	7.47%	20

Source: PIB/Competitive Media Reporting

Top Magazine Spending by Company

	1999 ad spending	1999 ad pages
1. General Motors Corp.	5,754.66	504,743,424
2. Procter & Gamble Co.	4,693.55	473,678,208
3. Philip Morris Cos Inc	4,814.40	471,213,120
4. DaimlerChrysler AG	4,569.27	341,808,384
5. Ford Motor Co	4,081.55	318,654,528
6. Time Warner Inc.	2,735.14	277,469,792
7. Toyota Motor Corp.	2,154.08	185,996,144
8. Sony Corp.	2,560.32	152,017,792
9. Johnson & Johnson	1,758.30	149,091,952
10. L'Oréal SA	2,132.56	138,786,080
11. RJ Reynolds Tobacco Holdings Inc.	1,867.46	136,159,408
12. Unilever	1,627.42	132,904,560
13. Pfizer Inc.	1,299.48	126,356,064
14. National Syndications Inc.	140.87	121,476,792
15. Hewlett-Packard Co.	1,503.52	115,173,008
16. Nissan Motor Co. LTD	1,642.40	112,098,104
17. American Express Co.	1,583.92	104,469,272
18. Microsoft Corp.	1,234.94	104,111,424
19. Seagram Co LTD	1,549.85	101,593,032
20. IBM Corp.	1,364.55	98,320,808

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As advertisers demand more in-depth research on magazine readers, publishers are going to extreme lengths to get the most intimate details about their audiences—with at least one title moving right into readers' homes, poring over their Visa bills and even snipping labels out of their clothes.

"People have been very forthcoming about allowing us to come into their homes and look into their cabinets," John Keane, director of marketing and strategic planning for Condé Nast Publications' *Gourmet*, said of the "New Gourmets Study," a new research initiative with Young & Rubicam's Brand Futures Group aimed at better defining the food-and-entertaining title's hard-core followers. "They're not at all resistant to us coming into their homes. These are subscribers who are passionate about the magazine, and they want to share their feelings about it," says Keane.

Advertisers seeking ever more targeted segments of readers have clamored for such personalized research. "The industry has to come to grips with the reality that more eyeballs may not be cost-efficient if they're the wrong eyeballs," said Steve Greenberger, senior vp/print director at Grey MediaCom. "More and more, advertisers and advertising agencies are spending more time identifying the lifestyle of the consumer to get a better handle on who they are, what they like to do, where they like to go, what they like to be surrounded by."

Esquire magazine recently made the decision to "stop spending tons of money giving media planners umbrellas with the *Esquire* logo and to start putting every penny into research," says publisher Valerie Salembier.

"It became clear to us a couple of years ago that every time there was a new entry in the men's field, the mag-

azines were duking it out for younger readers, aged 18 to 24," she says. "While we certainly have some of those, that is not the core of this magazine." Proprietary studies by such firms as Roper and Booz-Allen led to a partnership with MMR and the more comprehensive Luxury Initiative, which defines *Esquire* readers by their upscale tastes.

And *Time*, through an initiative the newsweekly and the research firm Yankelovich Partners calls "cluster marketing," reorganized its advertising and marketing research efforts to focus on three distinct sets of readers and the advertisers wanting to reach them: families (many of them with young children, and a highly desirable group for advertisers), business professionals (heavy users of technology, and therefore a prime target of tech clients), and the mature audience (those who have read *Time* for decades).

One would be hard-pressed, however, to find a magazine whose research is as up close and personal with readers as *Gourmet*, which is invading the homes of 30 prescreened subscribers in five major markets, querying them about everything from where they took their last vacation to which kind of cold cream they prefer. The research, whose results will be presented to advertisers beginning in May, will consider a diverse sample of consumers—men and women, married and single, aged anywhere from 25 to 44, earning \$75,000 to six figures a year. Markets being studied are New York City (including the wealthy suburbs of Fairfield County, Conn.), Los Angeles, San Francisco, Boston, and Dallas. Research subjects get paid \$200 for their trouble.

The "New Gourmets" the study refers to are the young, affluent readers who have discovered the nearly 60-year-old title in recent years, readers "who are knowledgeable about different trends in food, who go to the hottest restaurants, travel extensively, know fine wines and entertain at home quite a bit," Keane says. Besides answering probing questionnaires and allowing researchers to dig

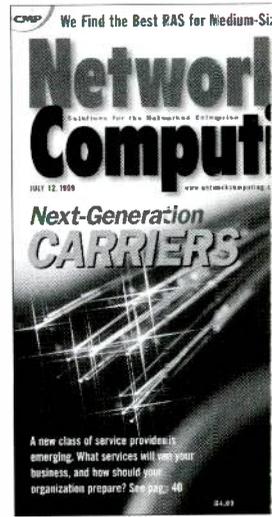
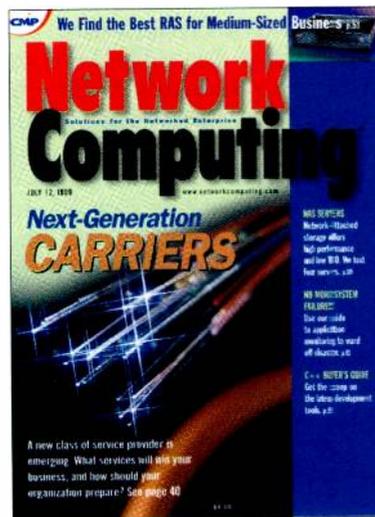
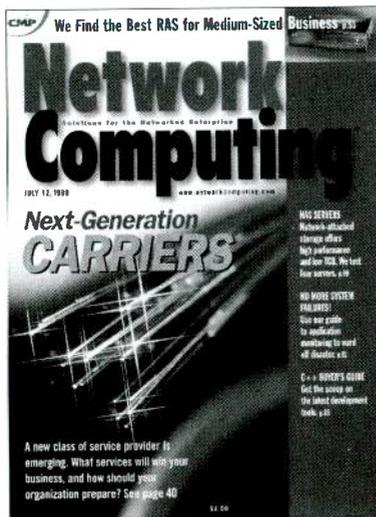


Getting Personal

Publishers go beyond the numbers to tell advertisers who is buying the magazine

By Tony Case

Illustration By Michael Morgenstern



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through their drawers and cupboards, the subjects are given disposable cameras to record those household effects most important to them—say, a favorite piece of furniture or a family heirloom. Researchers are charged with gathering personal data such as pages from planning calendars, labels from packaged goods and clothing and used airline tickets.

“What we hear from our clients is that we need to paint a picture of our reader...to distinguish our reader from readers of other magazines,” says Jane Grenier, *Gourmet* creative services director. “So many research studies are just bar charts: ‘Sixty-seven percent of *Gourmet* readers do this or that.’ This is much more a get-’em-in-the-guts sort of presentation, where

clients will be leaning in to see the detail of these people’s lives.” Keane admits admits the “New Gourmets” project is “a little bit unusual, but notes, “Everybody has the same circ numbers and MRI numbers. [We’re looking] beyond the numbers.”

Last year, *Gourmet* brought in 176 new accounts in categories both endemic to such magazines (Robert Mondavi, Four Seasons Hotels) and less typical of the genre (Morgan Stanley Dean Witter, Qualcomm). New advertisers so far this year include Saab, Volkswagen, Christian Dior and Florida

Natural Growers. Travel remains its biggest category, accounting for 300 pages last year. Mirroring the industry at large, dot.coms have become a burgeoning source of revenue, with such names as Barnes&Noble.com, Datek Online and Wine.com coming aboard.

Keane says the latest research project is not aimed at drumming up business in any particular category. “But will it give us opportunities to go in and talk to some of these people? Absolutely,” he says.

Meanwhile, in an attempt to set

itself apart from the growing men’s magazine pack, *Esquire* has focused its research efforts on luxury goods, those who make them and those who use them.

As part of its so-called “Luxury Initiative,” developed by director of marketing and strategic planning Jason Lundy, the Hearst Magazines title enlisted the syndicated research service Monroe Mendelsohn Research to determine luxury purchasing patterns and attitudes about luxury goods and services among *Esquire*’s affluent male readership. MMR found that 90 percent of survey respondents agreed luxury goods were no longer only for the wealthy, for example, and 85 percent felt buying luxury items was part of the American dream. Seventy-six percent of *Esquire* readers surveyed said they owned designer clothing, 74 percent used high-end electronics, and 71 percent drove luxury autos.

As part of the initiative, the magazine last fall produced the first edition of a semiannual newsletter, *Affluence Revisited*, highlighting trends and personalities in luxury merchandising and targeted to upscale advertisers and would-be ones. (The inaugural issue featured interviews with representatives of Acura, Cartier, and Neiman Marcus, among other luxury goods makers and retailers who are also *Esquire* clients.) The magazine also commissioned Dr. Peter Stearns, dean of the College of Humanities and Social Sciences at Carnegie Mellon University, to pen a treatise on the evolution of American luxury over the last century, “The Laps of Luxury: The Origins of Current Luxury Patterns,” which was sent to clients.

The purpose of these efforts: setting the magazine’s readers apart from devotees of such titles as *GQ*, *Details*, *Men’s Health*—and most especially, the wildly successful beer-and-babes bible *Maxim*—and defining the *Esquire* man as most likely to indulge in upmarket cars, clothing, timepieces, liquors, and fragrances. “As the face of the luxury customer has changed and diversified, so too have the magazines that serve these discriminating readers,” *Esquire*’s Salembier wrote in a letter to adver-

tisers.

The effort could be paying off. *Esquire*’s new luxury advertisers include Louis Vuitton, Versace, Lexus, ABC Carpet & Home, and Hermes and Gucci watches. Salembier said the March issue of *Esquire* is up 46 ad pages over last year.

While *Esquire* sets out to define its audience as like-minded conspicuous consumers, *Time* magazine aims to spotlight the differences of its millions of readers.

Cluster marketing follows programs like “Time Top Zips,” which promised advertisers access to high-income readers by concentrating on the most affluent postal codes.

“The fact is that a magazine as broad as we are editorially and as large as we are from a circulation standpoint by definition attracts people for a variety of reasons,” says *Time* magazine president Bruce Hallett.

“We needed to reflect the differences of our readers, not continue to stress the similarities,” he says. Hallett credits cluster marketing with boosting the magazine’s overall revenues and attracting new business in such categories as technology and pharmaceuticals, whose advertising appeals are “aimed at specific audiences. Broad audiences don’t work for them.” New accounts include Kemper Insurance, Amazon.com, Priceline, and Dow Jones & Co.

On the edit side, managing editor Walter Isaacson created *Time* editions aimed at the three clusters. Called “Time Select,” these tailored editions carry eight to 12 pages of additional editorial not found in newsstand copies or standard subscriber editions. The editions are largely responsible for driving the magazine’s edit pages from 2,999 in 1996 to 4,562 last year, according to *Time*’s spokeswoman Diana Pearson.

Time attributes the magazine’s record revenues and profits in the past two years to the clustering strategy—even though just five years ago, internal projections had the magazine losing money by 1999. “If we know anything about marketing at the end of the 20th century, it’s that it’s all about segmented marketing,” Hallett says. “No successful consumer brand can avoid it.” ■

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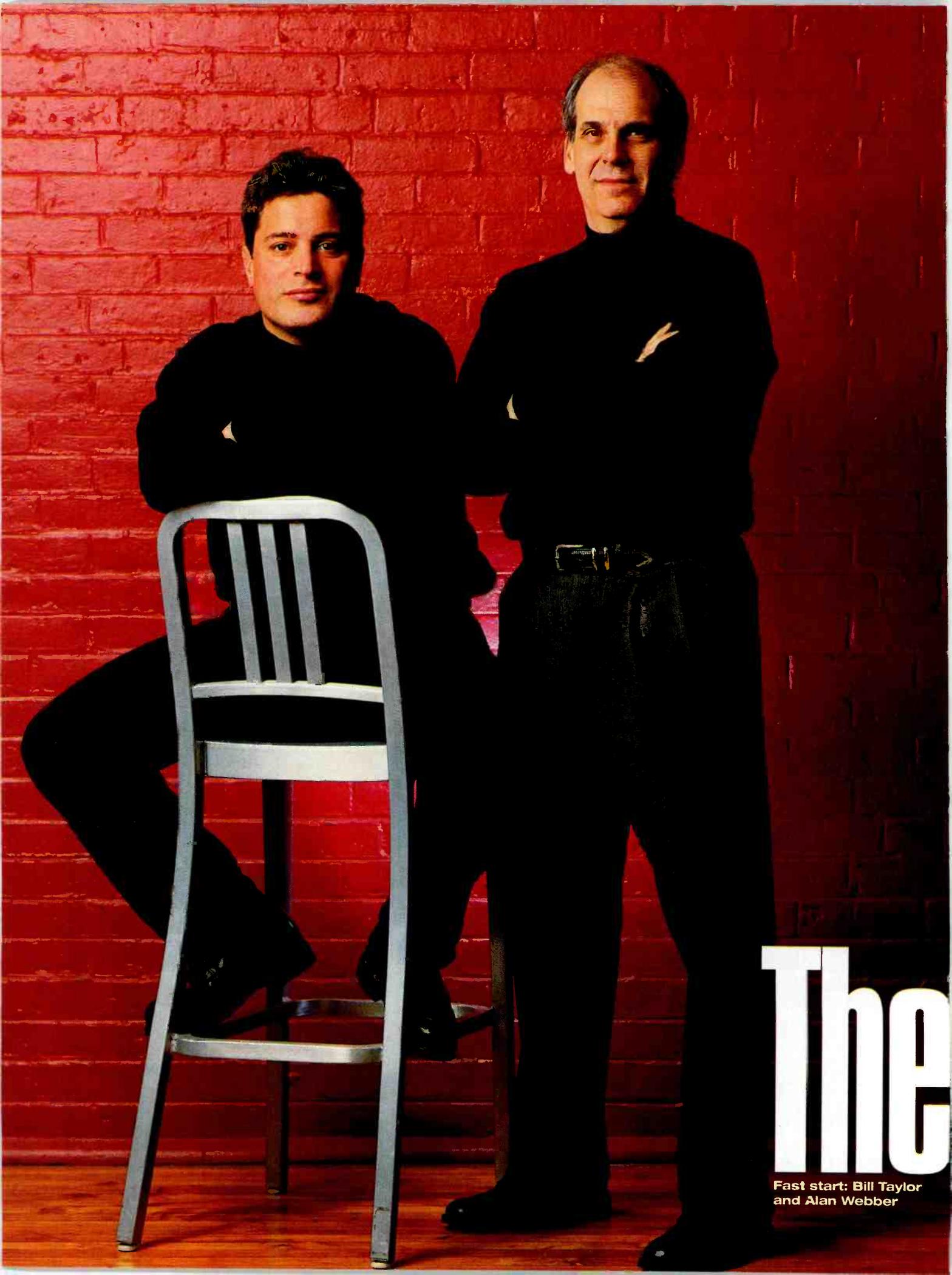
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The

Fast start: Bill Taylor and Alan Webber

SPECIAL REPORT

editor OF THE YEAR

CONSUMER MAGAZINES SPRING 2000

Bill Taylor, one of the two founding editors of *Fast Company* magazine, is holding the world's largest tuna fish sandwich. "This thing must weigh four pounds," he announces while he tries to unload half of it on anyone who wanders by. He is standing in an open space that multitasks as the magazine's lobby, kitchen, lunch counter, TV room, library and reception area. It being lunchtime, there's lots of traffic but no takers. So Taylor, dressed in jeans and a dark-blue shirt, walks into his office, settles

Alan Webber and Bill Taylor created more than just a magazine—it's a movement, coming at a time when the economy is exploding and business journalism is hip. Not everyone gets *Fast Company*, but those who do are hooked. The editors even have a name for it.

A-Ha! moment

BY KITTY BOWE HEARTY

PHOTOGRAPHY BY PATRICK HARBON

in behind his desk and begins to chow down. Children's drawings hang on the wall along with a photo of Bruce Springsteen, torn from the pages of *Rolling Stone*, with the pull quote, "People deserve the right to work. It's an enormous part of life." The third-floor office windows look

out over a huge construction site, testament to a shiny new Boston, which on this grim winter day is looking dirty and old. Taylor, who doesn't seem to miss a move, spots a staff writer and yells, "I loved what you did!" In response, the writer, who is heading out for a non-tuna sandwich, yells back, "After lunch I'm going to tell you why I think you should think that the piece sucks." This is one of those instances—and there are more to follow—when the differences between the insular world of New York magazines and the out-

there reality of *Fast Company* hits you like an "a-ha! moment."

A-ha! moments have been essential to *Fast Company's* jaw-dropping success since its launch in November 1995. Associate editor Heath Row, who runs the magazine's 25,000-person-strong fan club, the Company of Friends, says that every reader has such a moment—and then they're hooked.

The brainchild of Taylor and Alan Webber, this magazine of and for the New Economy has been a hit from the get-go in the two camps where it matters most—advertisers and readers. Its numbers zing: In 1999, ad revenue jumped 139 percent, to \$37 million, and ad pages were up 61 percent, to 1,685, according to Publishers Information Bureau; circulation increased 57 percent, to just over 400,000. The magazine has consistently exceeded its yearly business plans, and word is that after only four years they are making money. Word also has it that Mort Zuckerman, who signed on as the magazine's financial backer in April 1995, entertains monthly offers from would-

be suitors. Zuckerman, whose other publications (*U.S. News & World Report*, *The Atlantic*) are more attention deprived, just giggles when *Fast Company's* litany of successes is recited. "I'm like the 80-year-old man who's the defendant in a paternity suit; I'm thrilled that people think I'm guilty." It has won a pile of edit awards, among them *Adweek's* "1996 Startup of the Year" and *Advertising Age's* "Launch of the Year" (1996) and "Magazine of the Year" (1998). And it has taken home a slew of design awards as well as the publishing world's pie-in-the-sky prize: a 1999 National Magazine Award for General Excellence. Its Web site has been singled out by broad-based publications and Webcentric organizations alike for its look and content.

All this attention for a magazine that is as confounding to traditional businesspeople as it is beloved by the upstarts. Just what makes it so successful?

For all its big numbers and size worries, the true secret of *Fast Company's* success is its ability to speak one-on-one with its readers. The Company of Friends provides a forum for these same readers to get together and talk about those issues. "The magic that happens when people get together face-to-face just doesn't happen online," says Row, who has been the driving force behind the group since it began in 1997. In talking to these members, you realize the degree to which they take the magazine's message to heart and the way in which it has made a difference in their lives. Hiroyasu "Ichi" Ichikawa, an account executive at U.S. Frontline News in New York, first saw the magazine in Tokyo in 1998 when he was working at a hot line for the non-Japanese community and feeling burned out. It was a sight-thing that changed his life: "I knew I had to come to the States," he says. In May of that year he traveled to Amherst, Mass., and made a point of stopping at the Boston offices, where he spoke with Row. "I could find in *Fast Company* magazine what I long looked for...a new way of doing business...doing exciting things while making a profit," says Ichikawa.

Similar testimonials arrive at the magazine's offices from old and new subscribers. One e-mail came from a woman who had just discovered *Fast Company*. "I'm not sure where the copy of your Jan./Feb. 2000 issue came from...What I wanted to tell you was that since obtaining this creative little publication it has not left my desk at work except to go home with me. As one breezes through the articles there is a sense of urgency and movement reminding us all how quickly the world and the way we do business is changing. I can't wait to get the next issue."

Taylor and Webber met at the *Harvard Business Review* in the late 1980s; Webber was the managing editor/editorial director, and Taylor, who had graduated from MIT's Sloan School of Management, was looking for work in Boston (his wife Chloe had signed on to work for the Dukakis presidential campaign). The a-ha! moment—when they dreamed up *Fast Company*—is not so specific, although the *Review* was a place where both men were exposed to new ideas. "There were pieces of the future on the table," says Webber, trying to explain *Fast Company's* genesis. "And it was a matter of assembling the pieces into a picture that made sense and

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The magazine has consistently exceeded business plans, and word is that after only four years they are making money.

was accessible and fun and on the pulse of the time." According to the version of Webber's biography posted on *Fast Company's* Web site, the idea for the magazine came to him "one night when he tripped on a discarded shoe box and hit his head on an open desk drawer. On the desk were copies of *Rolling Stone*, the *Harvard Business Review* and *U.S. News & World Report*."

In fact, the idea grew out of a belief shared by him and Taylor that the business world was changing and that traditional magazines weren't speaking to these changes. "Nothing against *HBR*, but in their view of the world everything starts with The Company as opposed to the person," says Taylor. "Everything starts with size and respectability as opposed to 'We're a guerrilla army with a great idea. We may not dress very well or smell very good, but we're here to do something big.'"

Many people mistakenly assume that *Fast Company* is an Internet magazine. But the truth is that it is more a lifestyle magazine about work in a time when old-fashioned ways of doing business are being transformed by new technologies and the emergence of a truly global economy.

"Look at all the folks who are coming out of college and business school today that are 21, 24, 25 years old and going directly into really challenging work experiences," says Webber. "It's total immersion, and the question is, 'How do I play this game? What are the new rules? What are the best practices?' Conversely, 'I'm a 55-year-old who is supposed to be working with a 25-year-old newly minted MBA. How do I do that?' Hopefully, we're the answer."

It's the way that *Fast Company* has chosen to address these questions that has created a cult-like legion of readers—as well as some detractors. "We could see the kind of magazine we wanted to put out," says Taylor of the early days. "*HBR* just felt very anachronistic relative to the time we saw ourselves living in, so we looked at each other and said, 'There really is a chance to start a magazine that does something new.'"

"Back then we said, 'We're not just a magazine, we're a movement,'" he continues. "We didn't know what it meant, but it sort of turned out that way."

