

MEDIA WEEK

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LAURA K JONES, ASSISTANT MGR
WALDENBOOKS
42 MOUNT PLEASANT AVE
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THE NEWS MAGAZINE OF THE MEDIA

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**Kids: Special Report
begins on page 46**

Fighting Back

Even as some affiliates grumble, Fox Kids Network struggles to make its programming more attractive to viewers and advertisers.
By Megan Larson
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Fox's Action Man

Buyers Blow Whistle on NBA's Bells
page 4

People Writes Around Us Weekly Debut
page 5

Dramas Make A Comeback On Networks
page 5

MARKET INDICATORS

National TV: Steady
Pharmaceuticals are driving the morning scatter market, perhaps due to the morning shows' multitude of health-oriented segments.

Net Cable: Brisk
Second-quarter scatter is moving at a steady clip, with inventory tight and several large networks writing business well over 1999 upfront rates. Dot.coms simply aren't going away.

Spot TV: Stalled
Activity for March has slowed in the South and Midwest after January and February's hectic pace, as presidential primaries have shifted into low gear. April is picking up.

Radio: Tight
March is sold out for top stations in large markets. April and May are pacing ahead of last year's frenetic pace. Rates are approaching TV levels in many markets.

Magazines: Mixed
Teen and sports titles report a slowdown in athletic footwear ads. Consumer electronics is expected to heat up in the second quarter.



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MEDIA WIRE

'Blowing Up Model,' NBC Walks Away From NAB

The withdrawal of NBC from the National Association of Broadcasters last week marked a "sad" moment for the industry, observers said, for it represents another fissure in a once concrete union of broadcasters. Citing disagreement over the NAB's position on deregulation—the organization opposes raising the ownership cap—NBC pulled the membership of the network and its 13 owned stations.

"The NAB should be advocating business strategies and regulatory policies that will make over-the-air broadcasting a strong growth business, rather than one that technology passes by," said NBC president and CEO Bob Wright. "Instead, the NAB has chosen to stand on the sidelines or oppose change. This course is directly contrary to NBC's future as a broadcaster."

In recent years, NBC has put greater emphasis on cable and Internet acquisitions. Some executives said last week that NBC's departure signifies the network's further separation from broadcasting and migration toward new media, which is encumbered with fewer restrictions. "NBC wants to blow up the model. At the end of the day, the NAB wasn't flexible enough," said an executive at one NBC O&O.

Though many wonder if the NAB's leverage on Capitol Hill will be diminished, given the departure of two networks—Fox pulled out last year—the organization remains a viable force because it represents the vast majority of broadcasters across the nation. "The NAB's great strength is the stations and their connection to their local representatives and senators," said Sean Sheehan, legal counsel for Tribune Company. "Most elected officials don't like network news. But the NAB can say, 'We have nothing to do with that. We're with the stations. We're your neighbor.'" —Megan Larson

Congress Marshalling Opposition to Microradio

Congressional opposition to the FCC's Jan. 20 ruling to *(continued on page 8)*

NBA Scrambling For TV Rebound

Buyers skeptical that production enhancements will lift ratings

TV SPORTS / By Daniel Frankel and John Consoli

The NBA's decision to plant wireless microphones on head coaches and officials and position cameras in teams' dressing rooms during selected games has the support of the league's TV partners, who are eager for anything that might improve their slumping hoop ratings. Media buyers, however, largely view the NBA's new production enhancements as gimmicks that are unlikely to affect audience levels.

"The NBA's ratings have peaked, and they will continue to erode," said Jerry Solomon, president of broadcast buying for SFM Media. "You have to try everything you can to turn the tide, but miking coaches will not bring in more viewers."

"The game's the thing—the stars are the thing," said another major sports buyer who requested anonymity. "We've seen a lot of these bells and whistles over the years in hockey and in baseball, and they don't help."