"I can't believe I'm going to say this because it makes me sound like a such a suck-up," announces *Fast Company's* founding art director Patrick Mitchell, "but Bob and Alan are the closest things to visionaries that I've ever seen." This from a man whose breakthrough design is considered as essential to *Fast Company's* success as its editorial.

"Our definition of success is not, 'We really got someone. We really took Bill Gates down,'" says Taylor. "The premise of this magazine is to make a contribution to our readers so they can work better, lead smarter and have richer, more rewarding lives." But it is curious that two men coming out of a liberal political background have adopted a rah-rah kind of writing and reporting rather than the more hard-hitting, investigative-type journalism. One experienced editor, who was far along in the interviewing process for a job with *Fast Company*, finally decided against a job with them for just this reason. "I was pretty excited about working for them. But at some point it began to weigh on my mind that I was a journalist and they were very much not journal-

ists...They were cheerleaders."

The editors willingly cop to this. "We often get accused of being too optimistic," says Taylor. "And I plead a little guilty to that." Peter Carbonara, who freelanced for *Fast Company* in the early days and is now a senior writer for *Money* magazine, remembers this as their m.o. "Their point of view was anti-ironic. They really didn't want to be cynical."

Recently, some of the stories have taken a, if not cynical, then realistic approach to the world of business. *Fast Company* has begun to address some of the downsides of work in the new business world—which seem to be the same downsides of the old business world. In Nov. 1999, the cover asked the question, "Betrayed by Work?" Pam Kruger wrote about a California psychologist who had formed a support group for people (primarily women) who had given their all at the office and still found themselves, for any number of reasons, out on the street. The March 2000 issue raises questions about the new greed, which has become part and parcel of the new economy.

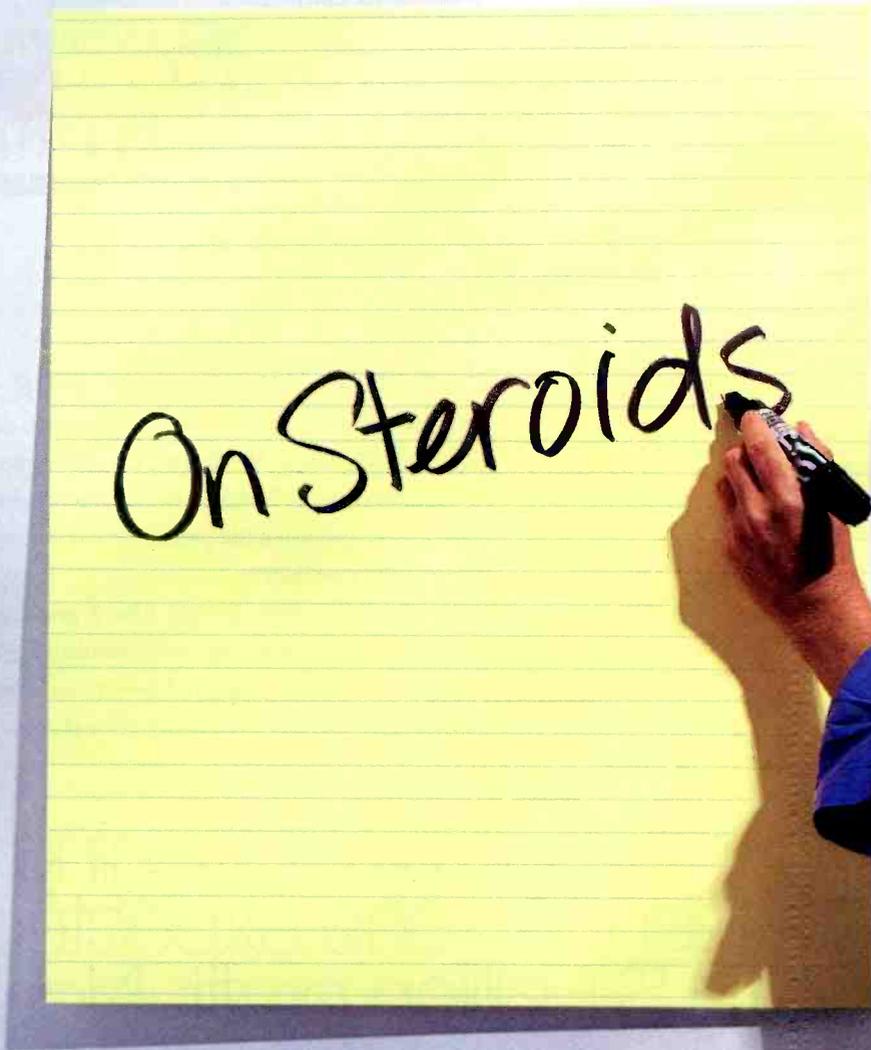
But don't think for a minute *Fast Company* is ready to join the *Forbes* and *Fortunes* of the business magazine world. *Fast Company* has been a wake-up call for business magazines that have a top-down approach to the working world. "People from traditional business magazines look at us and don't know what to make of us," says Taylor. "We write a lot about the Internet, we write a lot about strategy and we write a lot about marketing. But the personality of the magazine is such that we eagerly embrace the fact that this is a very emotional thing that we've all got ourselves into."

"From the e-mail that we got when we launched it was clear that there are a lot of people in the new economy that don't want to settle for just a paycheck or a nine-to-five job," says Webber. "They really do believe that there's more to work than just making a living. They want to make a difference, they want to do something that matters."

At 51, Webber is the right age to have plenty of hippie left in him. Born in St. Louis, he moved to Portland, Ore., after graduating from Amherst College; he spent 10 years editing an alternative newspaper and then went to work for Neil Goldschmidt, the mayor of Portland. When Goldschmidt became Jimmy Carter's Secretary of Transportation, Webber went with him as a special assistant. In 1981, following Carter's loss to Ronald Reagan, Webber went to the Harvard Business School as a senior research assistant and

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SPECIAL REPORT

executive OF THE YEAR

CONSUMER MAGAZINES SPRING 2000

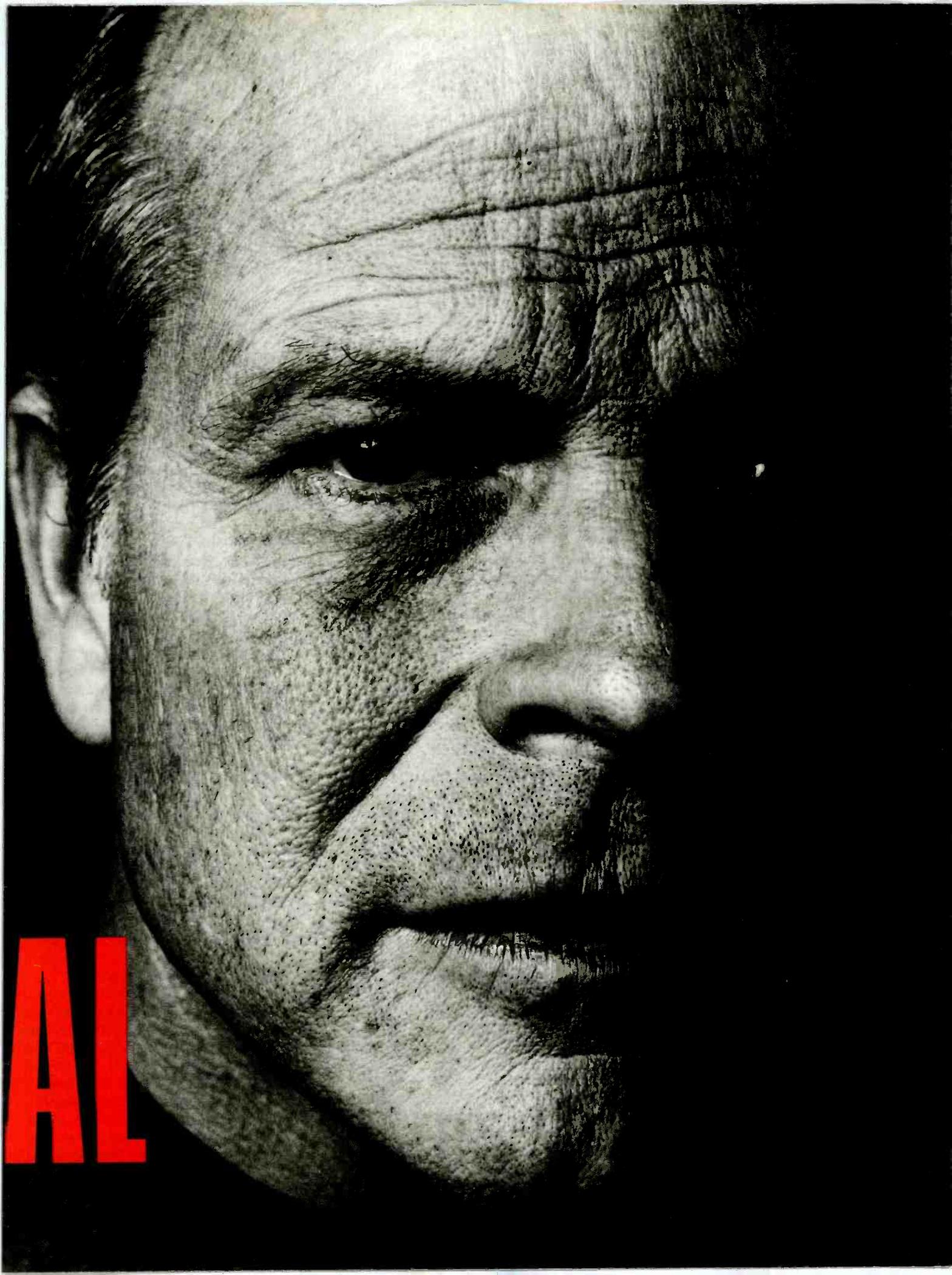
For once, James Dunning Jr. liked being invisible. With no suit, no tie, no entourage and no fanfare, the future owner of Ziff-Davis Media Inc. blended seamlessly into the crowd of revelers toasting *PC Magazine's* January redesign. After months in the spotlight, the charismatic publisher was content to take a back seat and imagine the possibilities.

But he didn't do so quietly. Like a proud parent, eyes flashing and fingers pointing, Dunning enthusiastically echoed the salient factoids from publisher Peter Longo's Powerpoint show. "*PC Magazine* reaches more online buyers than any publication..." Longo read from the

When Jim Dunning bought Petersen, no one expected him to turn a \$1 billion profit. Now he's in charge at Ziff-Davis. Can he bring the computer titles back to life?

THE BIG DEAL

BY LISA GRANATSTEIN PHOTOGRAPHY BY HENRY LEUTWYLER



AL

Able to see and perfect the magazine as a brand to be narrowly targeted and exploited, Dunning has made millionaires of many.

screen. "This is good!" Dunning said emphatically, tapping a reporter's notebook. "Write this down!" He breathlessly continued, speaking of plans to develop industry newsletters, to expanding *PC Mag's* computer labs, and future redesigns.

Has Jim Dunning gone geek? You bet. On a Nassau, Bahamas, beach, with stogie in hand, he and Chip Block, his longtime friend and business partner, brushed up on MPEG decoders and Zip drives. "I had to make sure I read the magazines I was buying," says Dunning. "That's what I do, I take my sack of what I've got to read, go away for three days and make sure I get it done."

While *Adweek's* Executive of the Year may be a student of the wired world, he has clearly mastered the art of the deal.

Having bought Petersen Companies in 1996 for \$465 million, Dunning and Chicago-based private equity firm Willis Stein & Partners sold off the special-interest books in January to U.K. publisher Emap for \$1.5 billion. In July, Dunning cobbled together subscription marketing firm USApubs.com. In December, he and Willis Stein agreed to buy Ziff-Davis, publisher of some 80 tech consumer and trade titles worldwide, including *Yahoo! Internet Life* and *PC Week*, for \$780 million from majority owner Softbank Corp.

Critics of Dunning's pricey acquisitions now are silent. Again and again, he's proven his detractors wrong. Like a

wild boar who seeks out truffles, Dunning successfully unearths revenue where none appeared to exist before, says Mike Perlis, Ziff-Davis Publishing president/CEO. Able to see and perfect, long before most, the magazine as a brand to be narrowly targeted and exploited, Dunning has made millionaires of many with his investments.

"You don't want to be sitting on the wall when he's walking through it," says Jeff Sine, Morgan Stanley Dean Witter's managing director, who helped take Petersen public and most recently sold Ziff to Dunning. "I'm sure there are people who are not big Jim Dunning fans, but you have to ask where they're coming from—ask anyone who's invested with him, and they're sure to be a Jim Dunning fan."

Generous and gregarious, and fully aware of his accomplishments, he takes equal pleasure in his success and the fortune of others under his wing. His team-spirit style also translates well onto the playing field. He spent years coaching American Legion baseball and youth hockey, and donated millions toward building New Canaan (Conn.) High School's state-of-sports complex, which was named after him, St. Luke's School's baseball and football "field of

dreams," also in New Canaan, and the coaches' center at his alma mater, the University of Pennsylvania, dedicated in 1998 as the James D. Dunning Jr. Coaches' Center.

He dress is typically casual—grey sweater and black pants; his cars, a black blacked-out low-rider Tahoe SUV (customized with a humidior, among other goodies) and a black Mercedes S500, are both luxurious but not flashy. He lives the Manhattan media mogul life—comfortably—in tony Sutton Place, with an East River view.

But like any high-powered exec, Dunning is demanding—and exhausting. For the uninitiated, keeping up with him can be a mental workout. "He has an extraordinary ability to pump you up," says Perlis. "To make you feel both incredibly excited and slightly daunted by all the possibilities he represents."

Meanwhile, at Ziff-Davis' East Side offices in early February, Dunning is meeting with execs and plotting company strategy, exploring magazine redesigns, launches, and the company's big push online. Though Ziff shares a three-year licensing agreement with Softbank's ZD Net, Ziff-Davis will separately publish Web sites and roll out e-commerce ventures.

"The new mantra is to return Ziff-Davis to its rightful platform and position on top of the heap in the technology-content business," says Dunning. "I see us as multiplatform in the 21st century, which means that the content of Ziff-Davis will be delivered to the consumer and business community in whichever form they want to receive it." Dunning's strategy for Ziff will mirror that of Petersen, now called Emap USA, in which he and his team successfully transformed a loose-knit group of 72 magazines into a marketing-solutions juggernaut that now boasts more than 160 titles tied to a slew of events, TV shows, Web sites and various products.

So far, one top exec has resigned from Ziff-Davis. Perlis, Ziff-Davis' publishing president/CEO, announced he would leave the company in this month, but has agreed to take a seat on Ziff's board of directors. "My job was basically to manage the company through a period of dynamic change and restructuring and organization and ultimately sale, and that job will be done when the close takes place," says Perlis. "The skills and energy that are needed going forward are going to be very different, and Jim brings those in spades."

With the core Ziff team in place—Jim Spanfeller, executive vp/publishing director of the consumer magazine group, Jack Dolce, executive vp of business development and publishing strategy, and executive vp/general manager Tom McGrade—plans are proceeding at warp speed.

PC Computing will relaunch in May as *Smart Business for the New Economy*, a business book with a tech spin that will be competitive with *Fortune* and *Forbes*; late this summer, the as-yet-unnamed Expedia travel bimonthly will kick off with a 200,000 rate base. Scott Crystal, formerly a National Geographic Society exec, joined last week to become executive vp/publishing director, overseeing the relaunch of *PC Computing* as well as the kick-off of the Expedia title. Plans are also under way to roll out two controlled-circ titles by year-end, one a pure business trade book and the other a hybrid consumer-trade book to rival *Fast Company* and *The Industry Standard*. "Those maga-

zines come up short in how they could influence their industry," says Dunning. "They're more involved in the pop side of our business... We'll have the perspective of the industry, the implications of technology and its influences. That's the place and space for what I think is a new magazine."

Dunning has high expectations, and more energy than even most high-octane execs. "Mr. D.'s very gung-ho," notes Gus Chirigos, Dunning's longtime driver, who's been at his side since Dunning took over at Petersen. "He likes to see people get the job done and gets upset when you're just going through the motions."

Born in Spokane, Wash., Dunning, 52, is the only child of Mary, 88, a former schoolteacher, and James Dunning Sr., 89, a retired life insurance executive, who after retiring spent nearly 20 years providing financial planning for Episcopal priests. "My father got tremendous rewards in his career from working with people and developing their careers," says Dunning. "When I look back at what I've done, I'd like to feel I've at least done some of that."

At a young age, Dunning moved east, enrolling at Manhattan's prestigious Trinity School, and Deerfield Academy in Massachusetts. He also attended the University of Pennsylvania Wharton School, where, before graduating in 1970, he honed his two talents—playing sports and making money. At Wharton, the 5-foot 6-inch Dunning played varsity baseball and hockey. Dunning has always been driven. "Whatever it was, he wanted to do it well," says his mother. A knee injury kept him out of Vietnam.

While classmates studied business models, Dunning built his own. With partners, he started a student marketing company that sold national advertising across campuses that landed in calendars and on trash cans and book covers. "He just understood money in a way that most people simply don't," recalls Stephen Smith, editor of *U.S. News & World Report*, who had been a schoolmate of Dunning's since Trinity. "It has dimension and uses, a kind of physicality that can be used to build things. Jimmy has this capacity to visualize a business, to see how it can be reshaped and strengthened."

That student business developed into several after college, including a national sampling company that hit up Clairol and Procter & Gamble. But in a case of bad timing, Dunning and his partners also dipped into oil speculation in 1973. "We ended up losing a lot of money, we were screaming at each other," Dunning says. "The partnership blew apart."

Dunning took what little was left of the fledgling business and sold it to Publishers Clearing House. Soon after, he joined PCH's college marketing division, where the publishing bug bit him hard. "Magazines were a creative side of the media world, where people could be entrepreneurial," he says. "It was a place where creativity merged with business opportunity, and that appealed to me."

In 1977, a headhunter recruited Dunning for Jann Wenner's publishing company, Straight Arrow, now called Wenner Media, to become president/CFO of *Rolling Stone*. *Rolling Stone* at the time was a financial mess. "The design was to put discipline in the company, put a formal process in place that we could run the company by and then create a business strategy for circulation and advertising and edi-

torial that would kick-start the business," says Dunning.

Simply put, "[Dunning] brought in budgeting and financial planning, which we really hadn't been doing," says Wenner, chuckling. "He's a very talented, very aggressive, hard charging guy...and *scrappy*."

Having learned the fundamentals of publishing, Dunning left in 1982 to become president of CBS Twentieth Century, but when that joint venture fell apart, he joined Wall Street investment banking firm Thomson McKinnon Securities Inc. as svp/director of corporate finance. Then in 1984, Dunning became No. 2 exec of Ziff Communications, the predecessor of Ziff-Davis. He left two years later to seek a leveraged buyout.

Over the next decade, he found several, making healthy profits and confounding critics, who argued he had overpaid. In 1986, Dunning purchased a Long Island Yellow Pages publisher for \$76 million, took the company public in 1987 and sold it to an investment group for \$150 million a year later. In 1993, Dunning headed the team that bought Standard Rate & Data Service for \$40 million from the estate of media mogul Robert Maxwell; he sold SRDS 15 months later to Dutch publisher VNU (parent company of BPI Communications' *Adweek*, *Mediaweek* and *Brandweek*) for \$90 million. From 1992 to 1997, Dunning also served as chairman/CEO of TransWestern Publishing Company, an independent Yellow Pages publisher. TransWestern was sold to Thomas Lee & Co. for \$300 million, nearly 10 times the amount of the initial investment.

"Jim is a visionary," says Avy Stein, managing partner of Willis Stein & Partners, whose company has collaborated with Dunning on five media deals. "We have other executives with whom we've had successful track records, but Jim is far and away our most successful."

"Jim has a way of looking at things," explains Block, who is vice chair of USApubs.com. "Sometimes through sheer force of will he achieves these things, and there aren't a lot of people who are comfortable with that, especially in this day and age when people want to cover their asses."

Dunning's biggest gamble came in Sept. 1996, when he, along with Willis Stein, former Hearst Magazines president and *Rolling Stone* publisher Claes Bahrenburg, and *Variety* general manager Neal Vitale, acquired Petersen Publishing, publisher of men's niche magazines including *Motor Trend*, *Hot Rod* and

"He's a very talented, very aggressive, hard-charging guy... and scrappy," says Wenner Media's Jann Wenner.

SPECIAL REPORT

startup OF THE YEAR

CONSUMER MAGAZINES SPRING 2000

Passionately discussing her magazine's mission, Atoosa Rubenstein suddenly gets so worked up, she's on the verge of tears.

"Remember when this normal suburban girl in New Jersey ran away from home for like five days?" asks Rubenstein, 28. "When they found her and asked, 'Why did you do this?' she just said, 'I don't know.' It made me so upset!"