The NBA and its national TV partners, NBC and Turner Sports, deny that slumping ratings are the motivation for the production embellishments announced last week. But viewership is down across virtually all NBA TV platforms since Michael Jordan's retirement following the 1997-98 season, and for many fans, last year's lockout-shortened season showed just how inconsequential many games are in an 82-game regular-season schedule.

"The networks are trying to create a more interesting product," said Neal Pilson, president of Pilson Communications, a New York-based sports consultancy.

Through its first two and a half months

of weekend coverage, NBC's household ratings have tumbled 16 percent from last season, to an average 3.6, according to Nielsen Media Research. The rating is off 25 percent from 1997-98.

Meanwhile, the combined season-to-date NBA rating for Turner cable networks TBS and TNT has fallen 18 percent, to an average 1.4 universe rating.

Regional coverage of NBA games on Fox Sports Net is also down. Season-to-date, FSN is averaging a 2.2 rating for its regional networks' telecasts of 24 NBA teams' games, a 21 percent drop-off from last year. Not surprisingly, Jordan's absence is still being acutely felt in Chicago, where the Bulls got off to a horrendous start last fall. FSN's coverage of Bulls games has plummeted to an average

2.0 rating this season. Even without Jordan, the Bulls' average rating over the same span last season was 47 percent higher—a 3.7.

"Let's face it, advertisers are interested in numbers," said Ron Fredrick, national broadcast group director for J. Walter Thompson. "You can't blame [the league] for trying" to keep viewers interested with the new production touches.

Despite the ratings slump, buyers say that NBC and Turner's rates for commercials on NBA telecasts are holding steady. "Pricing in this case has less to do with ratings than advertiser interest in the [NBA]," one buyer said. "And in my mind, that's not flagging. It's going to take more than a few years of poor ratings to send the sport into deep trouble in terms of network pricing."

Gregg Winik, executive vp and executive producer for NBA Entertainment, said the



Wiring up: Knicks coach Jeff Van Gundy

MIKE ITALIA/NEWSMAKERS

league had the idea to put microphones on the coaches and cameras in the locker rooms before the season started—"before any ratings trends were even established."

NBC is using a wireless microphone on one team's head coach and one referee and is positioning a remote-controlled camera in one team's locker room on its nationally televised "A" game each weekend.

A representative for the Turner networks said they are in talks with the league about when TNT and TBS NBA telecasts will add the mics and cameras.

It is not yet clear whether any of the 18 FSN regional networks that carry NBA games will join in.

"We're trying to bring the fans closer to the game," said Winik. "We're trying to give them access to huddles, to the floor. Our research shows viewers want that."

And it seems that the league is adamant about giving its TV fans what they want, despite the public protests of coaches, many of whom have said they will feel uncomfortable wearing a wire, even though it's on a six-second, network-controlled delay.

Defying a league memo, Miami Heat coach Pat Riley refused to wear a microphone during NBC's nationally televised game March 5 between the Heat and the Los Angeles Lakers. The NBA fined Heat owner Micky Arison \$100,000. The fine was waived on appeal, but Arison was told the penalty would be \$200,000 if Riley refused to wear a mic for TV again.

"I can appreciate the coaches' concerns," said Pilson, "but they have to appreciate the need to attract viewers. It's what the public is looking for. There's only so much you can do with pictures, and broadcast television has to move closer to the sports it portrays."

Still, if you ask buyers, the only way to revive ratings back to Michael Jordan levels is to get someone as talented as, well, Michael Jordan. "These things run in cycles, and the ratings have not bottomed out yet," said SFM's Solomon. "You'll have to wait for another superstar to surface."

NBC seems to be doing all it can to expedite the star-making process. The network has worked with the league recently to juggle weekend schedules so that the Toronto Raptors and their slam-dunking phenom Vince Carter can be featured in more A games. NBC's NBA lineup yesterday was scheduled to feature the Raptors in a game starting at 6 p.m. ET and scheduled to be broadcast to 55 percent of the U.S., 10 percent higher coverage than yesterday's rematch of '99 NBA Finals opponents the San Antonio Spurs and the New York Knicks. ■

Stealing the Spotlight

'People' tries to deflate launch of 'Us Weekly' with a Roberts cover

MAGAZINES / By Lisa Granatstein

People magazine put actress Julia Roberts on its cover last Friday, ambushing *Us Weekly*, which had hoped to make a big splash with Roberts on the cover of its premiere issue this week.