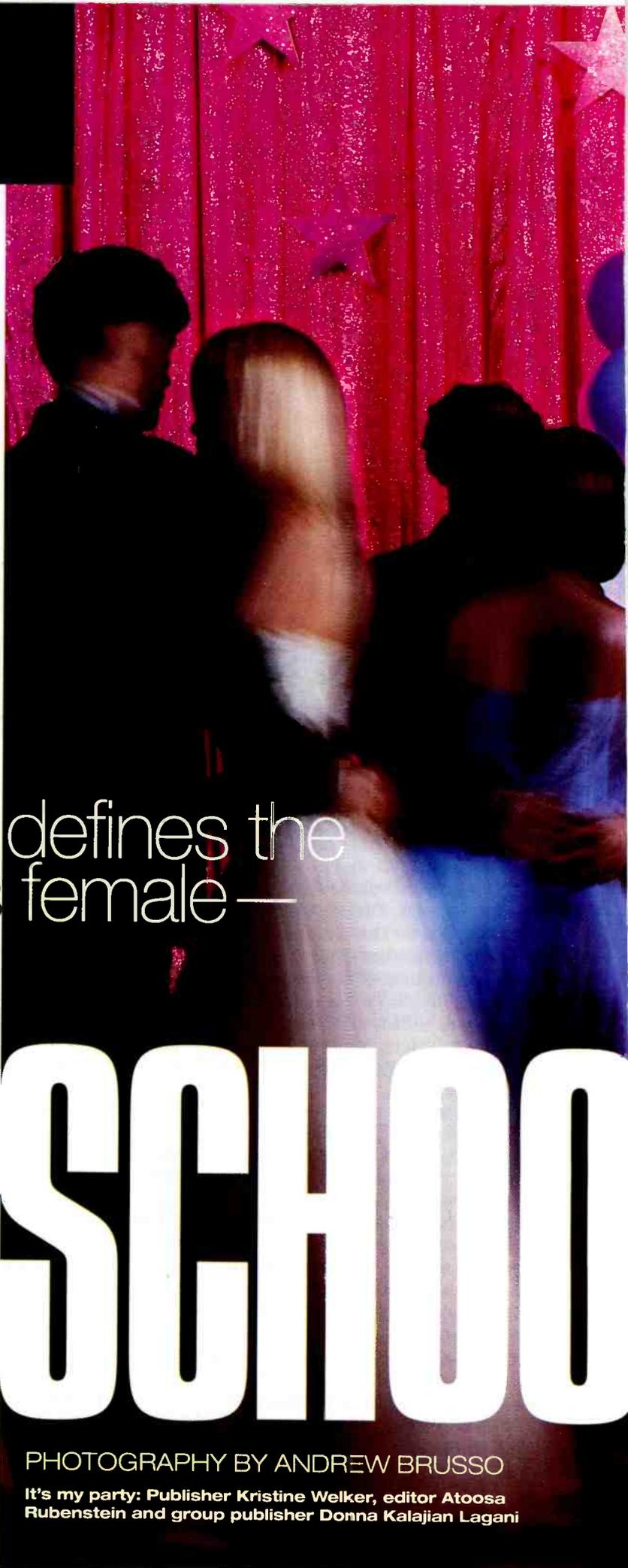
Rubenstein's voice wobbles and her dark eyes well up. "I wrote her parents a letter, because they said, 'We didn't see it coming.' Well, if you had listened to your daughter, you would have seen it coming!" She takes a deep breath and composes herself.

CosmoGirl! defines the
fun, fearless female—
junior division

HIGH SCHOOL

BY DAVID HANDELMAN

PHOTOGRAPHY BY ANDREW BRUSSO





★ ★

Confidential



“There’s a real sense of fun in the magazine,” says Cosmo editor Kate White, who encouraged Rubenstein to pitch her ideas to Black.

Listening to the daughters of America—and serving as their emotionally available big sister—has been Rubenstein’s modus operandi since the former *Cosmopolitan* fashion editor hatched *CosmoGirl!*, *Adweek*’s 1999 Startup of the Year.

“I wanted *CosmoGirl!* to be the voice that the reader can trust,” she says, “that can give her comfort, like a refuge. I’ve heard some editors say about their readers, ‘Oh, they don’t know.’ But I feel very in sync with mine.” Rubenstein gets between 500 and 1,000 e-mails a day, like this one from a girl in Indiana: “I love your magazine, the tips and advice, and the way you somehow make me feel normal at times when I feel like a total freak or weirdo!”

Since *CosmoGirl!*’s August/September 1999 debut, Rubenstein’s sisterly empathy for her 12-to-17-year-old audience has pervaded every page of the magazine—even its lip-sticked cover logo, which is in her own handwriting—and helped it carve out a niche as the truth-teller and self-esteem-builder in a crowded field of frothy teen titles. (Plus, every issue

has a whole page of stickers of cute guys!)

Group publisher Donna Kalajian Lagani calls *CosmoGirl!* “the most ambitious test-slash-launch that Hearst has ever done. The original intention was to do it slow, but it was like spontaneous combustion—BOOM!” The first printing was 850,000 copies; even before sales figures came back, Hearst immediately upped the number of planned 1999 issues from two to three, and then starting this February ramped up to 10 times a year, with a guar-

anteed rate base of 500,000.

It’s still a pipsqueak compared to category leaders like Primedia’s *Seventeen* (2.6 million), but Lagani says, “We believe it can be as big as *Cosmopolitan*.” (*CosmoGirl!*’s big sister has a circulation of 2.7 million.) Several international editions are already in the works, and the corresponding Web site that was launched simultaneously—www.cosmogirl.com—is already getting nearly 3 million hits a month.

Teenagers were magazines’ hot target audience in 1999; TV had already been currying teens’ favor (especially the WB, which has already provided three *CosmoGirl!* cover subjects), and teen taste dominated the pop charts (like March cover girl Christina Aguilera). The astounding success of *Teen People*’s 1.5 million circulation showed there was ample room on the newsstand to cater to the largest, most free-spending teenage American generation ever. There are 33 million teenagers today; by 2010, that figure will increase to 35 million.

“It’s a volatile market,” says Kristine Welker, who Lagani hired from *Ladies Home Journal* to become *CosmoGirl!* publisher once the title went to 10 times a year. “Tommy Hilfiger told us they’re introducing new inventory every two weeks, because that’s how fast these kids move. And that’s why *Seventeen* really needs to watch their brand franchise. Because that magazine is 50 years old and hasn’t really been evolving.”

In the past, says Lagani, publishers in the category had to prove that a teen market even existed, but now, “Everybody knows this is a really important market for them to go after. And they don’t yet understand them so they’re looking for a way to connect to them.”

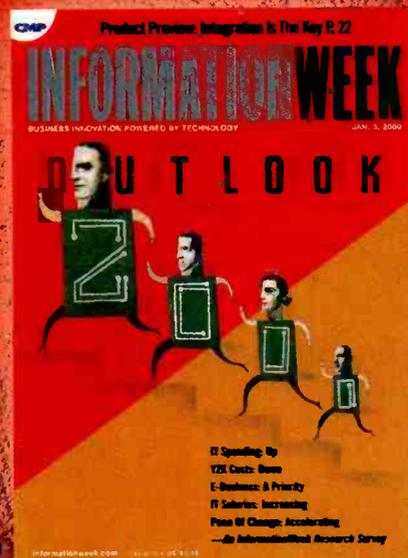
Yet the success of *CosmoGirl!* was far from assured. Though Lagani says that the *Cosmo* name helped her make the easiest ad calls she’d ever done—she was able to land L’Oreal, Calvin Klein, Lancome and Ralph Lauren for the debut issue, which sold a total of 56 ad pages—*CosmoGirl!* has distanced itself from its big sister.

“The minute somebody says *Cosmopolitan* is going to do a book for teens,” says Roberta Garfinkle of Universal McCann, “the concern on everyone’s mind is, will it be sexually oriented and driven [like *Cosmo*]?” But what they’ve put together is really good in that it isn’t *Cosmo Junior*. It’s kind of wholesome. And it doesn’t focus solely on beauty and fashion like a lot of teen books. It has some substance to it.”

Hearst had been kicking around the idea of a teen title for a long time.

“We would have loved to have bought *Seventeen* back when it was for sale,” says Hearst Magazines president Cathleen Black. Hearst’s research revealed that both parents and daughters felt that most of the magazines in the market were talking down, and didn’t exude the quality of adult fashion and beauty magazines. When *Teen People* debuted, Black says, “We said, let’s wait and see what it does to the circulation of the other magazines. And all it did was explode the market.”

When former *Redbook* editor Kate White took over *Cosmopolitan* from Bonnie Fuller in August 1998, Lagani



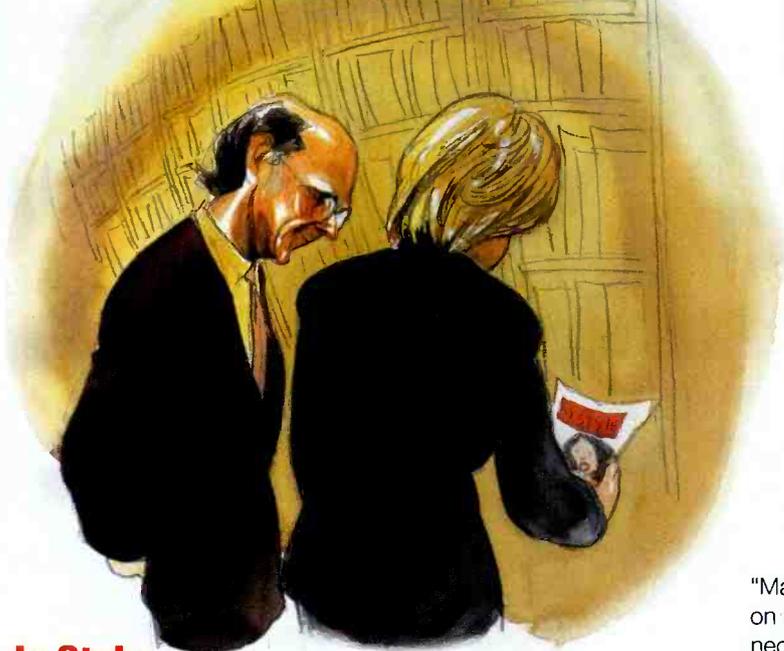
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In Style Design director Robert Priest and editor Martha Nelson take a mock-up cover to a newsstand to test it out: "[The cover subject] has to be someone the reader knows," says Nelson. "Someone they're interested in. It's like walking down the street and seeing somebody in the crowd. It's one thing to know them. But to walk over to them you have to like them, too. You're taking somebody home you really want to talk to."



"Many people are now doing celebrities on their covers. But celebrities are not necessarily the key to newsstand sales alone. Celebrities can't turn a magazine around. It's that whole mysterious package. "What's Sexy Now?" (a recent cover) sold one million. It really is that whole package. Image, words, typography. Sometimes something is just beautiful. It works. There's a little bit of magic in it."

Under COVER

Steve Brodner goes in search of newsstand success





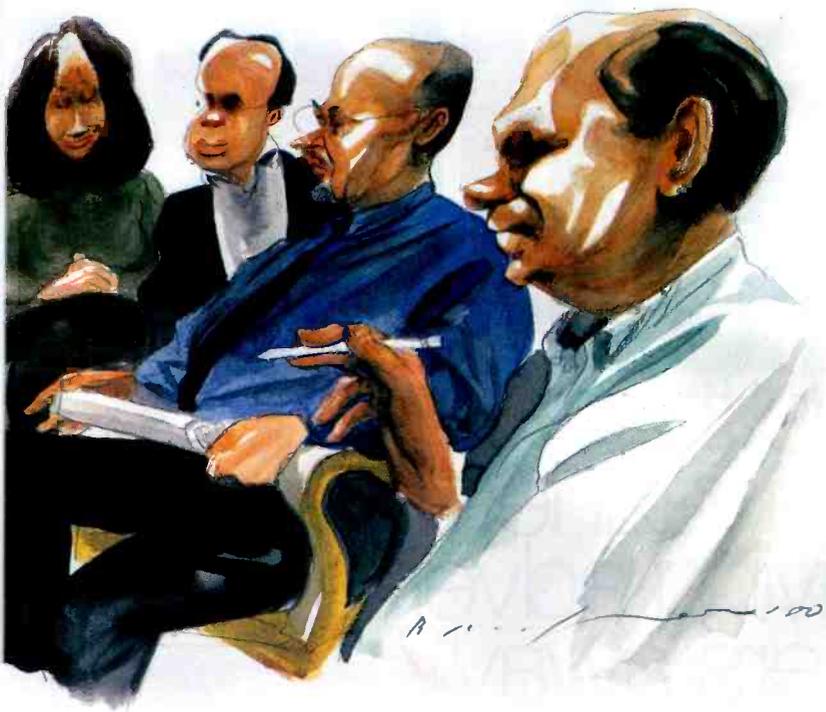
W Patrick McCarthy, editor: "We only do five movie stars a year, so they have to be hot. [When] we were in charge of LA magazine, we did a cover with Sharon Stone. She will never have a cover of [W]. She's a control freak. She sent someone to her house to get her own clothes. She thinks she knows more about fashion than the fashion magazine W. If she was hot, hot, hot we might put up with it. But if you're not so hot and you do all that? We don't want any part of it. Life's too short."



Time Arthur Hochstein, art director and Walter Isaacson, editor, on deadline, waiting for the South Carolina primary results:

Hochstein: Monday's a postal holiday. No one's going to get the magazine until after the Michigan primary. I said to Walter, "Maybe you should skip politics." Walter said, "We can't do that." So what you try to do is a cover that holds up through next week with the cover line. So that's why we're going to go with "What's Driving Bush?"

Isaacson: I happen to think this (an image showing him on his campaign bus) is folksy, but this (the full-face cover) is presidential, powerful. I think clean and powerful is always preferable. It just catches your attention whether it's on the coffee table or on the newsstand.



Esquire cover meeting for upcoming issue, with editor David Granger and staffers:

Granger: "Is there any idea for a Restless Man cover? How about Andre Agassi?"

Staff: "There's John Cusack."

Granger: "He has the advantage of being on one of the worst selling covers in *Esquire* history."

Staff: "But he's a lot cooler, and I don't think that's a bad thing. "If we sell badly, we should sell badly cool." "How about Paul Newman?" "He looks pretty good now." "He looks fantastic. We've got these black-and-white photos." "Why don't you do Ed Norton?" "It's like a no-brainer."

Granger: "Back to Paul Newman. Would it be totally an awful thing to do an old picture of him?"

Staff: "I just think we could be a little hipper. I don't see what's wrong with Ed Norton and John Cusack." "They're young. They're cool." "There's no more classic figure of American manhood than Paul Newman." "It's like the fossilized idea of American manhood."

Granger after some brief talk about David Letterman: "We'll go after Letterman as our first choice and we should make an introductory phone call about Ed Norton."

Epilogue: They went with Letterman.

SPECIAL REPORT

roundtable

CONSUMER MAGAZINES SPRING 2000



Melisa Pordy SVP, Director of Print Services
Zenith Media



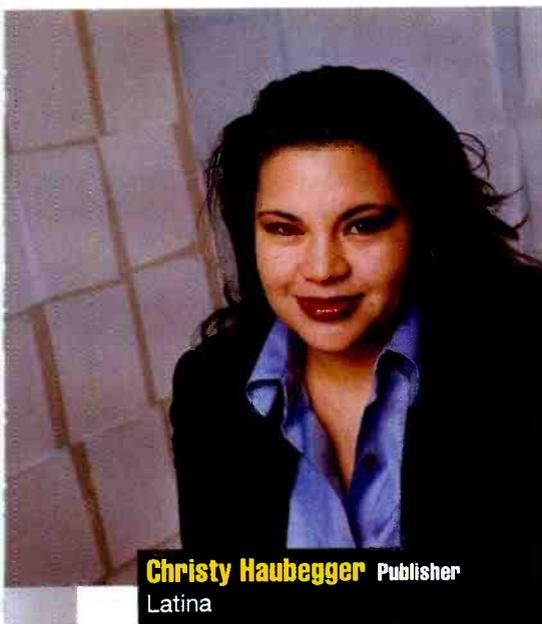
Alan Light Editor
Spin



Pamela McNeely SVP, Group Media Director
Dailey & Associates

The Joy of

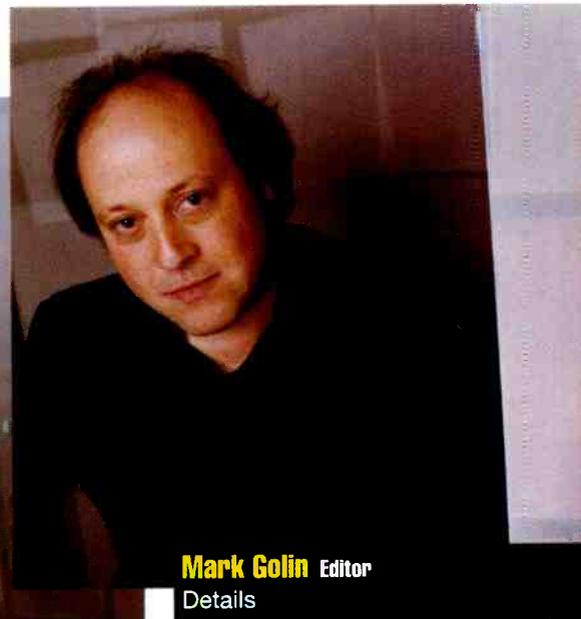
It sells magazines, that's for sure.
But can magazines go too far,
driving advertisers
and readers away?



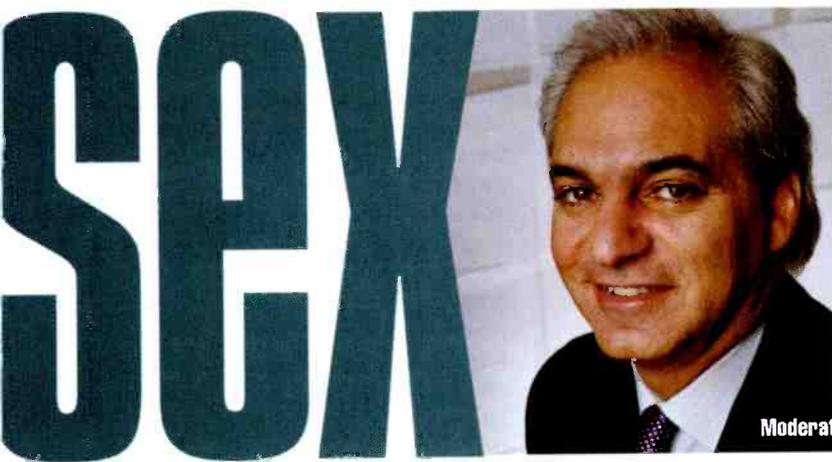
Christy Haubegger Publisher
Latina



Barry Lowenthal Media Director
Kirshenbaum & Bond



Mark Golin Editor
Details



Moderator **Charlie Rutman** EVP, Managing Director Carat, NY

Sex sells, as any good adman knows. As do editors. Look at any newsstand and you'll see that. But is there a point where it doesn't sell? How far can a magazine go before readers—or advertisers, for that matter—reject a publication? Can it go too far? These are some of the questions we posed to editors, publishers and media buyers at an *Adweek* Roundtable that took place in February. Participating in the panel were Mark Golin, editor of *Details*; Alan Light, editor of *Spin*; Christy Haubegger, publisher of *Latina*; Pam McNeely, svp/media director, Dailey and Associates, Los Angeles; Melissa Pordy, svp/director of print services, Zenithmedia; and Barry Lowenthal, media director, Kirshenbaum and Bond. The panel, moderated by Charlie Rutman, evp/managing director of Carat, New York, discussed everything from the scrutiny of supermarket newsstands to how many ways a guy can pick up a woman (about 10, and they've all been written about 100 times). In the end, though, it was agreed that readers and advertisers would be the final judge of how far a magazine can go.

PHOTOGRAPHY BY
JIM LEYNSE

RUTMAN: This can be a very, very controversial subject. Just look at what happened with Kroger's and *Cosmopolitan*. Certainly, sexual content, sexual editorial is a controversial and highly charged issue. What we want to try and establish is the line between healthy, informative and interesting editorial on sexual issues vs. provocative, gratuitous, blatant sexual content. How does that line get decided, who decides it and what are the implications of these decisions? To start, I'd like to ask the editors, what role does sex play in developing your editorial platform?

MARK GOLIN: It's kind of hard to decide what's gratuitous and what's not. I've worked on two men's magazines now and a women's magazine. All three have that coverage in it largely because people do in fact have sex, last time I checked. I think when every single month you need to sell the magazine, and the biggest cover line is the sex cover line, that starts to become a problem.

MODERATOR: Let's talk about the covers.

That seems to be where a lot of the controversy is focused. What do you think about the use of sex today as a cover draw?

CHRISTY HAUBEGGER: I think there's an intriguing issue here, which is Wal-Mart. Wal-Mart now carries 16 percent of all the nation's magazines and, as a result, there's somebody in Fayetteville [Ark.] with a microscope looking for a nipple on my cover every month.

We have to think about not only consumers and advertisers, but most of us have a retail end of it that we have to consider, and there really is somebody in Fayetteville looking at your cover every month and issuing warnings, and in the case of *Cosmo*, yanking it a couple of times a year. I don't know about the rest of you, but I'm not in a position to lose 16 percent of my sales every month, and so we have to balance on all those issues.

ALAN LIGHT: It almost makes more sense for me to shy away from trying to make the covers of *Spin* really overt and sexy. I think there is such a sense among my read-

ers that pop music is so packaged and that sex is very much a component of the sell, of the pitch. Honestly, what I need to concentrate on is styling and imaging, approaching these artists in a way that is more serious, more inside. My concerns with Wal-Mart are much more language or controversial content or Satan-worshipping rock stars or other things that are going to push their buttons, month in, month out.