The Time Inc. weekly cobbled together a write-around story on how well Roberts is now handling stardom. The piece featured interviews with director Garry Marshall (*Pretty Woman*) and Benjamin Bratt, Roberts' beau. Roberts did not talk to *People* or agree to a photo session, honoring her exclusive arrangement with *Us Weekly*.

People's cover came out a full week before readers will have a chance to see Roberts' new movie, *Erin Brockovich*. *Us* scheduled the newsstand premiere of its new weekly edition for March 17, the same day *Erin Brockovich* opens nationwide. Published reports last month noted that the Wenner Media title, which has invested \$50 million in the relaunch, would feature Roberts on its cover.

"They are feeling competitive about us and wanted to slow us down," Terry McDonnell, *Us Weekly* editor in chief, said of *People's* pre-emptive move. "Wouldn't [*People*] have done Kathie Lee if we weren't coming out? Isn't she their kind of gal?"

"Welcome to the big leagues," countered

Carol Wallace, *People* managing editor. "We've been covering Julia Roberts for 12 years, and any time I have an opportunity to put her on the cover, I'm going to."

Us Weekly's issue will feature a portfolio of Roberts shot by *Rolling Stone* photographer Mark Seliger, and a "conversation" between *Notting Hill* screenwriter Richard Curtis and Roberts, who starred in that 1999 film. "It's a small interview...that's high-spirited and funny," McDonnell said.

As for the impact on *Us Weekly's* newsstand sales, in which Wenner has invested heavily, *People's* gambit may not have much of an effect. "If [the cover subject] is hot, the cover will sell," said Dan Capell, editor of *Capell's Circulation Report*. "I wouldn't be happy if I was [chairman] Jann Wenner," added circulation guru Chip Block, vice chairman of USApubs.com, a subscription marketing firm. "But it shouldn't crimp sales. Then again, if *Us Weekly* doesn't do well, the *People* cover is a great excuse." ■



Jealous about Julia

Prime's Dramatic Turn

As many as half of this season's new hours may return this fall

NETWORK TV / By Marc Berman

The prime-time television drama series is back. NBC's renewal of three freshman dramas—*The West Wing*, *Law & Order: Special Victims Unit* and *Third Watch*—coupled with the WB's firm go for season two of *Angel*, is proof positive of the genre's rejuvenation. It's also the largest number of freshman drama renewals on NBC since fall 1986.

"The half-hour comedy has been getting repetitive and familiar in recent years, and the rise of the one-hour drama is a reflection of that," said Perry Simon,

president of Viacom Productions. "Dramas offer more flexibility in terms of mixing comedy and drama. And one pilot, in particular, we have in the works for next season, *Ed* [for NBC], has shades of the old *Northern Exposure* [CBS, 1990-95] in it. The pendulum right now has shifted towards dramas, and we are taking full advantage of it."

With renewals for CBS' *Judging Amy* and ABC's *Once and Again* pretty much a given, the success ratio of the 20 dramas launched last fall is close to one out of

AT DEADLINE

Houston, We (Still) Have a Problem

Responding to another request by Houston Mayor Lee P. Brown, ABC last Friday offered to extend retransmission negotiations with Time Warner until March 31, keeping the network's owned station KTRK-TV on TW's Houston cable system for now. The parties have been wrangling over carriage of several ABC/Disney cable channels for several weeks. Meanwhile, DirecTV is benefitting from the fracas. After DirecTV began a free installation promotion, KTRK management started handing out discount DirecTV vouchers. The satellite provider has reported increased sales in the Houston area. Rival Echostar also began advertising its system in the local newspapers last week.

Time Warner, AT&T Link Wires

Following close on the heels of a co-marketing agreement struck with Cablevision last month, AT&T last week forged a similar pact with Time Warner. The deal moves the two companies closer to a larger telephony partnership that would have AT&T providing phone connections via Time Warner's cable systems. For now, the agreement has Time Warner marketing AT&T's One Rate New York local and long-distance package to 600,000 cable subscribers in Albany and Syracuse. Customers signing up for the service will receive vouchers for free pay-per-view.

Nets Wrestling for WWF, XFL

The death match for the rights to the World Wrestling Federation's *Monday Night Raw* will likely be an expensive contest for contenders after the existing rights deal with USA Network expires in September. WWF wants both a cable and broadcast outlet for wrestling as well as its new XFL football league, set to premiere in 2001. Viacom, through its merger with CBS, would have both cable and broadcast nets and would like to eventually put WWF programming on CBS' TNN. Sources say Viacom-CBS has put on its tights and is ready to rumble. Fox had also been interested in the WWF, but the creation of XFL has dampened the network's ardor. USA has right of first refusal on *Raw* and will be able to counter other bids for the high-rated WWF franchise.

P&G's Spending Tide Unturned, So Far

In the wake of Procter & Gamble's 30 percent stock slide last week—which followed news that sales would fall short of expectations—network sales executives saw few signals to sug-

gest that the company would start exercising ad-suspension options in any significant way. One cable sales executive who spoke on the condition of anonymity said P&G has acted on a few of its options. However, the source cautioned that P&G traditionally acts on options near the end its fiscal year and that it is too early to tell if the turmoil has prompted any media-buying realignments.

House Commerce Committee Chair Retiring

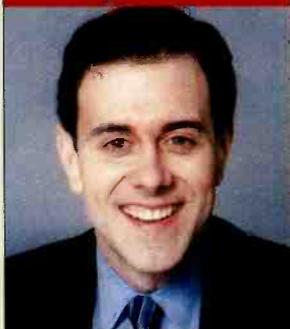
Rep. Tom Bliley (R.-Va.), chairman of the House Commerce Committee and an architect of the Telecommunications Act of 1996, said last week that he will not seek reelection this year. Even if he did run, Bliley would have lost his committee chairmanship, under new House rules. If Republicans retain control of Congress, two Commerce subcommittee chairmen stand eager to take his spot: Reps. Billy Tauzin (R.-La.) and Mike Oxley (R.-Ohio).

Addenda: Discovery Communications-owned Knowledge TV will go dark on April 1 after the majority of its 9 million analog subscribers are transferred to more viable Discovery Networks Discovery Health, Animal Planet and Travel Channel... Washington Post Co. president/COO Allan Spoon is leaving to become a general partner in Polaris Ventures, a Boston-based venture-capital firm... Twelve major broadcast groups, including Tribune, Gannett, and Cox, are forming iBlast, a wireless network to distribute video and audio content to personal computers via digital spectrum... Primedia, publisher of *Seventeen* magazine, filed a federal trademark infringement and trademark dilution suit last week against Rodale, alleging damage from the forthcoming launch of *MH-17*, a teen version of *Men's Health*... Steven Greenberger, senior vp/print media director at Grey's Mediacom, has been named associate publisher of marketing at *Rolling Stone*... Howard Kaplan, associate publisher of *Inc.* magazine, has been named vp of marketing for Ziff-Davis Publishing's consumer magazine group.

Corrections: In the "Media Dish Special" on page 32 of this issue, the name of Warner

Bros. executive Paul Montoya is misspelled. In the "10 Under 40" chart in the Magazine Special Report in the March 6 issue, No. 5 *Jane* should not have had an asterisk after its circulation number. The footnote referred to No. 7, *Travel & Leisure Golf*. And in the "Top 60 Magazines in Ad Revenue" chart, the revenue figures were for 1999, not 1997.