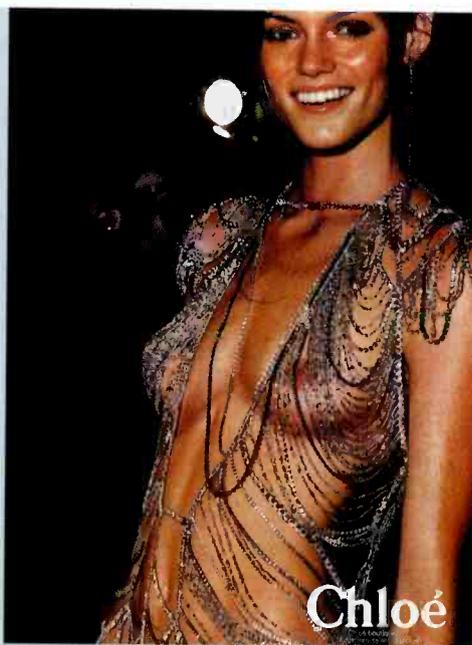
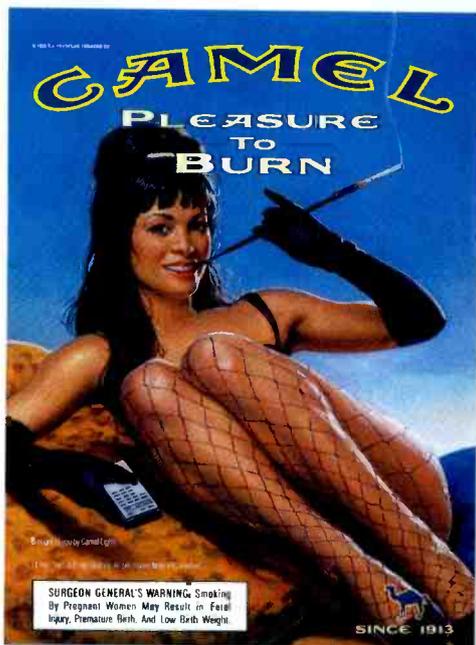
PAM MCNEELY: I think the sexiest thing in *Spin* are the advertisers. In going through the last issue it was just outrageous in terms of the photographs and the innuendo.

BARRY LOWENTHAL: When I was flipping through these magazines with an eye for sex the last few days, the one ad that kept appearing—two ads, actually, that kept appearing and I thought were very, very provocative were the Chloe ad with the chain. In many cases, the ad was more provocative than much of the editorial that's featured in the magazine. You had the Camel ad with the woman that was dressed as a vixen. That was incredibly sexually provocative. I'm not so sure that the magazines themselves are—to blame is the wrong word—but share or hold the majority of the responsibility when critics say magazines are an outlet for sexual deviance. The advertisers themselves clearly want that environment.

MODERATOR: Well, let's talk about the advertiser. How much does sexual editorial environment influence, either positively or negatively influence, the buy decision for magazines? If you can dimensionalize that versus other traditional magazine-selection criteria, whether it be cost or circulation or readership.

P.M.: There was a case where we were recommending a particular magazine to a client, and inside was an article about heroin and showing people shooting up, and they said, "Are you kidding? We can't be in this magazine." Two years later they're there, and the magazine hasn't changed. It still has that same editorial coverage, but I think their ability to kind of look the other way has softened.

MELISSA PORDY: For our clients it really depends upon the category. For example, our liquor clients like to push the envelope, so it's in that environment that they're certainly comfortable. But what they look to do is separate themselves with certain positioning so they'll be in the magazine, but they have to be on a second cover gatefold, away from the editorial content.



Lowenthal says magazines are not responsible for "sexually provocative" ads like these. "Advertisers clearly want that environment," he says.

"So many ads in here are far sexier than some of the things that we're doing," says Golin.

MODERATOR: So then it's not the magazine's editorial thrust, so to speak. It's really the positioning within the magazine.

M.P.: Yes, for a certain type of client.

M.G.: One [advertiser] we had, their problem with being in our magazine had absolutely nothing to do with our content. It was because there was another ad in there that they thought was far too sexy. I'm not entirely sure where that's all going to end up going, but literally I looked through the magazine and realized, "Wow, so many ads in here are far sexier than some of the things that we're doing."

MODERATOR: Let's take a hypothetical situation. Let's take a look at a big global Fortune 500 company, the big packaged-goods advertisers, big spenders who are watched by special-interest groups and the investment community very carefully. Are they particularly concerned about this?

B.L.: We have a client who, when we were going over the evaluation criteria, said that they didn't want to be in any kind of controversial environment—that was not where they wanted their brand to be exposed to consumers. And that's legitimate, that's part of their brand promise, that's what this brand stands for and there are enough places for us to go to reach a sizable audience in a way that's not perceived as controversial. Then we have a lot of other clients that thrive on it and expect to see it that way.

MODERATOR: How do you decide what's controversial?

B.L.: You sit down with your client, you go through a series of magazines, a series of TV shows and you talk about it. Is there too much sex, is it this one client's feelings about alcohol, is it this other client's feelings about drugs, and what we do is just hammer it out. And you wind up coming up with a list of goods and bads.

P.M.: I remember this case from when *New Woman* was in business, and they were the ones that had more "orgasm" covers than other magazines. And we had a client, a packaged-goods client, who said they wouldn't be in *New Woman* for that very reason, so we told the *New Woman* rep. He asked to come in, and he took provocative headlines from a bunch of different magazines and asked, "Where did you see this?" And it would be *Good Housekeeping*.

M.G.: Then they were shown that "Financial Orgasm" cover from *The Economist*. (laughter)

P.M.: So they exposed to the client that there were many other magazines that



Can we talk? Panelists Haubegger, Light, Pordy, Golin and McNeely, and moderator Rutman in the Rainbow Room, Feb. 2, 2000

were guilty of the same things that they were being accused of. They just couldn't get on the schedule.

MODERATOR: They couldn't?

P.M.: No, they couldn't. Because the perception was that deeply rooted that the client was not going to change.

C.H.: Has anyone not taken an ad for sexual content?

A.L.: I know that at *Vibe* we didn't—not that I can remember what it was—but I do remember in a couple of situations, particularly for certain smaller hip-hop record labels and things like that, it was too much to get in there. I don't have this conversation probably as much as I should with our ad people, but it is about selling an environment. Whatever that sense of what the magazine is, unless it is specifically music clients, it's about an atmosphere. And certainly for our fashion advertisers, we aren't going to win based on fashion credits, that's not where I'm going to get those advertisers, and if somebody is looking for a sense of heat or youth or whatever it is, that's what's going to make or break much more than pointing to this headline or that photo.

MODERATOR: I think we would all agree that there's been an increase in the use of sexual content on covers. Why do you think that's happening? Is that the only way to sell magazines off the newsstands? Why the sudden uptick in discussion and even front-page consumer news about this?

P.M.: I pulled some circulation for the *Cosmo-Glamour* kind of magazines as well as the news magazines, and the only one that seems to have had any increase in newsstand sales is *Cosmo*. And they had started dipping down, and then, along with the increase, I think, in the sexual content of the covers, they started going up again, but for the most part everyone's newsstand sales seem to be down.

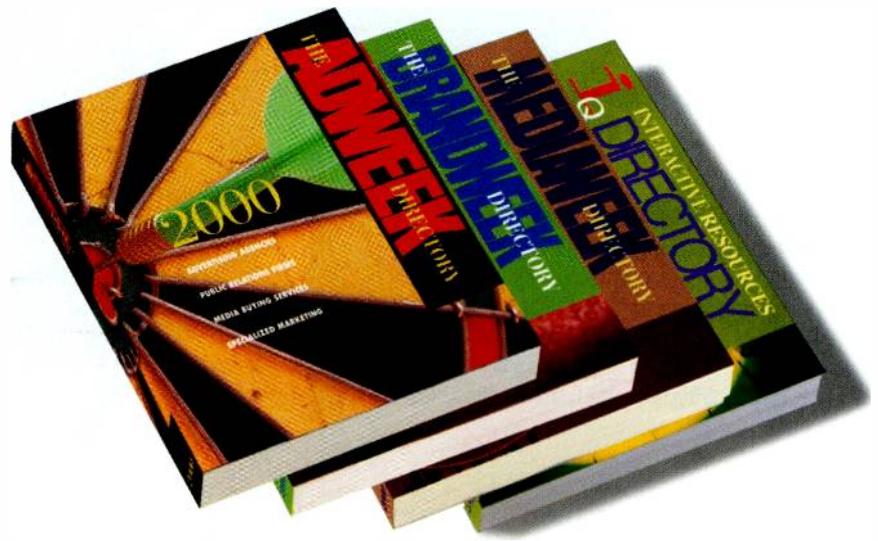
C.H.: There's an enormous shift in the industry. Wholesalers have consolidated and there's, like, two wholesalers left. It's incredibly more competitive every month on the newsstand, and so when you have drains on circ such as newsstand structural problems and then you've things like sweepstakes controversies—how are they going to replace that? They've got to be able to get on the newsstand. You could turn it around pretty quickly, you could dump more direct mail, but you've got a lead time in there and you're too worried about not delivering your rate base in the six-month period. What you could do, then, is sex up the covers and bump that a little bit next month and that'll make up the difference.

MODERATOR: So you're saying that the sexual edit is the leverage now on circulation. What about the reader? How do we test the temperature of the reader? How do we know we've pushed it too far with the reader or not far enough?

M.G.: I don't know that you can push it too



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The Radio Advertising Bureau is accepting entries for the **Radio-Mercury Awards 2000** honoring outstanding efforts in radio advertising, with a \$100,000 grand prize. Entry deadline is March 10; late deadline is March 17. To receive an entry form, contact Wendy Frech at 212-681-7207 or e-mail mercury@rab.com.

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.

Spring Internet World 2000, dedicated to e-business and Internet technology, will be held April 3-7 at the Los Angeles Convention Center. The event will include a session on Internet-based customer relationship management and how to integrate it into e-business. Contact: <http://events.internet.com/spring2000>.

The 10th annual **Variety/Schroders Media Conference**, entitled "The Business of Entertainment: The Big Picture," will be held April 4 at the Grand Hyatt Hotel in New York. Featured speakers will include Tom Brokaw, anchor and managing editor, *NBC Nightly News*; and Mel Karmazin, president and CEO of CBS Corp. Contact: 212-492-6082 or visit Web site www.thebigpic.com.

New York Women in Communications Inc. will present the 30th annual **Matrix Awards** luncheon April 17 at New York's Waldorf-Astoria. Recognizing distinguished women in advertising, broadcasting, magazines and other fields, this year's event will honor Patricia Fili-Krushel, president of ABC Television Network; and Katharine Graham, chairman of the executive committee of the Washington Post Co., among others. Contact: 212-297-2133.

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

Inside Media

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Ex-CBS News Execs Head to Web

Several former CBS News executives have fled to the Web. After exiting his post as vp of CBS News in September 1998, Jonathan Klein resurfaced last week to launch FeedRoom, an interactive news network on the Internet. Klein has tapped Daniel Webster, former news director at San Francisco CBS O&O KPIX-TV, as vp of the network's West Coast division. In addition, Internet Broadcasting Systems has tapped Alan Parcell, former editor at CBS' Southern region news bureaus, as senior launch director. Parcell left CBS last month and will now work with each of IBS' TV station clients, preparing them for site launches. Parcell's arrival coincides with the launch of Hearst-Argyle's TV station sites in Pittsburgh, Cincinnati, Orlando, Fla., and Sacramento, Calif.

Survey Ranks Media Brands

Total Research Corp. has completed a 10-year brand equity survey that included major brands in print and TV. Results of the Princeton, N.J.-based company's syndicated study, conducted since 1990 to measure consumers' perceptions of major consumer brands, yielded the following top media brands of the 1990s: (10 top in print, in descending order) *National Geographic*, *The Wall Street Journal*, *Smithsonian*, *Reader's Digest*, *Time*, *Life*, *The New York Times*, *Parents* and *U.S. News & World Report*. The top 10 in TV were: The Discovery Channel, The Learning

Channel, The Disney Channel, CNN, PBS, The History Channel, ESPN, Fox Family Channel, A&E, The Weather Channel. The four top broadcast networks—NBC, ABC, Fox and CBS—finished in the 10-20 tier.

Women's Net Airs in Wal-Mart Stores

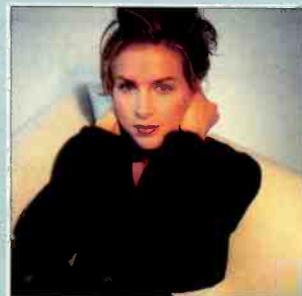
Anne Thornton and Penni Wild last May launched *Broad Advice*, a weekly two-hour show on Nassau Broadcasting's WJHR-AM in New Jersey, only to have it bumped off the air when the station changed from "Chat Radio" to financial news. But thanks to a recent deal with Wal-Mart, the pair's Women's Radio Network now reaches 100 million weekly on Wal-Mart Radio Network. Created specifically for the in-store network, the series of 60-second vignettes branded "Something More from Wal-Mart and the Women's Radio Network," give household and lifestyle information such as how to decorate with plants and seasonal tips about spring cleaning.

NBG Syndicates *Ground Zero*

It's no apparition. *Ground Zero*, a weekly talk radio show that covers ghosts, UFOs, alien abductions, sci-fi, horror and the Antichrist, is going national March 12 through a syndication deal with NBG Radio Networks. The show is hosted by horror screenplay writer Clyde Lewis and will broadcast live Sundays from 9 p.m. to midnight Eastern time. NBG will offer national advertisers 18 of minutes inventory dur-

VH1 Delivers Afternoon News

Continuing its highly successful development of original music-based information shows, VH1 last week launched a new news-magazine show devoted to music fans. Called *The Daily One*, the show is scheduled to premiere live from New York today at 2 p.m. The 90-minute show, to be hosted by VH1 news correspondent Rebecca Rankin and other VH1 personalities, will focus on news from the music world and offer profiles of new artists, notices about CD releases and tour information. The show will also feature in-studio celebrity interviews, new video releases and a countdown of the weekly Billboard Top 10.



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Inside Media

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ing the three-hour show. Portland, Ore.-based NBG syndicates and represents 30 national radio shows on more than 2,300 radio stations.

Greaseman's St. Croix Gig Fizzles

The Greaseman (Doug Tracht), who was fired last year from Infinity's WARW-FM in Washington for racist on-air remarks, won't be getting a job on WMNG-FM in St. Croix, where he's been heard for the last couple of weeks. Jonathan Cohen, owner of the station, was close to hiring the shock jock but pulled back when the St. Croix community protested the move.

Toon Disney to Start Carrying Ads

Breaking with tradition with its big sister, which has remained ad-free since its 1983 launch, Disney Channel spinoff Toon Disney has announced it will carry advertising starting in the fourth quarter. Toon Disney, which airs reruns of cartoon series, was designed to become ad-supported once it reached a certain subscriber threshold. The network has about 15 million subscribers and is expected to add another 5 million by September.

E! Special Promotes Style Spinoff

On April 3, E! Entertainment Networks will program a six-hour special aimed at promoting its spinoff service Style on E!. The block will feature original programming such as *Homes With Style* as well as the premiere of the *Stylemaker: Donna Karan* special. The network's new ad campaign is also scheduled to premiere during the Style block. Launched in October 1998, Style currently counts about 6 million subscribers.

iCrave Stopped at the Border

iCraveTV is no more. The Canadian Webcaster settled out of court last week with the Motion Picture Association of America, sports leagues and Canadian broadcasters and studios, shutting down the operation with an agreement not to broadcast signals via the Internet into the U.S. The MPAA, representing various networks and studios, alongside the NFL and the NBA, sued iCrave parent company TVRadio Now for copyright infringement in late January. Since late November, iCraveTV had been transmitting the signals of U.S. and Canadian

TV stations until a Pittsburgh judge issued a preliminary injunction against iCrave on Feb. 8.

WBAL Boosts Bottom Line

Hearst-Argyle's Baltimore NBC affiliate WBAL is giving a facelift to public affairs program *The Bottom Line*, hosted by former congressman and NAACP chairman Kweisi Mfume. WBAL recently changed the show's timeslot from Saturday afternoon at 1 to Saturday evening at 7, and a set redesign is under way for completion later this month.

Paxson Packs More Power in Knoxville

Paxson Communications Corp.'s Knoxville, Tenn., station WPXK-TV last week began transmitting from a taller tower, closer to its target market. The new, 2,027-ft. tower boosts the station's signal power from 500,000 watts to 5 million. The Knoxville outlet is currently carried on Comcast, charter and Cablevision cable systems. Paxson owns and operates 71 TV stations across the country.

PBS Taps Nugent for Kids' Stuff

Patricia Nugent has been tapped to head up children's programming for the Public Broadcasting System. Beginning in April, Nugent will oversee the production of current children's series from development through broadcast, as well as the selection of new educational programming for PBS Kids. Nugent has more than 12 years of experience as a children's programming producer at Jim Henson

Productions, Nickelodeon and Buena Vista Home Video. Currently, she is the co-producer for Carsey-Werner's *Cosby*, which airs on CBS.

USA Weekend, Yahoo! Do E-Shopping Guide

Gannett Co.'s *USA Weekend* and online service Yahoo! are teaming up to publish an Internet shopping guide. *Internet Shopping Secrets* will be included in the May 21 issue of the weekly magazine, which is carried in 560 newspapers nationwide. The guide, to be produced by Yahoo! editors, will highlight popular e-commerce sites and offer tips on saving time and money shopping online.

Baseball Pitches to Start This Week

Local TV stations and regional sports cable networks that carry Major League Baseball this week will begin airing spots promoting the new MLB season, which opens on April 3. The spots, created by MLB and New York-based Vigilante, a division of ad agency Leo Burnett, highlight family experiences in watching baseball. MLB broadcast networks Fox and NBC and cable rights-holders ESPN, Fox Sports Net, FX and TBS will also carry the spots in their national coverage of games throughout the season.

Willcox Departs Reader's Digest

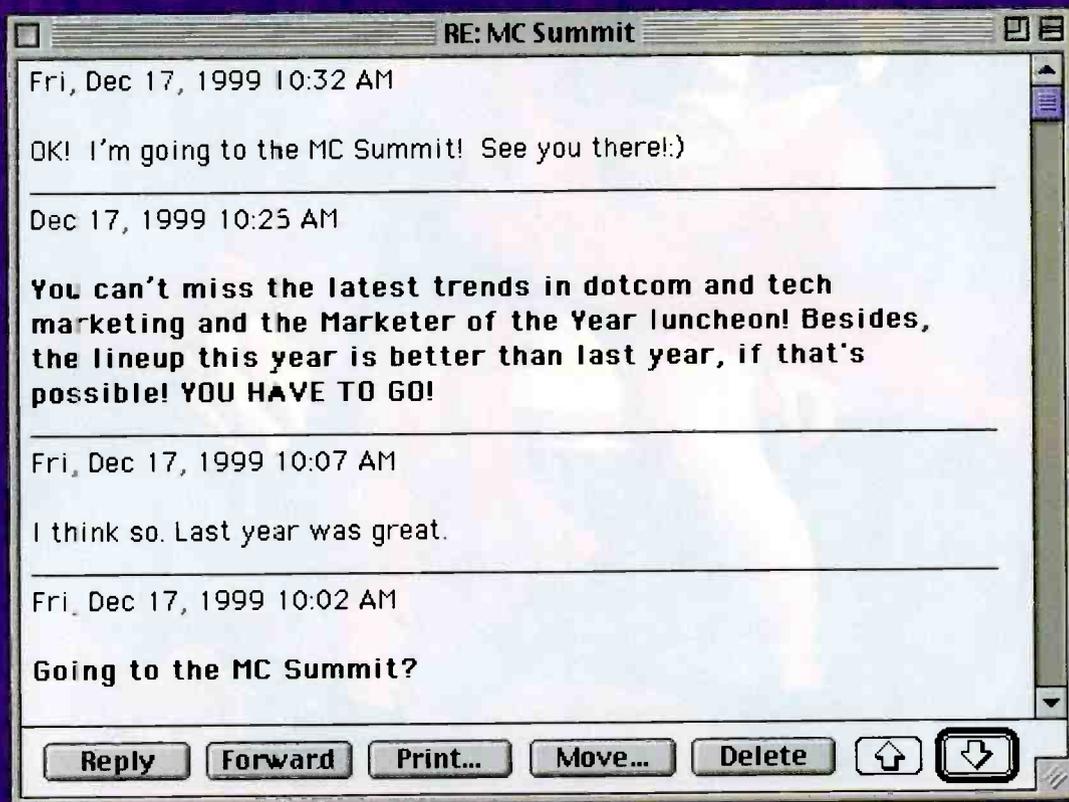
Christopher Willcox is leaving *The Reader's Digest* as senior vp and editor in chief after four years at the helm. Willcox, who has been with the company since 1988, will pursue other opportunities. While the company searches for a replacement, Eric Schrier, the corporate editor in chief, will handle his duties.

TransWorld Targets "Extreme" Teens

Times Mirror's TransWorld magazines will launch the new teen-targeted *Stance* on March 15. With a distribution of 100,000, the bimonthly service book for extreme sports-loving teen males will be distributed in music stores, book stores and skateboarding and snowboarding stores with a cover price of \$3.99. *Stance* is the first title of its kind, says Fran Richards, general manager and editorial director. "The market is flooded with vertical sports titles," says Richards. "But we're trying to do a magazine that mirrors the lifestyle and gear of alternative-sports kids because there's a huge amount of commerce behind this." The launch issue will have 54 ad pages, including insertions from Union Bay, Skechers, Milk and Universal Music.



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Working in the same office tower that houses the MTV studios is often a drag, especially when the hysterical screams of teeny-bopper fans at street level can be heard even in our 12th floor offices. Beginning today, though, Broadway and 44th might be less crowded with pubescent stargazers, thanks to MTV.com's week-long interactive promo—featuring boyband 'NSync and rockers AC/DC—which will offer premium content online. If the stunt works, maybe those throngs of Gen Y screamers will be screaming in front of their PCs and not outside my office.—*Kipp Cheng*

interactive news

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KISS on Entertainment

Glendale, Calif.-based **Entertainment.com**—the **Time Warner** entertainment hub that is allowing viewers the opportunity to send Gothic glam rocker Marilyn Manson to heaven or hell in an upcoming Webisode of *God and Devil Show*—and Los Angeles-based **Brilliant Digital Entertainment** today launched the “Be Immortal with KISS” sweepstakes. One winner will become an animated 3-D guest star in the KISS Immortals Web series, which premiered March 1. Other prizes include tickets and backstage passes to a KISS concert, KISS paraphernalia and a KISS makeover.

E-mail Series Debuts

New York-based interactive marketing technology firm **togglethis** today will launch a two-episode e-mail advertising campaign for the **Pontiac** Aztek Sport Recreation Vehicle. The toggled show will promote the introduction of the new SRV, which is scheduled to hit showrooms this summer. Users can sign up for the series at both togglethis and Pontiac's Web sites. The series was created with Boston-based interactive services firm **Digitas**.

Goldmine Picks Genex

GoldMine Software, a Los Angeles-based mid-market supplier of interactive management solutions, has tapped **Genex**, a Los Angeles-based digital business solutions developer, to launch two Web sites in Q3. Goldmine.com will feature e-commerce, licensing management, interactive partner-relationship management and access to the company's international markets and product demonstrations. A second, as-yet-unnamed, URL will focus on employee, sales and marketing issues.

Phase2Media Partners With Hachette, Prodigy

By Kipp Cheng

Phase2Media, the New York-based interactive advertising and marketing network, today announced that it has entered into partnerships with publishing company Hachette Filipacchi Media, also of New York, and Internet service provider Prodigy, of White Plains, N.Y.

Under the separate agreements, Phase2Media will serve as the exclusive online advertising sales rep for Prodigy and for all of Hachette's online properties, which include the Web sites for *Premiere*, *Car & Driver*, *George* and *Elle* magazines, among others.

In addition, Phase2Media will establish dedicated in-house teams to handle the needs of these new partners.

Phase2Media has recruited more than 50 sites to its network since the company launched its services last April, said chairman and CEO Richy Glassberg. The advertising and marketing network is the official online ad sales rep for the Summer Olympic Games and counts AmericanGreetings.com, NeoPlanet and the Web site for *Maxim* magazine among its network partners.

Phase2Media's services go beyond purchasing advertising for partners, and the newly inked deals highlight its strategy, Glassberg pointed out. Rather than dumping inventory into vast ad networks, “our model is to represent on a brand-by-brand basis,” he said.

In the case of Hachette, the advertising sales team for the Hachette Web sites will become employees of Phase2Media's newly created P2M Hachette New Media Division. This will allow the ad sales team for the Web sites to focus on better serving the ad needs of the sites, according to Jack Klinger, president and CEO of Hachette Filipacchi Magazines.

“This is the business that Phase2Media is expert in,” Klinger said. “Their culture is attuned to selling advertising on the Web and we wanted to put our best foot forward in terms of handling that responsibility with people who understand our sites.”

Both Glassberg and Klinger noted that the opportunity for synergy and integrated ad package buys was likely and possible as the P2M Hachette

and Hachette print teams worked in tandem.

For Prodigy Internet—which in the past year has experienced nearly 200 percent growth following several years of declining membership—the Phase2Media agreement will help boost the company “to the next level of play,” said Susan Sachatello, general manager at Prodigy Internet.

“We've had ad representation before, but this is much different than what we've had in the past,” said Sachatello. “What we've partnered with is a much more seasoned team.” She said Prodigy's in-house team would leverage and support the P2M Prodigy Division. ■



Hachette's Klinger (left) and Prodigy's Sachatello (center) have partnered with Phase2Media's Glassberg.

IBuyLine and DoughNET Promote Kids' Currency

BY JANIS MARA—In a move that might be described as “dollars to DoughNETs,” Internet retailer iBuyLine today announced a partnership with DoughNET.com, a money-management site for teenagers.

San Francisco-based DoughNET.com allows parents to deposit money into accounts their children can use at more than 60 online shopping sites such as toysrus.com, jcrew.com and Amazon.com.

iBuyLine, Mountain View, Calif., which specializes in youth-oriented sites, will accept DoughNET money at its gamefever.com, zapmestore.com and softwarebuyline.com sites.

“We want to pitch the site to the kids, not the parents, and this way the kids can come on their own and spend on their own,” said Edward Laung, CEO of iBuyLine.

Online shoppers age 13 and older who have DoughNET.com accounts can buy merchandise by first visiting DoughNET.com, selecting a shopping site and making their purchases. Games and soft-

ware are “quite popular with this demographic,” Laung noted.

Icanbuy.com and RocketCash are among other sites that make it possible for young people to buy things online without using their parents' credit cards. Many of the sites, including DoughNET, feature technology that prevents young shoppers from exceeding the spending limits set by their parents.

“Each of us targets a slightly different group in slightly different ways,” said Ginger Thomson, CEO of DoughNET.com, who said the site appeals to teens age 16 to 19.

Thomson called the iBuyLine sites “a good match for these

teens.” For example, “Gamefever.com has game reviews that help teens buy smart,” she said.

In DoughNET.com's revenue model, the young shoppers get discounts from many of the participating sites, the sites get money from the shoppers and DoughNET.com gets a percentage of sales revenue back from the sites. ■



DoughNET lets teens shop the Web alone.

Boxerjam Gets into Rewards Game

BY KIPP CHENG—Boxerjam.com, a provider of online games and puzzles for the casual gamer, today is expected to launch a proprietary member awards program, which lets registered users earn redeemable Net currency called “Bchips.”

Boxerjam.com's new program—which partners with online redemption currency company Flooz.com, New York, and Saratoga, Calif.-based online marketing application service provider IQ.com—will allow prize winners on the site to redeem their Bchips at more than 40 sites where Flooz payments are accepted. The list of participating partner e-tailer sites includes Tower Records Online, Drugstore.com and Barnesandnoble.com, among others.

According to Temple Fennell, co-founder of Boxerjam.com, the site's most-

ly female audience is often pressed for time. “These are very busy women,” said Fennell. “Leisure time is one of their most precious commodities and we feel they should be rewarded for [visiting the site].”

Boxerjam.com features 15 gameshows and puzzles aimed at casual gamers, especially women. The site receives over 2.5 million user each month.

Robert Levitan, co-founder and CEO of Flooz.com, said the agreement was a perfect match between

service and target audience. “The people who visit Boxerjam are online gamers,” he said. “What do they want to do? They want to shop online. It's the right reward for the right audience.”

The new program will be promoted on the site, as well as through Boxerjam.com's member newsletter. ■



bits

Corbis, the Seattle-based provider of photography and fine art images on the Internet, acquired **Saba Press Photos**, an international assignment and stock photography agency located in New York. Under the terms of the agree-



ment, Saba will remain in its current New York

office under the continued direction of Marcel Saba. Integration with the Corbis brand will enable wider access to Saba images through Corbis' digital sales and distribution systems.

Offering art lovers an alternative to basketball's annual March Madness, **CultureFinder.com**, the New York-based online arts guide and ticketing service, unveiled its first annual **University Arts Performance Finder**, available throughout March. Users can locate over 1,000 university music, theater, dance and art events nationwide.

Santa Monica, Calif.-based entertainment site and media company **The Hollywood Stock Exchange** announced that **Toyota**, **Sun Microsystems**, **MegaChannels.com**, **Excite@Home**, **BigStar.com** and **Zkey.com** have committed to exclusive

HOLLYWOOD STOCK EXCHANGE sponsorship of O2K, HSX's Second Annual

Academy Awards event. On March 26th, HSX will host an Academy Awards viewing dinner and post-show party for 2,000 Hollywood celebrities and Silicon Valley digerati at the House of Blues in West Hollywood and millions of Internet users via the Web exclusively at www.megachannels.com.

NBC, New York, has made an equity investment in online entertainment supersite



Digital Entertainment Network, Santa Monica, Calif. Under terms of the agreement, NBC will provide a combination of a cash investment and advertising time across

both the NBC network and NBC's 13 owned and operated stations in exchange for a minority equity stake in DEN.net. In



addition, NBC and DEN.net will pursue

additional strategic business opportunities relating to promotions, marketing, co-production, content distribution and advancement of digital media distribution. Financial details regarding the transaction were not disclosed.

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Flurry of Snowball Ads Targets 'Generation i'

BY JANIS MARA—Snowball, a young-adult-oriented network of sites that bills itself as “the leading online media company for the Internet generation,” launches the first phase of an integrated ad campaign this week.

A series of spots on national cable TV will feature real-life contributors to sites

within the San Francisco-based Internet hub. The spots will air on MTV, Comedy Central, USA Network and E! Entertainment. The multimillion-dollar campaign targeting Snowball’s 13-to-30-year-old, Net-literate audience was created by New York’s Stein Rogan & Partners.

One of the TV ads is based on “Off with

His Rocker,” a first-person piece that appeared on smileandactnice.com of Austin, Texas. This site is part of ChickClick, a group of “girl sites” within the Snowball network.

The ad features the real-life author of the piece, Jen Scoville, and her boyfriend, Joseph Strickland, both of Austin. In the ad, filmed at the couple’s home, Strickland argues with Scoville over whether or not to dump his beloved-but-noisy rocking chair. As part of the campaign, viewers can visit the Snowball Web site, read the story and vote yea or nay on keeping the chair.

New national radio spots for the network also begin airing this week. Like the TV ads, they are based on material that has appeared on network sites. One ad features a contributor talking about his piece “Five Ways to Break Up.” At the end, his real-life girlfriend breaks in and says forebodingly, “We have to talk.”

Online advertising will begin in late March or April. “The online advertising is



The ads feature real-life contributors like Jen Scoville, whose “Off with His Rocker” piece centers on her boyfriend’s noisy rocking chair.

very specific to each group of sites within Snowball,” said Teresa Crummett, vice president of corporate marketing for Snowball. “IGN, for example, will include an ad featuring two guys who are site editors, in a manner that is adapted to IGN’s particular interest group.”

IGN, a male-oriented entertainment site for teens and young men age 13–30, is part of the Snowball network.

“All the ads were done with the actual authors of the pieces they’re based on,” said Crummett. “We’re appealing to ‘Generation i’—the people who have grown up using the Internet.”

The company also will continue its existing trade print advertising campaign, Crummett said. Ads with the “Contributors” theme will launch in April, running in *The New York Times*, *The Industry Standard*, *Digitrends*, *Yahoo! Internet Life*, *Advertising Age*, *Adweek* and *Mediaweek*. The entire campaign will run at least through May. ■

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Affinia Network Pairs Ads With Specific Sites

BY JANIS MARA—Affinia, a company that enables small Web sites to create their own shopping portals, today launched a product-advertising network that links advertisers' goods with closely related sites.

The goal of the Mountain View, Calif., company is to create advertising marriages made in cyber heaven—for instance, placing ads for pink Cadillac postcards and the *Blue Hawaii* video on Elvis Presley sites. It scouts out specific Web sites, as opposed to categories, that complement advertisers' products or services, and then creates ads for those sites.

Affinia is targeting the new service at mid-sized Web sites. "We're aiming at the hundreds of thousands of medium-sized sites with 250,000 impressions per month minimum," said John McCrea, Affinia's vice president of business development.

The company is entering a field dominated by established advertising networks such as San Francisco's Flycast (soon to merge with Engage Technologies, Andover, Mass.), New York's DoubleClick and 24/7, also of New York. But Affinia



Affinia's template promises to simplify ad placement.

officials say their advertising network offers something different.

"The emphasis is contextualization; we're site-specific, as opposed to ads that go to specific categories," McCrea said.

Flycast, for example, gives advertisers a choice of "run-of-network or category buys," according to Lyn Chitow Oakes, chief operating officer of Flycast.

Affinia also provides advertisers with a template placing vertical ads on the right-hand side of the screen, rather than the traditional horizontal banner at the top of the page. It is already possible to obtain vertical ads and left- or right-hand placement using products such as Flycast's Valet,

but an advertiser must specifically request the desired elements, then place them on the page. Affinia said its template is designed to make the process easier.

Affinia has lined up partnerships with advertisers including Barnes & Noble of New York and PlanetRx of San Francisco. Negotiations with other major companies are in progress, according to the company. ■

Brand3 Touts Branded Net Access

BY JANIS MARA—Brand3, an Internet service provider that enables companies to provide free, branded ISP service, launches today. The Los Angeles company enables clients to offer free Internet access, with their logos and ads appearing in browser windows and e-mail screens.

Brand3 has signed up WebFlyer.com of Colorado Springs, Colo., as its first client and is negotiating partnerships with several major retailers, a leading financial services firm and several media and entertainment-oriented companies.

With most free ISPs, users are served ads through their browsers. This is not the case with Brand3. Its software, called Gluon, places the partner company's logo in the upper right-hand section of the browser screen, with a drop-down menu the user can retract.

"What distinguishes Brand3 from other free ISPs is that there are no intrusive ads in the customer's face," said Ryan

Gilbert, Brand3 executive vice president of business development. "We also make it possible for companies to provide relevant content."

The content is accessible through the drop-down menu attached to the company logo and can include news, promotions, sponsorships, weather, updates on the company's doings and the like.

Another distinguishing characteristic of Brand3 is the fact that pop-up messages appear on users' screens even when they've logged off the Net, because ads are cached on the hard drive, Gilbert said.

These pop-up ads were a key selling point for WebFlyer.com. "Owning the desktop is key," said Randy Petersen, CEO of the frequent-flyer-oriented Web site. "We want to own the customer on and offline and Brand3's pop-up ads make it possible."

Andrew Sherman, executive vice president of client development, said Brand3's revenue model also includes banner ads. ■

bits

Showtime Networks Online, New York, has partnered with Miami Beach, Fla.-based



Spanish-language portal **Yupi.com** to offer a Spanish-language version of online cult hit Web serial **WhirlGirl**. Terms of the agreement were not disclosed.

Naviant, a precision market company based in Newtown Square, Pa., has acquired Rochester, N.Y.-based **IMPCO Enterprises**, commonly known as the **Strategic Database Group**, from **Webcraft**, a subsidiary of **Big Flower Press**. The acquisition of the database company will increase Naviant's size by 20 percent and enhance its analytical services capabilities.

Multimedia entertainment company **Rugged Entertainment**, New York, this



week is expected to launch **Rugged Magazine**, an online lifestyle 'zine focused on hip-hop and R&B music and culture. The 'zine is accessible at ruggedentertainment.com. According to Rugged Entertainment president and CEO Nigel T. Hinckson, the site's target audience is composed of urban professionals who are interested in pop culture and entertainment.

Opmag Launches With Push from Kick

BY ERIK GRUENWEDEL—Op, a beach-and-casual-wear manufacturer based in Irvine, Calif., will go live on Wednesday with opmag.com, a digital interactive publication for the 14- to-30-year-old demographic.

The site was developed by Kick Media, a Venice, Calif.-based Web publisher that specializes in creating interactive, youth-oriented content for client-based domains. Some of the editorial content for opmag will come from New York-based EMAP USA, publisher of 130 magazines.

In addition to the requisite Op product descriptions, retail store locations and company history, opmag will offer streaming video, chat rooms, editorial content, fashion shoots, Q&As and other features. Two-year-old Kick amassed its archive of editorial content following last month's \$8 million investment by EMAP, which assumed a 45 percent ownership stake in Kick. The agreement gives Kick the online rights to all of EMAP's teen-targeted publications and calls for the company to reinvent these titles on the Web, utilizing video and e-commerce opportunities. ■

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Breaking Through the Cyber Ceiling

She-centric site eases female newbies onto the Web. By Ann M. Mack



SheClicks.com uses a light touch and bright colors to create a welcoming atmosphere for female Net Newbies. "We tried to develop a concept that was friendly," says Blair Birdsey, co-creative director for SheClicks.com.

For women suffering from Net Newbie syndrome, a new site, SheClicks.com, promises a cure. The three-month-old, Burlington, Vt., site helps females conquer their fears by prescribing a healthy dose of Internet immersion, along with a balanced diet of fun and fellowship.

With this philosophy in mind, the creative team scribbled outside the grey, geometric confines of the online world—combining vibrant colors, silly scrawl and a cast of new cartoon characters to help tech-shy women break through the cyber ceiling.

"There is a sea of grey out there and this was our opportunity to make it fun and tie it up in a big pink bow," says Buffy Kelly, co-creative director for SheClicks.com.

Backed by Kelliher Samets Volk, a marketing firm also based in Burlington, SheClicks.com is devoted to helping women

make the most of what it has to offer and to have fun with it," says Sarah Finnie Cabot, founder of SheClicks.com.

More reminiscent of Toonville than Web Tech 101, the site offers tutorials on the basics of working the Web, a message board for users to exchange tips and information, an e-commerce page that offers computer accessories and a guide to the best sites.

Although company executives wouldn't disclose exactly how much traffic SheClicks has logged since the launch, they say the site draws tens of thousands of visitors each month. The site is sticky, with about 20 percent of visitors staying for 20 minutes per day, they say.

For the most part, the woman-meets-technology site has received accolades from visitors. A fan named Lilly writes, "After putting it off and putting it off, I finally jumped in

scending, reinforcing stereotypes with its frou-frou colors and dumbed-down answers "They say 'Oh, my god, it's so stupid. You're portraying us as dumb,'" admits Cabot. But SheClicks staffers defend the design and challenge the notion that an educational site has to look serious.

SheClicks.com sees itself as a partner, rather than a competitor, of all the for-women, all-about-women, I-am-woman sites that have proliferated in the past few years. "A woman who has spent time at SheClicks.com will visit those other big-sister sites all rarin' to go," says Cabot, formerly programming director at iVillage.com.

But in an industry where sites are launched virtually every minute, a niche market doesn't stay exclusive for long. With the birth of oxygen.com in February, SheClicks.com faces stiff competition from media giant Oprah Winfrey and friends. Guided by Internet gurus, Oprah is taking a 12-part look at the online world. Her Web odyssey is unfolding on TV and online at oprahgoesonline.com.

Oprah's online foray hasn't dampened enthusiasm at SheClicks.com. Currently supported by three private investors, the SheClicks team looks to generate more backing, so they can eventually start an ad campaign. In the meantime, SheClicks.com is building a sponsorship strategy, minus banner ads. The group hopes to land affiliates and corporate sponsors, integrating the sponsorships into the site's design. In time, the site's cartoon characters may sport an eBay T-shirt or drink a Starbucks cup of coffee. "We don't want to be beholden to an advertising structure," says Linda Kelliher, CEO of SheClicks.com. "We first wanted to develop a foundation and a voice." ■

"There's a tremendous opportunity to help women bust through their frustrations with the Internet."

—Sarah Finnie Cabot, SheClicks.com

make the most of the Internet by guiding them to the most effective technology, best sites and most efficient ways to work online.

"There's a tremendous opportunity to help women bust through their frustrations with the Internet to encourage them to

with the help of [SheClicks.com] and can't believe how much confidence I have gained. I am just beginning to understand how helpful being online can be for me and my family."

The site is not without its critics, however. Some women find SheClicks.com conde-



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Advertisers Shoot for Hoops Fans With Multiple Banner Efforts



Satellite TV distributor Directv touted its coverage of NBA games on its animated banner ad. The banner received 2.3 million impressions, appearing exclusively on NBA.com, the official Web site for the National Basketball Association.



Cable sports network ESPN's banner ad appeared across the GO.com network of sites, including ESPN.com and ABCNews.com. The ad received 2.3 million impressions during the period of Jan. 24-Feb. 7.



Gatorade was one of the biggest advertisers on NBA.com in the month of January. The Virtual GM ad delivered 5.2 million impressions on NBA.com



Microsoft's games division produced a banner ad that asked b-ball fans if they had "what it takes" to play NBA Inside Drive 2000. The ad delivered 1.2 million impressions.



Trading card vendor Topps advertised its Gold Label brand for its 1999-2000 NBA Basketball Cards. Although the banner has been running since mid-December, it has received only a little over 600,000 impressions to date.



Electronics purveyor Sony hawked its line of digital cameras on NBA.com. The effort began in November and lasted through February, receiving nearly 9 million impressions along the way.

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The NCAA basketball tourney known as March Madness may be kicking off this week, but for advertisers ranging from American Express to Roxy.com, basketball-themed creative was the name of the game beginning last November. The coveted demo of young, sports-loving guys with disposable cash burning holes in their gym shorts is just too good to ignore.

According to Seattle-based AdRelevance, the majority of creative that referred to basketball was, not surprisingly, placed on NBA.com. Ad impressions on the site grew by 30 million during the end of January and the beginning of February, compared to the preceding four-week period. —Klipp Cheng



NBA.com showed basketball-themed banner ads from advertisers like Topps, Schick and Encyclopedia Britannica, among others.



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A Real Find

Software simplifies Web shopping.

By Ann M. Mack

Imagine that you're shopping for an outfit at your favorite online retailer. You type in "wool pants." No selections appear. Next you try "lined slacks." Still no luck. "Gabardine trousers" strikes out too. Twenty blood-pressure-elevating minutes later, you realize the catalog calls the item you're seeking "dress slacks." It's a minor quibble, but a major nuisance. You, the now-disgruntled shopper, have lost time and patience. And the shopping site may very well have lost a return customer.

Enter IntuiFind, the new e-catalog search-and-navigation software from Mercado Software, Palo Alto, Calif. Unlike many e-commerce search engines, which force would-be consumers to work within the confines of a store site's terminology and structure, IntuiFind technology accommodates and adjusts to the shopper's buying behavior. Introduced in July 1999, the software ignores misspellings, interprets incorrect phraseology or unclear terminology, accepts ambiguity and expects error.

"[IntuiFind] bridges the gap between

(the study of word formation) and 50 other linguistic tools and correction engines, IntuiFind permits shoppers to use their own plain-language queries to find the products they want, without being constrained by database structure, terminology or even spelling.