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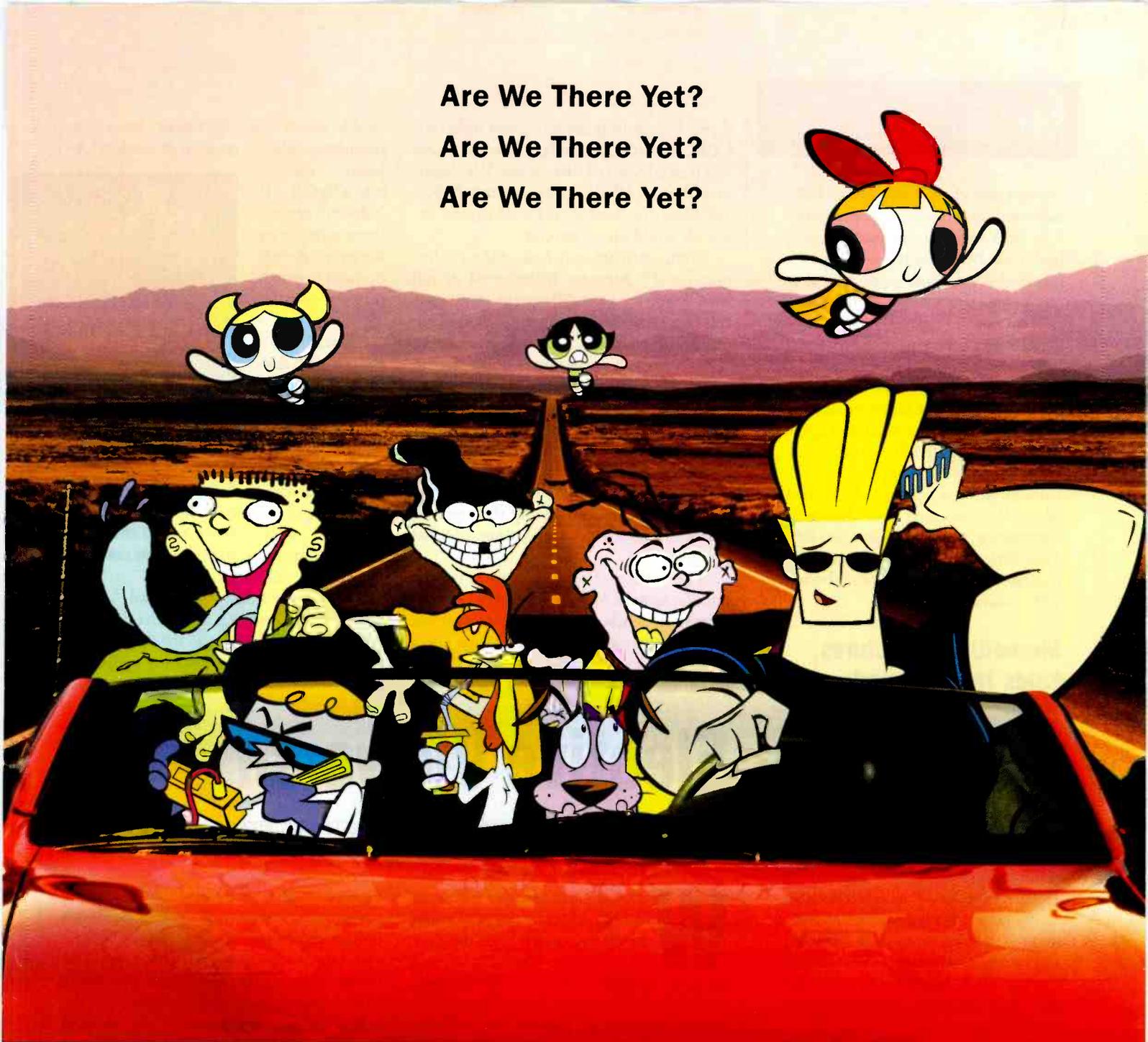
Media Person

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JEFF HORNSTEIN

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MEDIA WIRE

create a new class of low-power FM radio stations is gaining momentum. Last week, two letters circulated in both chambers sought—and received—additional support for the pair of bills that would kill the new level of service.