That means that if a consumer wants to buy the old college film classic featuring beer-guzzling John Belushi, but can't recall the movie title, narrow or limiting fields won't complicate the quest. If the online video store uses IntuiFind, the user can search for something as vague as "fraternity & beluchi." Even though the query contains a sketchy description and misspellings, the search engine manages to come up with the 1978 frat flick *Animal House*.

"[E-commerce sites] want customer retention and conversion rates to go up," said Yaron Dycian, Mercado's director of product marketing. "If you offer the capa-

"If you offer the capability to find products, you'll convert people to shoppers."

—Yaron Dycian, Mercado Software

how the customer defines the products and how the catalog defines the products," said Menachem Cohen, chief executive officer for Mercado. "It bridges the gap between man and machine."

By integrating thesauruses, morphology

bility to find products, you'll convert people to shoppers."

Towerrecords.com, a Sacramento, Calif. e-tailer, added the intuitive software to its 600,000-item site last year to do just that— increase functionality and boost sales.



Overlooking misspellings, sketchy descriptions and incorrect terminology, IntuiFind helps shoppers find what they're looking for.

"[Tower Records] had a raging CEO log-jam onto the site, and saying 'Look, I'm searching for items I know we have, but I'm not finding them,'" Dycian said.

Eight months after implementing IntuiFind, Towerrecords.com claims success. "Since our deployment of the solution, the number of hits on our search page has doubled, along with our conversion rates," said Kurt Booker, Tower Records Online Webmaster. After the company began using the IntuiFind software, shop-to-buy rates more than doubled from 3 percent to 7.72 percent, reconfirming Mercado's claim that an easier find makes for a more likely buy.

In addition to directing consumers to the exact item they're looking for, IntuiFind automatically generates powerful links to related products in a cross-selling initiative. For instance, the software finds other Belushi projects as well as *Animal House*, increasing the chances of multiple sales.

IntuiFind also allows customers to conduct searches in which they set specific parameters and categories based on size, price and configuration specifications, an attractive feature for Net market makers, or distributors on the Web. Such searches enable users to compare similar products from different vendors with one request, protecting buyers from the terminology and structural inconsistencies common to combined multivendor purchasing catalogs. For example, a search for "black pens" will

continued on following page

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Sports Sites Eye Enthusiasts

BY ERIK GRUENWEDEL—Swell.com, a San Clemente, Calif.-based surfing site set to go live by late Q2, is the first in a trio of sport-specific URLs slated for introduction this year. Two sister sites, which will focus on skateboarding and snowboarding, are set to launch this fall.

Staffed by former editors of *Surfing*, *Snowboarder* and *Skateboarder* magazines, the three sites will offer news and information for both devotees of the sports and interested onlookers.

Thanks to partnerships with Florida- and California-based surfing organizations, Swell.com will have 10,000 members and cover more than 300 surfing events nationwide, according to Doug Palladini, chief operating officer of Swell.com.

Founded by Jeff Berg and Nicholas Nathanson, who have experience in money management, e-commerce and surfing, Swell hopes to attract its hard-core target audience with sport-specific

content, while remaining broad enough to be of interest to casual observers. In addition to covering surfing competitions, Swell.com will include weather and surf reports, articles on environmental issues and tourist information for popular surfing locations. Cutting-edge music, graphics, streaming video, e-mail, fashion and advertising sources will be featured.

An integrated ad campaign will be orchestrated in-house initially and will incorporate online, print, radio, TV and outdoor, according to Palladini, who wouldn't disclose the budget.

Unlike extreme-sports Web sites like EXPN.com, Swell.com and its siblings won't "try to incorporate everything from Rollerblading to BMX," Palladini said. "That's the antithesis of our sites. We're operating under the belief that a skateboarder wants to go to a skate-specific site that's very deep to his core interests. He wants to stay within his community." ■

movers

Netscape Communications, Mountain View, Calif., has announced the appointment of **John Heins** as vice president for sales and international operations. Previously, Heins was president and CEO of consumer magazine publisher Gruner + Jahr USA Publishing, New York ...

AdOutlet.com, New York, the business-to-business e-commerce company that aggregates all types of media, has hired **Jeffrey Singman** as its vice president, technology alliances and e-commerce. Prior to joining AdOutlet.com, Singman headed the video-on-demand effort at NBC, New York ...

Enigma Digital, an Internet music network based in Santa Monica, Calif., has hired **David Kronemyer** as the senior vice president of business affairs. Kronemyer comes to Enigma from Atlantic Records and Capitol Records, Hollywood, Calif. ... New

York-based 1ClickCharge, the single-click Internet payment service, has appointed **Russell W. Schare** to senior vice president of marketing and business development.

Schare joins 1ClickCharge from Ticketmaster, Pasadena, Calif., where he served as director of business development ... The MWW Group, an independent public relations firm and e-commerce communications company, has promoted **Joven Cabanday** to the position of online marketing manager at the agency's East

Rutherford, N.J., headquarters. Previously, Cabanday served as assistant account executive in MWW's technology/e-commerce practice ... **Vivienne Bechtold**, director of i-Knowledge for Cincinnati, Ohio-based Procter & Gamble, has been elected Chair of FAST, New York, a broad-based industry coalition dedicated to accelerating the development of digital marketing and its integration into the mainstream marketing mix ... Women's online network iVillage



has announced the promotion of **Lisa Kraynak** to vice president, strategic marketing. Kraynak joined the company in 1998 as creator and executive director of MoneyLife, iVillage's personal finance area. Before iVillage, Kraynak worked in Silicon Valley for finance software company Intuit Corp. in a senior marketing management role ... IFILM, Los Angeles, the Internet resource for film fans, filmmakers and film industry professionals, has appointed **Tom Harbeck**, former head of programming for the Sundance Channel, Park City, Utah, as the company's senior vice president of programming, marketing and creative director ... **Deborah Striff** has been named vice president of integrated sales at Broadband Interactive Group, a new media company in Aliso Viejo, Calif. Before coming to Broadband, Striff was national advertising manager for AT&T Media Services, Los Angeles, and won the 1999 Cable Advertising Bureau corporate sales achievement award.

IQcooltool

continued from previous page

serve up all possible variations, including terms such as "black ballpoint," "pen, blk" and even "black pen."

"For a Net market maker, the buzzword is comparative shopping," said Cohen. "IntuiFind aggregates the information easily, so as a shopper, you can compare."



In addition, the software supports user-specific catalog views that offer buyers easier access to the parts of the catalog most relevant to them. For instance, purchasing agents might have full access to the catalog, while customer service associates wouldn't see manufacturing equipment data.

"The number of hits on our search page has doubled, along with our conversion rates."

—Kurt Booker, Tower Records

IntuiFind also offers translation engines that enable consumers to use their own language to search a catalog created in another language. The feature makes for a multi-lingual shopping site and is ideal for companies targeting a global audience. The software supports 13 languages and cross-lingual translation.

Mercado integrates the IntuiFind software package into a company's existing infrastructure in about four weeks. The cost starts at about \$50,000 for the software, \$50,000 for deployment and implementation and \$10,000 for maintenance.

Mercado not only courts business-to-consumer sites, but also targets business-to-business sites and Net market makers with large, complex catalogs.

In recent months, Mercado has added Outpurchase.com, a Palo Alto, Calif. aggregated catalog site, and USOPNET.COM, the U.S. Office Products' e-commerce site based in Chicago, to its 51-customer base. Other customers include construction-and-mining equipment manufacturer Caterpillar, Peoria, Ill.; video e-store Blockbuster.com, McKinney, Texas; software provider Microsoft, Redmond, Wash.; and interactive agency Organic, San Francisco. ■

Who am i?

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Good Buys

Online buying groups are giving savvy shoppers a whole new way to drive a better bargain.

By Janis Mara

Move over, online auctions. Aggregated-demand buying services, in which consumers pool their purchasing power to get a discount on a specific item, just might be the next big thing in e-commerce.

With online group-buying services, as the number of buyers for an item increases, the price of the item goes down. Many kinds of merchandise are available, from strollers to office furniture to computer hardware and software.

The most established group-buying sites, San Francisco-based Accompany and Seattle-based Mercata, have been around about a year and a half, and are doing brisk business. And the category will really heat up later this year when giants America Online and Yahoo! launch their own aggregated-buying services. These behemoths have the single most important factor for group-buying success: traffic.

GROUP (BUYING) LEADERS

Mercata, currently the Net's most prominent group-buying destination site, launched in the fall of 1998 and has seen considerable growth since then. The company—known for its “Down is Good” advertising campaign, in which ecstatic Wall Street traders shout, “It’s down! It’s down!”—has utilized advertising more than any other site in this category.

“Our largest buying groups have had over 10,000 participants for a single purchase,” says Randy Nargi, vice president of marketing for Mercata.

Nargi won't go so far as to call online group-buying services a trend, preferring to describe them as “a movement where consumers are empowered to influence prices.”

Mercata's chief rival, Accompany, founded in October 1998, was also one of the first online group-buying sites. “When we launched, we would have 25 to 50 buyers for a given product,” says Salim



Teja, Accompany's vice president of corporate development. “Now we have up to or more than 500 buyers consistently.”

Teja “absolutely” believes aggregated buying is a trend. “It has captured the attention of buyers,” he says. Group buying may one day be more popular than online auctions, in Teja's opinion. “It takes advantage of the power of the Web, which is to connect people,” he says. “With group buying, it's to your advantage to encourage friends to come to the site and buy. With an auction site, it isn't, because they might outbid you.”

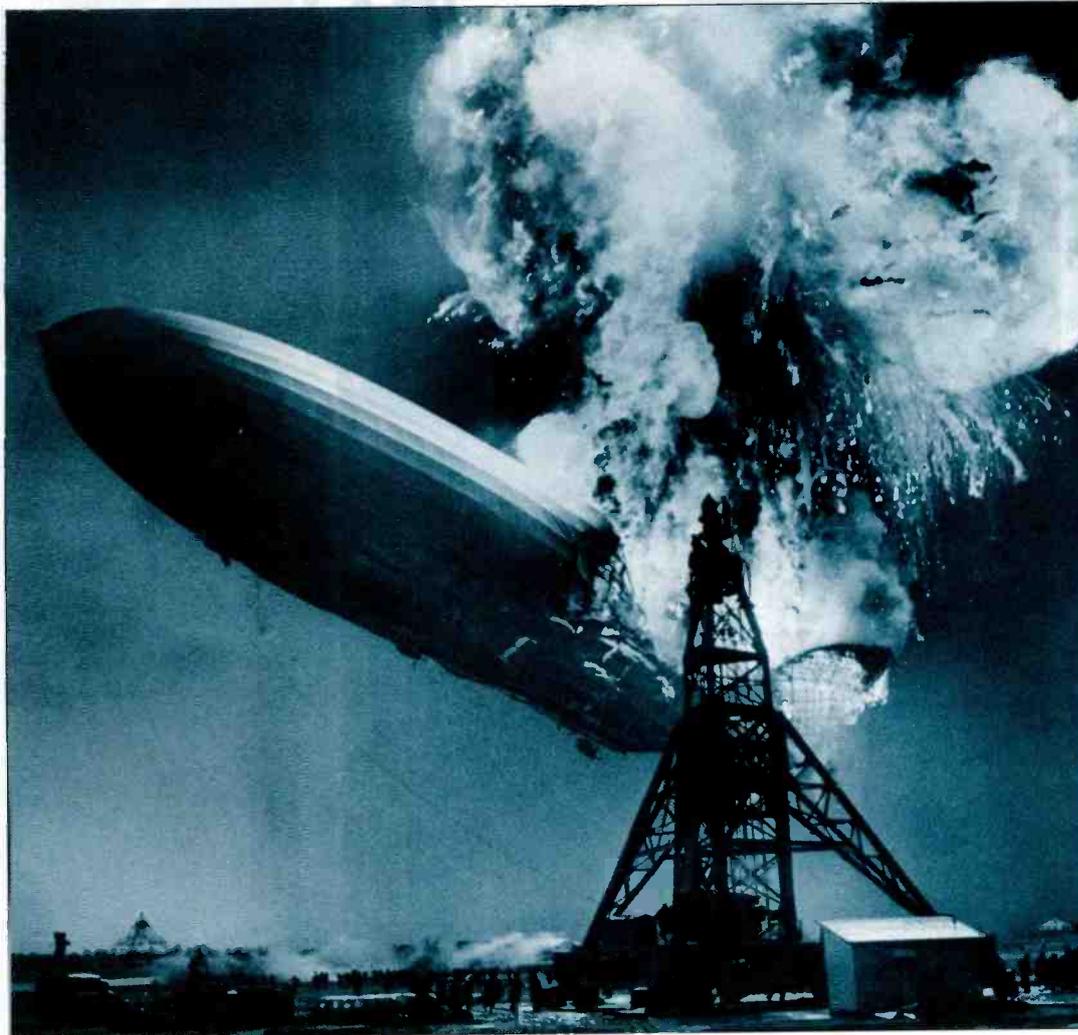
Accompany is an enabler of group buying. While it provides the service through its own Web site, its primary focus is supplying the necessary tools to other sites. It has partnered with sites such as About.com, Deja.com and theglobe.com.

One of the newer entrants in the market is New York-based Zwirl. “When we started in November 1999, we were shouting for attention,” recalls CEO and founder Jessica Adelson. “Nowadays, people are calling and asking about our service.”

Zwirl differs from both Accompany and Mercata in that Zwirl customers specify what they want rather than choosing from a list of available products. Like Accompany, Zwirl is an enabler, making it possible for other companies to provide group-buying services. “We're not a destination site like Mercata,” says Adelson. “I don't care if nobody visits our site.”

The company offers group-buying tools to niche sites that cater to enthusiasts of everything “from knitting to snowboarding, parenting to physics,” says Adelson.

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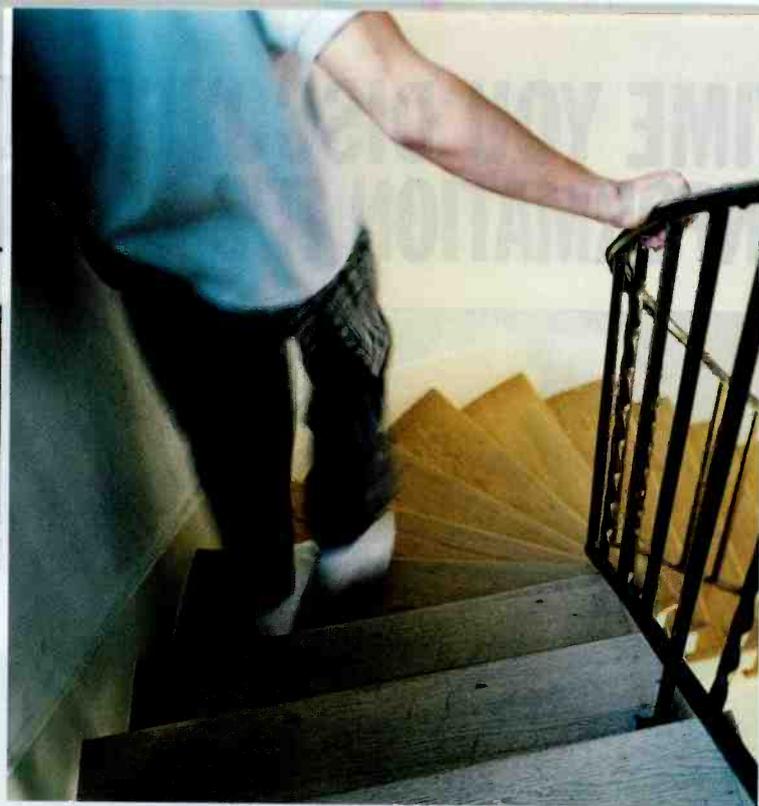


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“The whole space will be controlled by two or three dominant players. Whoever can create that critical mass can create the most value for buyers and suppliers.”

—Salim Teja, Accompany

she says. “They’re horizontal. They’re portal sites. We’re vertical, supplying the tools to other Web sites. It’s a big marketplace. There’s room for everyone.”

Accompany’s Teja doesn’t see it that way. “The area will not accommodate many players. The whole space will be controlled by two or three dominant players,” he says. “It’s critical mass. Whoever can create that critical mass can create the most value for buyers and suppliers.”

Because group buying is all about volume, with the largest buying groups commanding the lowest prices, “this is not the kind of service you that can spread and flourish over several places,” Teja maintains.

IF YOU CAN'T BEAT 'EM...

But while Teja believes the market has room for only two or three players, he also professes not to feel threatened by AOL and Yahoo!’s plans to offer group-buying services. “They are potential partners of ours,” he says. “Any of these major communities could be a potential partner.”

Mercata is also open to the possibility of a partnership with

Newcomer Zwiir has a hint of that old Gen X edge, and gives group buyers the option to specify items rather than sticking to a pre-set list. (But what’s up with those Stepford Wife smiles?)



Accompany’s funky but friendly site has a grassroots appeal for group buyers—and a whole section devoted to PDAs.

Yahoo! or AOL. “We would welcome and look forward to Yahoo!, AOL or other respected portals licensing our business methods and technologies to build a group-buying platform for their customers,” says Nargi.

For its part, AOL will not discuss possible partnerships with Accompany, Mercata or any other buying group. “It is not the company’s policy to comment on rumor and speculation,” an AOL spokeswoman says.

But Carrie Johnson, an analyst for Forrester Research in Cambridge, Mass., believes some consolidation is in the offing. “Yahoo! and AOL will probably partner with one or the other” of the two companies, she says. Like Teja, Johnson also believes the online group-buying scene will probably end up in the hands of just two or three companies.

“The fight will be for Accompany and Mercata to quickly snatch up relationships with the portals,” Johnson says. “The absolute advantage is having a network because you have greater volume, and prices go down significantly.”

Volume will make the advantages of this business model more powerful, she adds. “Right now the savings aren’t that extraordinary. If 20 people buy something you might save 5 percent. But if 2,000 people buy, the savings become significant,” says Johnson.

A LOOK AHEAD

Group buying will become popular in the next two years because young people and the general public will begin to participate, Johnson predicts.

“Up until now, the Web was skewed toward upper-income, tech-savvy people. But now the mainstream is moving in. These ‘Walmart shoppers’ will go out of their way for a perceived good deal,” she says.

Consumers in the 16-22 age group “are price-sensitive and big fans of online buying. And 45 percent of them have visited demand-driven sites such as Accompany and Mercata,” according to Johnson. Between John Q. Public and the Y Generation, group buying will become established as a significant part of the online buying market, Johnson believes.

The advantages are obvious—and unique to the Web, Johnson points out. “Ordinarily, you can’t walk into a store with eight friends and demand that the price go down. The closest thing to it is a co-op, but with online services, you don’t have to join or stick with it. It’s a start-up co-op.” ■

CULTURE TRENDS

MTV Around the World

Week of 2/28/00

MTV U.S.

<i>Artist</i>	<i>Title</i>
1. Filter	Take a Picture
2. Blaque	Bring It All To Me
3. Eve	Love is Blind
4. Red Hot Chili Peppers	Otherside
5. 2Gether	U+Me=Us

MTV Europe

<i>Artist</i>	<i>Title</i>
1. Blink 182	All the Small Things
2. Red Hot Chili Peppers	Otherside
3. Britney Spears	Born to Make You...
4. Andreas Johnson	Glorious
5. Backstreet Boys	Show Me the Meaning

MTV Brazil

<i>Artist</i>	<i>Title</i>
1. Five	If Ya Getting Down
2. Backstreet Boys	Show Me the Meaning
3. Charlie Brown Jr.	Confisco
4. Raimundos	Me Lambo
5. Blink-182	All the Small Things

MTV Australia

<i>Artist</i>	<i>Title</i>
1. Macy Gray	I Try
2. Killing Heidi	Mascara
3. All Saints	Pure Shores
4. Len	Steal My Sunshine
5. Vanessa Amorosi	Absolutely Everybody

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College TV Network Video Playlist

Submitted by College Television Network for week ending February 28, 2000

<i>Artist</i>	<i>Title</i>	<i>Rotation</i>
Fiona Apple	Limp	Heavy
Jay Z	Anything	Heavy
Lit	Miserable	Heavy
Moby	Natural Blues	Heavy
Santana f/ Product	Maria Maria	Heavy
Stroke 9	Little Black Backpack	Heavy
A3	Woke Up This Morning	Medium
Amel Larrieux	Get Up	Medium
Chris Cornell	Preaching the End of the World	Medium
Bob Dylan	Things Have Changed	Medium
Johnny Lang	Breakin' Me	Medium
The Smashing Pumpkins	The Everlasting Gaze	Medium

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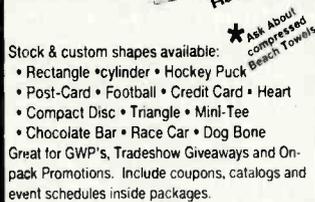
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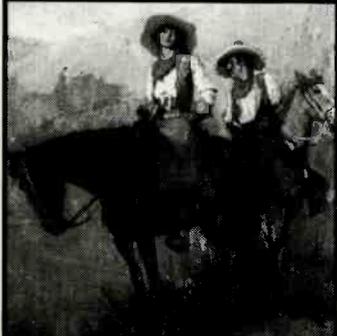


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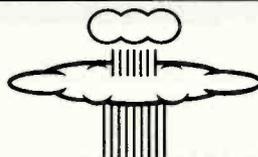
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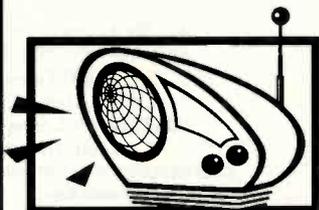
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We're an agency as advanced in our equity arrangements as we're cutting edge in our creativity. You and your clients will prosper as never before. Contact this small, smart, insanely ambitious shop.
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NYC Midtown based full service Pre-press company seeks partnership/merger. If your company spends a lot on pre-press services, this is a unique opportunity to save big\$\$\$! Call Mr. Green at 212 633-0200

Classified Advertising
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EMPLOYMENT

consumer healthcare

:: HEALTHWORKS

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Merkley Newman Harty is looking for talented, motivated professionals to work in its new consumer healthcare division. At least 3 years healthcare-related experience required.

**senior copywriter
senior art director
account supervisor**

*Please send your resume and salary requirements to Sheila Burke.
(Please, no phone calls.)*

email: sburke@health-works.com
fax: 212-822-6690 e.o.e.

ADVERTISING AGENCY EXECUTIVE

Fast-growing creative boutique seeks skilled individual for the position of Account Executive. A successful candidate will possess 5+ years ad agency experience with television, radio, and print accounts. Must have an extraordinary talent for acquiring and handling new clients plus the ability to work on multiple accounts. Experience with cable programmers, networks, and broadcast preferred. College degree required. Base + commission.

Please FAX your resume to:

The Rainbow Agency
732-885-5623

EMPLOYMENT

MANAGER OF CIRCULATION PROMOTION

The New York Times is currently seeking an energetic creative thinker to work on consumer newsstand and home delivery promotions. Candidate must have experience in and possess understanding of marketing and promotion. This results-oriented person is responsible for business-building promotions and marketing programs from concept through implementation for The New York Times newspaper. Candidate must have excellent organizational, written and oral communication skills. Candidate must be detail oriented and have the ability to execute and manage multiple projects simultaneously with tight deadlines in a dynamic environment. Over 5 years related business experience and computer literacy required. Magazine or advertising agency experience is a plus. Position reports to Managing Director of Marketing Services.

In addition to an excellent salary and benefits package, you will find an environment committed to diversity, challenges and growth. For consideration, please fax or email your resume including salary requirements to:

hrresume@nytimes.com

The New York Times

Expect the World www.nytimes.com

Fax: (212) 556-4011

Equal Opportunity Employer

We regret that we can only respond to those resumes we are interested in pursuing.



LICENSING DIRECTOR

A&E Television Networks has a unique opportunity in our Consumer Products division, based in New York. We're looking for an individual to oversee with P&L responsibility 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. Three years in program and/or product development in a television or entertainment environment preferred with experience in the development of new concepts through the development, legal and implementation process.

*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: recruiter@aetn.com

ONLY RESUMES W/SALARY REQUIREMENTS WILL BE CONSIDERED.

A&E Television Networks is an equal opportunity employer.

RATES for Employment and Offers & Opportunities

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

Classified Asst: Michele Golden

MINIMUM: 1 Column x 1 inch for 1 week: \$184.00, 1/2 inch increments: \$92.00 week. Rates apply to EAST edition. **Special offers:** Run 2 consecutive weeks, take 15% off second insertion. Frequency, regional-combination, and national discounts available. Charge for ADWEEK box number: \$35.00 per insertion. Replies mailed daily to advertisers. Readers responding to any ads with box numbers are advised not to send samples unless they are duplicates or need not be returned. We are not responsible for recovery of samples.

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

HELP WANTED

We're looking for some movers. And shakers.

At FusionDM, we're a direct response agency that's taken old school advertising and shaken it up. By redefining what a direct response agency should be in the internet age.

And since we need to fill a variety of positions right away, our philosophy seems to be working.

So if you want to make a difference. If you want to be part of a fun, dynamic, team-oriented shop that offers a unique blend of creative smarts, strategic thinking, and is at the forefront of leveraging the Internet, contact us today. We offer excellent salary and benefits, a creative working environment, plus a half day off for Cinco de Mayo and the Summer Solstice (don't ask). With your help, we can continue to shake things up.

Senior Art Directors

Got a head for ideas? With a passion for doing great work in a variety of media including the internet? Then FusionDM is the place to be. You'll work with print, mail, banners, email, broadcast, web sites - for clients like eBay, Petstore.com, 3Com, Prodigy, Siebel Systems, Hewlett Packard and more. Knowledge of Photoshop, Illustrator, Quark, and Fireworks a must. To really wow us, you'll have a minimum of 5 years of agency art direction experience, a book full of great concepts - including direct - plus some knowledge of web design. Prima donnas need not apply.

Account Service

If you possess proven account skills give us a call right away. We're looking for great people with both agency and DM experience: an Account or Management Supervisor with 7-9 yrs. of experience. A Senior Account Executive with at least 5 yrs. Plus an Account Executive with around 3 years of experience. People who can help us create breakthrough work in a wide variety of media including the internet, print, mail, banners, email, and broadcast. All the usual prerequisites: able to work under pressure, multi-tasking, communication skills, etc., etc. We're redefining what a direct response agency should be in the internet age - so if you're looking for an incredibly interesting work environment, we could be the right fit.

Contact Wendy Simmons at 415-229-2826 or wslimmons@fusiondm.com

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Fax: (415) 229-2884
www.fusiondm.com



FUSION DM

Old School Advertising. Shaken.



The Home Depot, America's most admired retailer, is currently seeking a qualified candidate to fill the position of:

Media Manager over Print

If you have experience...

- ...managing multiple agency relationships,
- ...developing marketing campaigns for the general and Hispanic markets,
- ...building and managing a budget,
- ...working with senior management,
- ...creating grand-opening marketing plans,
- ...analyzing research data,
- ...facilitating newspaper and direct mail

and if you...

- ...have at least 4 years of relevant experience.
- ...have very strong communication skills,
- ...have knowledge of West Coast markets
- ...have prior retail advertising and/or media planning experience
- ...do not mind some travel

then...

...we want to talk to you!

We offer a fast-paced, growth-oriented environment with excellent benefits and salary. Please fax resume with salary requirements in confidence to:

Media Manager Position, C-16, Fax #770-384-2708

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Truly Unique

Every assignment has its own unique requirements. Our clients know they can rely on Paladin to find uniquely qualified candidates to get the job done. We're the leading job source for marketing, advertising, communications and creative assignments and careers. We have great short and long-term temporary assignments, as well as full-time opportunities. If you have at least 2 years of experience in our skill areas we'd like to hear from you.

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ACCOUNT EXECUTIVES

ValueClick, the internet's fastest growing, pay for results advertising company, is looking for experienced Account Executives to join its Ad sales team in our New York City and San Francisco offices. Successful candidates must have prior sales experience, preferably in media or the Internet environment. Responsibilities include lead generation, presentations, inside/outside sales and account servicing. We seek individuals who are computer literate with excellent customer service, written and oral communication skills. Must also be able to adapt well to change, be a fast learner, team player and motivated to succeed. Minimum of 3-5 years experience.

To apply, send resume with cover letter to:
ValueClick Attn: Human Resources (Account Executive)
6450 Via Real, P.O. Box 5008, Carpinteria, CA 93014

Fax: 805-566-0190 E-mail: hr@valueclick.com

We offer an excellent compensation package, including stock options, 401(k), medical and an excellent working environment.

ValueClick is an equal opportunity employer.

ADVERTISING ACCOUNT MANAGER

Major nat'l music magazine publisher seeks highly energetic professional to actively sell classified, internet and display ad space. Min 2-3 yrs exp in sales, promotion or advertising. Aggressive, proactive, self-starter who has top organization & comm skills is essential. Exp in a fast-paced environment and able to work under deadlines a must. Exp with magazine, record label or instruments a plus, working knowledge in MSWord 6.0 a must. Comp sal + bnfts.

Fax resume w. cover letter

and sal req:

HR-ADV
to 212-447-6612

EOE

INSIDE TELESales 50-75K+ Manhattan

40-year-old international corporate trading company seeks telesales professionals. Must have a minimum of 5 years experience selling to senior executives at Fortune 1000 companies.

Generous compensation package includes base plus commissions, benefit package and 401k.

Forward resume with salary requirements to:

(212) 490-1619
Attn: HR Acquisitions

HELP WANTED

DC Georgetown Agency Bursting At Seams With Media Business

That's why we want three outstanding Media talents to join us. People with experience (but still anxious to learn); people with an old-fashioned work ethic (but who will still take the time to enjoy the lifestyle here in the Nation's Capital); people who believe paying attention to detail pays off for everyone (but who are still strategic enough to see the big picture).

Associate Media Director

If you have a minimum of 8 years quality experience, exceptional people skills, and a strong desire to take the next step up, let's talk. You just could get a crack at running a dynamic, hard-charging media department that's heavy into e-commerce, fast food, and fast tracked brand businesses that will grow with us and with you.

Senior Buyer

Bring us a minimum of 5 years experience in broadcast buying, a head for innovation and a mindset for detail. If it's a match with us, we'll put you onto a bunch of business that will be demanding, rewarding, and will sharpen your skills as you practice your trade.

Media Buyer

Show us a track record of a minimum of 3 years buying experience. Prove you're tough enough to negotiate in some of the country's toughest markets, and that you're receptive to learning from some of the best media and marketing heads in the business. It could get you an exciting position, a lot of work, and a lot of fun.

Find your fit in any of the three positions above.

And send your resume, salary history, and a brief note about what excites you about your life beyond the business to Wendy Weaver, Vice-President Media, Goldberg, Marchesano, Partners, 1700 Wisconsin Ave. NW, Washington DC 20007. Fax 1-202-298-3400. EOE

Goldberg, Marchesano, Partners

READY TO BE PROMOTED TO ACCOUNT SUPERVISOR?

Great account executive? We've got a great opportunity.
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Please fax resumé to Danielle Demoro: 212.431.6185
Or write: 594 Broadway NY, NY 10012
www.ellensongroup.com

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INTERACTIVE ASSOC. MEDIA DIRECTOR

Looking to work for a company that's fearless when it comes to online advertising? At i-frontier, we take creative risks managing national campaigns for organizations such as global healthcare corporations, as well as up-and-coming web brands. If you are interested in an agency with start-up creativity and strategy, and the resources and client list of a traditional company, this is the place for you.

This manager will oversee a growing department of 13+ within our dynamic advertising organization. We are looking for a Media Professional with 5+ years experience, who has 3+ years managing 6 people or more. Agency experience required, Internet a definite plus. We offer a highly competitive salary and benefits. Located in Center City Philadelphia, i-frontier is convenient to New Jersey, Delaware and suburbs, and rail lines.

Please e-mail jobs@i-frontier.com or fax 215-755-2630



MANAGER, EDI SERVICES

A&E Television Networks has a unique opportunity for a Manager, EDI Services. Responsibilities include managing the Electronic Data Interchange with our advertising agency clients. Oversees client/vendor relationships; testing and implementation of new technology/clients; administering transmissions and trouble shooting data discrepancies.

The qualified candidate must possess a college degree with 2-4 years experience in Ad Sales service and EDI, preferably in cable. Excellent communication, organizational and strong analytical and computer skills required.

For immediate consideration, please forward or fax your resume with salary requirements to:

A&E Television Networks
Attn: Human Resources Dept./MGR-EDI
235 East 45th Street, New York, NY 10017
FAX: (212) 907-9402 EMAIL: Recruiter@aetn.com

NO PHONE CALLS PLEASE
EOE M/F/D/V

Pharmaceutical



An International Drug Development Company

PharmaNet is a leading contract research organization (CRO) with an outstanding reputation and solid client list within the pharmaceutical and biotechnology industries. We have an immediate need for a Marketing professional with 5-7 years of corporate or agency experience to help lead our international marketing efforts. This position will be located at our worldwide headquarters in Princeton, New Jersey.

Manager, Marketing will possess proven ability to manage multiple deadlines in a fast-paced, professional environment. Extensive experience on web development projects or other Internet related efforts. Business to business, pharmaceutical and/or CRO related experience a plus.

We offer a career and people oriented environment, competitive salary and excellent benefits including: 401k, tuition reimbursement, stock options, bonus opportunity and NON-CONTRIBUTORY MEDICAL, VISION, RX and DENTAL.

Forward resume to:

PharmaNet, Inc., Attn.: HR, 504 Carnegie Center, Princeton, NJ 08540-6242
Fax: (609) 720-5055, E-mail: rhurford@pharmanet-cro.com
Visit our website at: www.pharmanet-cro.com

No recruiters please.

CREATIVE DIRECTOR

Hallmark Cards is seeking an experienced Creative Director to lead, direct and inspire our Internet Commerce creative team for hallmark.com. The candidate is responsible for translating marketing strategies into strong creative strategies, partnering with external developers, and leading an internal creative team in the creation of compelling content and an emotionally visual and verbal online experience that enriches the Hallmark brand.

The candidate must have a degree in the arts or related field, a minimum of 8 years experience as a Creative Director in print or electronic media, and be willing to relocate to Kansas City. Interested candidates should send cover letter, resume and representative group of work samples (any format) to:

Hallmark Cards, Inc.

Creative Staffing and Development-WEBcdnm/#444
P.O. Box 419580, 2501 McGee, Kansas City, MO 64141-6580

Hallmark is an Equal Opportunity Employer M/F/V/D

HELP WANTED

WANTED:

ART DIRECTOR WITH VISION

We need a senior art director who can see the big picture. If you have seven plus years of agency experience, a sharp eye for strategy, and exquisite digital design skills, we want to talk to you. If you have healthcare experience to boot, we want to talk to you *bad*. We're an award-winning healthcare agency in Los Angeles that offers awesome health benefits (naturally), a great environment, fascinating accounts, and big bucks to the right candidate. So give us a look-see. Fax your resume and three samples to Creative Director at 310.314.1083.



Ryan Partnership

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5-7 years experience

freedom to think

mac illustrator
5-7 years experience
proficient in 3-D programs

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JOIN THE HASBRO TEAM!

It's your turn to play! Come join the fun and games at Hasbro Games, producers of the world famous Milton Bradley and Parker Brothers games you grew up with! We're looking for two people to staff our Editorial Department. They must each be "The Writer with Two Brains": Right Brain for creative product naming and entertaining package copy. Left Brain to make sure every word is correct to meet style, product positioning, legal and reliability standards.

Copywriter

Responsibilities include writing creative, entertaining, persuasive, and FUN package copy, and proofreading all packaging and components. 3 to 5 years' experience. Agency background a plus.

Copy Manager

Responsibilities include writing creative, entertaining, persuasive and FUN package copy, and proofreading all packaging and components. Ability to supervise copywriter and coordinate work with freelance writers, schedule workload to meet production deadlines for new game puzzles, and coordinate and administrate naming new products. You will act as the department's liaison with corporate Legal Department on artwork, trademark, safety, claims, and licensor requirements, and help problem-solve copy/art production issues. 5 to 7 years' experience. Agency background a plus.

The successful candidate must possess the following:

- Experience as stated above
- BA or MA in Writing, Journalism, Advertising, or related field.
- Must be proficient in MSWord, Quark Express a plus.
- Self-management skills required.

Please send resume no later than March 16, 2000 to: **Manager of Human Resources, Hasbro Games, Dept. SR06, 443 Shaker Road, East Longmeadow, MA 01028.** An Equal Opportunity Employer M/F/D/V.



Turn the page on your career.

Cablevision Magazine, a leading Cahners Business Information (www.cahners.com) publication and the cable television industry's only feature publication, has an immediate opening in our New York City office for the following professional:

Regional Sales Director



In this highly visible sales position, you will cover New York City metro area, Boston, Philadelphia and Toronto. The successful candidate will maintain and grow existing accounts, as well as develop new business.

We seek a high energy, organized individual with initiative, drive and strong people skills. Three to five years' sales or related experience is required; 35% national and territory-wide travel. An understanding of the cable television industry is very important. We offer a working atmosphere in a lively work environment and the flexibility to work remotely from your home office.

Cablevision offers a competitive salary and benefits package. Please forward resume with salary requirements to: Cahners Business Information, HR-DS, 345 Hudson Street, New York, NY 10014. E-mail dsalomone@cahners.com. Fax: (212) 519-7486. 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.



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THE VISION

TO LEAD -

SUCCESS



Senior Manager - PR/Product Placement

Luxottica Group is the world's leading manufacturer of quality eyewear and sunwear, and the name behind exciting brands such as RayBan, Armani, Anne Klein, KILLER LOOP and REVO.

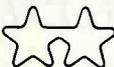
Those who are focused on highly visible success can set their sights on this high impact position based in Manhattan and Port Washington, NY.

Lead the public relations and product placement success of all Luxottica brands by maximizing your skills in strategic media placement and extensive experience in PR or entertainment marketing. We will look to you to create opportunities for product exposure on TV, in magazines and movies, and through celebrities and key media buys. An important responsibility is to communicate a consistent strategic direction and product image throughout the US and with our global counterparts.

Success requires extensive media and entertainment industry marketing contacts, in addition to 7-10 years of PR or related experience and the ability to guide projects from conception to completion.

We offer a competitive salary with benefits package and a professional and progressive work environment. To contribute to our success, forward a resume and salary requirements in confidence by one of the following methods. **Please reference Source Code 2000-LUX2.**

On-line: <http://recruiter1-s2.webhire.com/lenscraft>; **email:** lenscraft@rpc.webhire.com (reference Source Code in subject line); **fax:** 1 (800) 495-7464 (reference Source Code on fax cover page). EOE

LUXOTTICA 

REVO

Advertising

Senior Designer

We're IDT Corp., one of the world's leading telecommunications and Internet companies. We seek a great designer to join our growing, in-house advertising department.

As the ideal candidate, you have at least five years in advertising, direct response, and hi-tech accounts. You're an expert in all media, from print to broadcast to the Internet. You like working on Macs and you know all the software (HTML a plus). Your book is filled with killer concepts and brilliant work that lesser mortals wish they had done. And you want to work with us in downtown Newark, in our enormous building which has everything from its own gym, to a basketball court, to a cafeteria, to next-door free & secure parking.

If you're interested, send a resume, salary history, and nonreturnable samples of your best stuff to:

Keith Royster, IDT Corp.,
520 Broad Street, Newark, NJ 07102
E-mail: keithr@corp.idt.net

And please, no phone calls. EOE

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YOU SAY:

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- "Strategically, I wonder..." We have an Account Supervisor job for you.
- "The placement won't be ideal." We have an Asst. Media Planning job for you.
- "How about television?" We have a Sr. Media Planning job for you.
- "No way." We'd like to work for you.

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1000 sansome, suite 300 · san francisco, ca 94111 fax 415.399.9264
www.katsin-loeb.com · email hr@katsin-loeb.com

CIRCULATION
MANAGER

Monthly consumer magazine seeking highly energetic professional to manage circulation for expanding subscription file. Single copy & computer modeling exp a +. Min. 5 yrs exp in circulation or related field ABC audited publications. Candidates must be fully versed in ABC rules, regulations, and procedures. Must be able to handle fast-paced environment. Aggressive, proactive, self-starter who can work with multiple depts is a must. Must be an expert in Quark, Photoshop, Word, EXCEL and all usage of Macintosh. Comp sal & bnfts.

Please fax resume with cover
letter and salary requirements to:

HR at 212-447-6612

EOE

ADVERTISING
ACCOUNT EXECUTIVE
Fort Lauderdale & Tampa

SportsChannel Florida, cablecast rightsholder of the Dolphins, Florida Marlins, Tampa Bay Devil Rays and Florida Panthers plus a host of college programming, is seeking Account Executives for the Fort Lauderdale and Tampa areas. Selected candidates will have a minimum of 3 years experience with a proven track record for selling full season sponsorships and spot television. Position requires strong sales background and good agency and client contacts. Excellent communication, organizational and presentation skills a must.

Please forward resume and salary requirements to:

General Sales Manager,
SportsChannel Florida
1550 Sawgrass Corporate Parkway,
Suite 350, Sunrise, FL 33323
Fax: 954-845-0923
Email: ameyers@sportscf.com

INTERNET SALES REP

needed for a rapidly growing, innovative B-2-B Internet company. We need 'Net-savvy, experienced sales reps (2+ yrs. print, online) who can break new business and maintain a robust account list. Strong written and oral communication, presentation skills, PC proficiency and an understanding of the B-2-B Internet economy are required. We offer a competitive salary and commission package, benefits, 401K, and of course stock options. Work and grow in an exciting and challenging environment in Morristown, NJ.

Fax resume with
salary requirements to:
(973) 656-9119

or e-mail to:
mcooper@hotmail.com

ADVERTISING
SALES MANAGER

Harbor Marketing Inc., a leading franchisee of Val-Pak Direct Marketing Systems Inc., a Cox Target Media company is seeking an experienced sales manager (located in CT) to improve our efforts in the sale of direct mail, internet and new marketing services. You will recruit, train and manage our outside sales consultants to call on diverse local businesses. We offer a competitive salary and bonuses. If you are the best, contact us today.

Reply to:

Val-Pak Direct Marketing
Systems, Inc.
Att: Melissa Gecewicz
8605 Largo Lakes Drive
Largo, FL 33773
Fax: (727) 391-2710
melissa_gecewicz@coxtarget.com

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HELP WANTED



Join our progressive team!

We have positions open in our progressive in-house ad agency, and we want strategic marketing partners to keep the creative fire blazing!

In addition to print advertising, we develop millions (okay, hundreds—don't panic) of ideas at lightning speed to maximize our unique brand character: a neighborhood department store with a West-Coast attitude.

Be prepared to demonstrate the challenges, strategies and results in your exceptionally creative portfolio.

MANAGING ART DIRECTORS (3)

3-5 yrs. experience (1 mgmt.) in retail advertising design, art direction and photo direction.

Send resume with cover letter to:

Mervyn's California Human Resources, MS 4105
22301 Foothill Blvd. Hayward, CA 94541-2771
Fax to: 510-727-5760
www.mervyns.com

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ONLINE ADVERTISING MANAGER

Develop online advertising creative testing plan and evaluate results to provide an effective online advertising strategy. Must have strong analytical and general consumer/creative marketing skills with a strong strategic sense. BA with at least one year of online advertising experience and 3 to 5 years of Marketing experience. Internet preferred.

ADVERTISING MANAGER

Manage the creative development and production of print, radio, and television advertising. Must have creative management experience and a strong understanding of TV, radio and print production. BA with at least 3-5 years of advertising agency experience required.

WEB DESIGNER

Execute exceptional web designs for a range of products and new engine ideas. Develop and refine several design approaches after presented with an initial concept or marketing goal. Must have code-level HTML, including knowledge of both 3.2 and 4.0 specs (DHTML and JavaScript a plus), and be proficient in Photoshop, ImageReady and/or Fireworks. Ability to design cross-platform, degradable pages. UI design/information architecture experience a plus. Online portfolio review is required to be considered for this position. BA with 2+ years of web design experience; agency environment preferred.

Positions are in Norwalk, CT. Excellent compensation and comprehensive medical plan. Only qualified candidates will be contacted. eoe m/f/d/v.

Fax: 203-299-8954 or email: ptp@priceline.com

AMERICAN BANKER, the only financial services daily, has a once in a lifetime opportunity for an entrepreneurial sales professional to join our team.

Advertising Space Sales

The ideal candidate will possess excellent communication skills, the ability to work with current advertisers and agencies while generating new business. Experience calling on technology and/or finance industries preferred. 30% domestic travel required. If you have a minimum of 3 years sales experience, then this industry leader has an excellent compensation plan with a superb benefits package. Send/fax resume and salary requirements to:

**American Banker • Attn: Eleanor Dixon-Hobbs • Group Associate Publisher,
1 State Street Plaza, 27th Floor • New York, New York 10004
FAX: 212-843-9621 • E-MAIL: eleanor.dixon.hobbs@tfn.com**

No Calls Please!

We will only respond to candidates selected for further consideration.



Equal Opportunity Employer

PREVENTION RESEARCH ANALYST

Rodale Inc., publisher of *Prevention* magazine has an opening for a Research Analyst in our New York office to manage and fulfill daily ad sales requests using MRI, JD Power and PIB, and assist account managers in developing sales strategies, presentations and media kit materials. Ideal candidate must have knowledge of Excel, PowerPoint, MS Word and the Internet. Bachelor's degree in marketing or liberal arts preferred. 2-3 years research experience at a publishing company or advertising agency.

Rodale Inc. offers a pleasant employee-oriented work environment, competitive salaries, and excellent benefits including 401 (k).

Please send cover letter, resume and salary requirements to:

Human Resources Dept. (AW-00-046)

RODALE INC.

33 E Minor Street, Emmaus, PA 18098

Fax number: (610) 967-9209

E.O.E.

Visit our website at www.rodale.com

UNIVISION COMMUNICATIONS, INC.

MARKETING RESEARCH ANALYST

Responsibilities include researching, analyzing and producing marketing information in support of Spot Sales and New Business Development. Ideal candidate must possess strong analytical skills and the ability to work in a fast paced environment. 1 year of related work experience and a working knowledge of syndicated research resources (such as Simmons, Scarborough, CMR & Compass) is required. Proficiency in Microsoft Excel and PowerPoint is a must.

Position provides an excellent opportunity to learn and grow.

For consideration, please fax your resume including salary requirements to:

212-455-5224

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sideration, please forward resume to:

Patrick Downes, Publisher
Audubon Magazine
700 Broadway
New York, NY 10003
E-mail: pdownes@audubon.org
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Requirements include a thorough knowledge of the traditional and interactive agencies in NY, an ability to close deals and manage significant strategic relationships; familiarity with Internet, broadband and software products and industries; excellent communication and presentation skills; bachelor's degree in related field and 5+ years professional experience.

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diverse international (Europe and South America) licensing program focusing on apparel and lifestyle products. Responsibilities will include developing and executing a strategic plan, identifying potential partners, negotiating agreements and managing relationships to grow the business and leverage a powerful worldwide brand. Critical skills include high level of business and interpersonal skills in market analysis, business development, creative marketing, product development and retail merchandising. B.A. required, MBA preferred with a minimum of 5 years licensing or product marketing experience.

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New York, N.Y. 10019
gerryn@ny.playboy.com

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CULTURE TRENDS

MTV's BUZZWORTHY

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

Week of 2/28/00

Artist/Group: **Pink**
Song/Video: **"There U Go"**
Director: **David Myers**

This fuchsia bombshell is about to blow the spot up. Sending the warning that she is not one to be messed with in her debut video "There U Go", Pink is LaFaces latest rising star. Her self-titled album, due out in March, contains a medley of musical influences - from Mary J. Blige to Fleetwood, as witnessed on the possible second single, "Players".

Artist/Group: **Incubus**
Song/Video: **"Pardon Me"**
Director: **Steven Murashige**

This five-member band from Calabasas, California has finally made a mark with this video off their recently released album, **Make Yourself**. Not new to the music scene, Incubus started out as a garage band back in 1991, and moved up through the ranks to eventually release their first full-length record, **S.C.I.E.N.C.E.** in 1997. Their newest offering blends funk and alternative metal, with a little rap/rock thrown in for good measure.

©2000 MTV

The Hollywood Reporter's Box Office

For weekend ending February 28, 2000

<i>This Week</i>	<i>Last Week</i>	<i>Picture</i>	<i>3-Day Weekend Gross</i>	<i>Days In Release</i>	<i>Total Gross Sale</i>
1	1	The Whole Nine Yards	9,563,311	10	28,444,377
2	3	Snow Day	8,336,189	17	43,100,668
3	New	Reindeer Games	8,128,356	3	8,128,356
4	2	Hanging Up	7,437,898	10	26,002,490
5	4	Pitch Black	7,136,877	10	22,930,719
6	5	The Tigger Movie	6,307,178	17	30,649,524
7	New	Wonder Boys	5,808,919	3	5,808,919
8	6	Scream 3	5,021,034	24	78,100,871
9	9	American Beauty	4,607,709	166	87,525,789
10	10	The Cider House Rules	4,066,251	80	31,914,836
11	7	The Beach	3,714,845	17	34,110,738
12	8	Boiler Room	3,095,758	10	11,030,360
13	11	The Green Mile	1,947,106	80	131,140,276
14	13	Fantasia 2000	1,595,442	58	26,767,161
15	16	The Sixth Sense	1,547,640	206	283,917,914
16	12	The Hurricane	1,257,855	61	48,135,741
17	15	Next Friday	1,204,319	47	54,134,938
18	14	Stuart Little	1,078,890	73	136,254,123
19	17	Galaxy Quest	738,484	65	69,016,725
20	33	The Insider	521,342	115	27,549,240
21	19	Toy Story 2	504,392	101	240,627,332
22	20	Angela's Ashes	381,436	65	11,927,892
23	21	Topsy Turvy	378,275	75	4,586,550
24	18	The Talented Mr. Ripley	358,501	65	79,925,884
25	22	Boys Don't Cry	334,251	143	4,839,061
26	24	Deuce Bigelow: Male Gigolo	330,024	80	64,450,782
27	36	Mysteries of Egypt	227,816	636	29,714,975
28	26	Magnolia	224,692	73	21,570,650
29	29	All About My Mother	218,288	101	5,961,051
30	30	Anna and the King	194,251	73	38,773,566
31	23	Girl, Interrupted	183,831	69	28,374,916
32	31	Holy Smoke	170,110	87	1,191,618
33	28	The End of the Affair	160,804	87	10,401,340
34	32	Being John Malkovich	159,237	122	21,980,927
35	39	Snow Falling on Cedars	152,490	68	14,073,043

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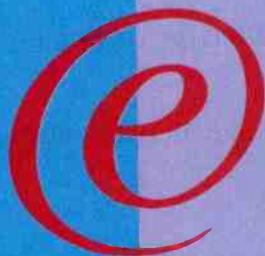


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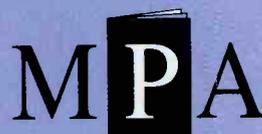
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Media Person

BY LEWIS GROSSBERGER



Final Answers

ONCE AGAIN, IT'S TIME FOR "ASK MEDIA Person," the patented interactive feature that uses state-

of-the-art software devised especially for MP by Microsoft, America Online and Stolichnaya to enable you, the worried and confused reader, to receive instant answers to your most pressing questions. This week, to give Media Person even more authority (not that he needs it), he'll be joined by a panel of celebrity experts: inescapable TV star Regis Philbin, freakish basketball great Dennis Rodman and omnipotent Fed Chairman Alan Greenspan. Together, these four pretty much encompass the sum

total of human knowledge. To put your question to the panel, just click on www.yo!whassup.com. OK, folks, let 'em rip.

What's the real reason Kathie Lee left the "Regis & Kathie Lee" show?

Regis: I think I can answer *that*—and *without* using any of my three LIFELINES! First, Kathie Lee is concerned about exposing her and her family to the *prying* eyes of the TABLOID MEDIA!

Dennis: What the hell's wrong with that? I've built my career on it.

MP: At least we won't have to worry anymore about who's going to protect *us* from Kathie Lee and her family.

Alan: I have a question. Who is this Kathie Lee?

MP: She's the woman whose personality epitomizes the term you yourself popularized: "irrational exuberance."

Regis: Secondly, Kathie Lee wants to SPREAD her creative *wings* and expand her acting and sing... (rest of answer drowned out by rude hooting by other members of the panel)

Who will replace Kathie Lee?

Regis: Hey, LOTS of people feel I can handle the show *alone!* But my wife Joy is very *popular* with our FANS!

Dennis: No disrespect, Regis, but you're old and boring. Besides, ain't that quiz-show gig enough? How much money you need, anyway? Me and Madonna would be perfect

for the job.

MP: True, although I'm not sure which one would be Kathie Lee.

Alan: You know, my wife, Andrea Mitchell, is very personable, and she has a good deal of on-camera experience.

Regis: That part's good! But can she tell wacky, yet *totally* uninteresting stories about your HOME LIFE?

Speaking of Madonna, she says that as a mother, she's sexier than ever. Is she trying to put

If you want to major in creation science with a minor in holocaust denial, it's the best in the country.

one over on us?

Dennis: No way. She *is* one sexy mother.

MP: Um, could we have the next question, please?

Alan: My mother is a very dignified woman, very prudent, though I don't know if you could accurately term her "sexy."

Regis: Alan, don't you have to go raise an INTEREST RATE or something?

Is it true that Sharon Stone and Ellen DeGeneres hate each other's guts, despite their canoodling scene in "If These Walls Could Talk 2"?

Alan: Canoodling? What's canoodling? It never comes up at Fed meetings.

Regis: I know! That's when you're eating pasta in a little *boat!*

Dennis: Canoodlin', I done more than

my share of that, baby.

MP: Oddly enough, the word did *not* exist prior to 1995. At that time, every gossip columnist began using it.

Alan: But what does it mean? (Dennis kisses him full on the lips.)

Alan: Yech! Feh! Don't ever do that again!

Dennis: Now you know.

Alan: Who is this person?

Should Catholics accept George W. Bush's apology about his appearance at Bob Jones University?

MP: I believe they should. I'm sure it was completely spontaneous and sincere and not in any way politically calculated.

Regis: Oooh! The SARCASM! It's *dripping!*

Alan: Off the record, I'm given to understand that the educational standards at that institution are not of the highest rank.

Dennis: No shit. Face it, anybody goes to a college named Bob can't be that smart to begin with.

MP: But let's be fair. If you want to major in creation science with a minor in holocaust denial, it's the best in the country.

Regis: George W.'s was a pretty *good* apology, but I liked John Rocker's BETTER.

MP: Yes, it was interesting: I'm not a bigot, I just talk like one.

Dennis: I can whup his sorry ass any day of the week.

Should I be worried about the economy?

Alan: That depends entirely on...

Dennis: I'll catch this one, Al. Despite the astonishing productivity gains of recent years, rising stock prices in the high-flying tech sector are fueling record growth in the economy, thus provoking inflationary pressures, which inevitably result in tightening by the Fed, as has already happened four times in the past year. The trick is to slow down this speculation while at the same time avoiding a drift toward recession.

Alan: I think I'm in love.

Regis: Quick! Somebody throw a bucket of cold *water* on Greenspan! This is EMBARRASSING!

MP: From now on, I do a solo act.

Regis: Is that your final answer?

MP: Oh, shut up. ■

QUESTIONS. ANSWERS.

COFFEE AND TIME TO THINK.

BEFORE THE RAT RACE BEGINS.

DAILY NEWS ON THE NET.

Magazines

BY LISA GRANATSTEIN

Green Day

News Corp. tees up golf title for 30-something backers

While golf may be getting a lot more respect from the under-40 set than it used to, thanks in part to a new generation of ball-crushing stars like Tiger Woods and Sergio Garcia, it's still far from the hippest sport around.

Michael Caruso, editor of the soon-to-launch *Maximum Golf*,

aims to boost the sport's coolness quotient by focusing on how thirtysomethings play, watch and talk about the game. "Magazines have always treated golfers like they're 55 and in semi-retirement," Caruso says of mainstream titles such as Times Mirror Magazines' *Golf* and the New York Times Co.'s *Golf Digest*. "The reality is there are tons of people who get out there with their buddies, tell some jokes and whack it around on the weekends."

Rupert Murdoch's News Corp. tapped

Caruso, a former editor of *Details*, to develop and edit *Maximum Golf*, a 300,000-circulation sports/lifestyle title that will hit newsstands on May 16. The book, geared to men with a median age of 33, will offer the traditional mix of equipment, instruction and feature pieces, with a large helping of humor thrown in.

Given that golfers are a hedonistic sort, says Caruso, the monthly also will feature a car column (attention, advertisers!); a "Vice" section devoted to gambling, drinking and other questionable on- and off-the-course pursuits; and a Zen-flavored section dubbed "Be the Ball." *MG* will also include six to 10 pages of fashion edit in each issue.

Maximum Golf will face some challenges.

Since the golf boom of the late 1980s, the number of young players has waned. Men 24 to 34 accounted for 22.2 percent of all golfers in 1998, down from 28.5 percent a decade earlier, according to the National Sporting Goods Association. Overall sales of golf equipment also have flattened out, with

full-set sales down 5 percent and individual clubs off 8 percent in '98 compared to the previous year, the NSGA reported.

MG's positioning is similar to that of *Backspin*, a golf title for 18- to 35-year-olds that was developed and then shelved last year by LFP, controlled by *Hustler* publisher Larry Flynt. LFP execs cited the golf industry's recent shakeout as a factor.

"The business isn't in the strongest position," admits *MG* publisher Terry Russell. "But new technology is on the way... We expect some growth from new putters, clubs and balls." Russell figures to score 40 ad pages in *Maximum*'s first issue, which has a \$28,500 page rate. *MG* will increase its rate base to 450,000 in January, Russell adds.

Other Murdoch properties have been enlisted to help *MG* take flight. News Corp.'s TV Guide Distribution will give it a strong presence on newsstands. And *MG* will be promoted on cable's Fox Sports Net and the Golf Channel, in which News Corp. owns a 31 percent stake.

Mediaweek Magazine Monitor

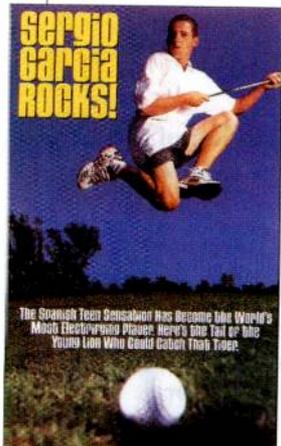
Weeklies

March 6, 2000

Following the news that Times Mirror is selling *The Sporting News* to Vulcan Ventures, the weekly, which jumped 12.38 percent in pages this week, is feeling positive results from the shift, says Francis Farrell, svp and publisher. "Right now, advertisers are reacting with a lot of excitement over the news," explains Farrell, who expected softness due to uncertainty during the transition. Instead, Asian automotive, dot.coms, packaged goods and remedies have been hot categories for the title, which has also seen an influx of new ads from domestic automakers, including Oldsmobile. —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	6-Mar	99.05	8-Mar	71.50	38.53%	814.90	625.94	30.19%
The Economist	26-Feb	106.00	27-Feb	50.79	108.70%	500.00	467.79	6.89%
The Industry Standard	6-Mar	140.00	8-Mar	29.59	373.13%	1,162.40	204.70	467.86%
Newsweek	6-Mar	40.22	8-Mar	33.34	20.65%	330.36	318.63	3.68%
People	6-Mar	84.64	8-Mar	82.15	3.03%	622.77	589.11	5.71%
Sporting News	6-Mar	15.89	8-Mar	14.14	12.38%	128.78	128.19	0.46%
Sports Illustrated	6-Mar	32.59	8-Mar	44.64	-26.99%	419.38	420.33	-0.23%
Time ^E	6-Mar	39.99	6-Mar	53.14	-24.75%	470.95	368.43	27.83%
US News & World Report	6-Mar	21.55	5-Mar	34.43	-37.41%	245.36	329.62	-25.56%
Category Total		579.93		413.72	40.18%	4,694.90	3,452.74	35.98%
ENTERTAINMENT/LEISURE								
AutoWeek	6-Mar	25.03	8-Mar	26.59	-5.87%	293.26	266.45	10.06%
Entertainment Weekly	3-Mar	36.63	1-Mar	20.50	78.68%	281.78	236.96	18.91%
Golf World	3-Mar	28.83	5-Mar	30.00	-3.90%	237.92	180.45	31.85%
New York	6-Mar	30.40	8-Mar	61.00	-50.16%	373.70	402.60	-7.18%
New Yorker	6-Mar	36.89	8-Mar	26.66	38.37%	356.98	239.50	49.05%
Time Out New York	1-Mar	60.06	3-Mar	66.40	-9.55%	562.15	504.50	11.43%
TV Guide	4-Mar	58.84	6-Mar	64.01	-8.08%	734.96	706.81	3.98%
Category Total		276.68		295.16	-6.26%	2,840.75	2,537.27	11.96%
SUNDAY MAGAZINES								
Parade	5-Mar	11.59	7-Mar	17.00	-31.82%	108.79	113.31	-3.99%
USA Weekend	5-Mar	13.02	7-Mar	18.60	-30.00%	107.10	113.92	-5.99%
Category Total		24.61		35.60	-30.87%	215.89	227.23	-4.99%
TOTALS		881.22		744.48	18.37%	7,751.54	6,217.24	24.68%

E=ESTIMATED PAGE COUNTS



He da man: Garcia in the *Max Golf* prototype

OUR DISTINGUISHED PANEL OF JUDGES WILL SELECT PLANS OF THE YEAR IN THE FOLLOWING CATEGORIES:

1. Best plan for a campaign spending more than \$25 Million
2. Best plan for a campaign spending between \$10 Million and \$25 Million
3. Best plan for a campaign spending between \$1 Million and \$10 Million
4. Best plan for a campaign spending \$1 Million or less
5. Best use of National Television and Cable
6. Best use of Local Television
7. Best use of Magazines
8. Best use of Radio
9. Best use of Newspapers
10. Best use of Out-of-Home
11. Best use of New Media

JUDGING CRITERIA

- innovative nature of the concept
- tactical approach
- creative and or innovative use of media
- effectiveness relative to the objective

YOUR SECRETS ARE SAFE WITH US

Media plans often contain sensitive, competitive information but don't let that keep you from entering this competition. Our judges all sign confidentiality agreements and they are never assigned to product categories in which they compete professionally.

WHO IS ELIGIBLE?

Any US advertising agency media department, media buying service or in-house advertising agency or media department may enter. To be eligible, your plan must be under execution between February 28, 1999 and March 1, 2000.

ENTRY DEADLINE

All entries must be postmarked by April 3, 2000.

Entry fees: \$110 per entry. Checks or money orders should be made payable to MEDIAWEEK's Media Plan of the Year. Send entries to: Jennifer Minihan, MEDIAWEEK, 1515 Broadway, 12th Floor, New York, New York 10036

HOW TO ENTER

Detach and complete the official entry form on the back of this page. Please photocopy this form for multiple submissions. Attach the completed entry form as a cover to your statement which should describe the nature of the plan, why you consider it creative, and how it achieved the clients objectives. Statements should not exceed 750 words in total and must be typed on a single page. Feel free to discuss any background information or situation analysis relevant to set the stage for the program description.

DOCUMENTATION

Please include documentation such as a copy of the media plan, examples of the execution and any client testimonials demonstrating the successful results of your plan. In order to properly categorize your entry, be sure to indicate the level of media spending on your entry. Confidential, proprietary information in the supporting documentation may be censored.

QUESTIONS?

Please call Jennifer Minihan at MEDIAWEEK at (212) 536-6588 or email her at jminihan@adweek.com



THE 2000 MEDIaweek

MEDIA PLAN OF THE YEAR

CALL FOR ENTRIES

DEADLINE FOR ENTRIES: **MONDAY, APRIL 3RD.**

\$10,000 GRAND PRIZE FOR EXCELLENCE

Awarded to the judges choice for the best overall plan.

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COMPETITION BECAUSE...**

**INSIDE EVERY GREAT
MEDIA PLANNER LURKS AN
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Mediaweek will honor media plans for their creativity and effectiveness in achieving client's marketing goals. Enter your best plan in Mediaweek's Plan of the Year by April 3rd and your group could win the grand prize. Winners will be featured in a special section in Mediaweek's June 19th issue and will be honored at an awards luncheon.

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