The Senate letter, signed by Sen. Judd Gregg (R.-N.H.) and Sen. Rod Grams (R.-Minn.), the co-sponsors of the bill, got a major boost when two powerful Committee chairmen agreed to sign on: Sen. Ted Stevens (R.-Alaska), chairman of the Appropriations Committee, and Sen. Pete Domenici (R.-N.M.), chairman of the Budget Committee. On the House side, Rep. Mike Oxley (R.-Ohio) continues to pick up co-sponsors, now numbering 134. —*Katy Bachman*

Meredith Restructures, Folds Three Magazines

Meredith Corp. last week said it will fold *Decorative Woodcrafts* and *Cross Stitch & Needlework* magazines with the July/August issues. The company also is launching *Hometown Cooking*, as a bimonthly, and *Country Home* spinoff *Antiques Extra* as a quarterly.

The moves come as part of Meredith's decision to create a new business group and to spend up to \$100 million in Internet and e-commerce investments. Heading up the new Meredith Interactive and Integrated Marketing Group will be Stephen Lacy, who has served for two years as the company's vp/COO.

Meredith also will fold *Crayola Kids* with the May issue. Just last week, *Crayola Kids* made Adweek Magazines' annual Hot List of 10 magazines with revenue under \$40 million. Meredith Publishing Group president Christopher Little said the company had major strategic differences with Crayola licensor Binney & Smith. —*Lisa Granatstein*

Death of Two Execs Leaves Void in Cable, Syndication

Veteran syndication executive Rick Jacobson, 48, succumbed to cancer March 5 at a Los Angeles-area hospital. Jacobson was (*continued on page 9*)

three. Factor in potential green lights for CBS' *Family Law* and/or *Now & Again* and possibly two of three other WB freshman dramas (*Roswell*, *Popular* and *Jack & Jill*), and the overall ratio of drama renewals could hit 50 percent.

Comparatively, only four of the 15 dramas (or 27 percent) introduced in fall 1998 made it to the '99 season. And not a single new drama of the 1997-98 season made it to year two.

"This was a particularly good year in terms of the shows that got on the air," said Bill Carroll, vp/director of programming at TV rep firm Katz Television. "After fine-tuning and finding more appropriate time periods for a number of these series, NBC's renewals should come as no surprise. After getting through the clutter, why not take advantage of what you have?"

The future of several dramas on the bubble, such as NBC's *Freaks and Geeks*, is largely dependent on the pilots that are currently in development. "If we see a renewal of a critically acclaimed but low-rated show like *Freaks and Geeks*, this

could mean the networks have less promising vehicles on their pilot-development slates," said Carroll. "If it doesn't return, then something better in development is worth putting on the air."

Regardless, the rise of dramas is clearly a matter of changing public tastes. "With the decline of mundane sitcoms and growth of quality, well-crafted dramas, the public has responded favorably," said Brad Adgate, senior vp of research at Horizon Media. "After all, there is more to the current television landscape than watching people try to win a million dollars." ■



Arresting television: *Law & Order: Special Victims Unit* will return next season.

Elective Viewership

After strong Super Tuesday ratings, news networks face challenges

CABLE TV / By Jim Cooper

With the excitement of the presidential primaries swept away like so much confetti from the floor of a Holiday Inn banquet hall, the cable news networks now face a potential lull in election news. But TV journalists believe the issues and the race itself will provide enough spice from now to Nov. 7.

Pumped up by an intense race between Sen. John McCain (R.-Ariz.) and Texas Gov. George W. Bush, the news networks saw impressive prime-time ratings gains during the Super Tuesday primary last week. CNN's coverage drew a 1.8 rating (1.4 million homes) from 8-11 p.m., an 80 percent rise and 46 percent higher than the 1.3 rating (903,000 homes) CNN drew covering Super Tuesday in 1996. Fox News Channel followed with a 1.0/481,000 homes, which is 66 percent better than its weeknight average for February. MSNBC averaged a 0.8 (426,000 homes), improving its February prime-time average by 98 percent.

In general, those ratings spikes are not

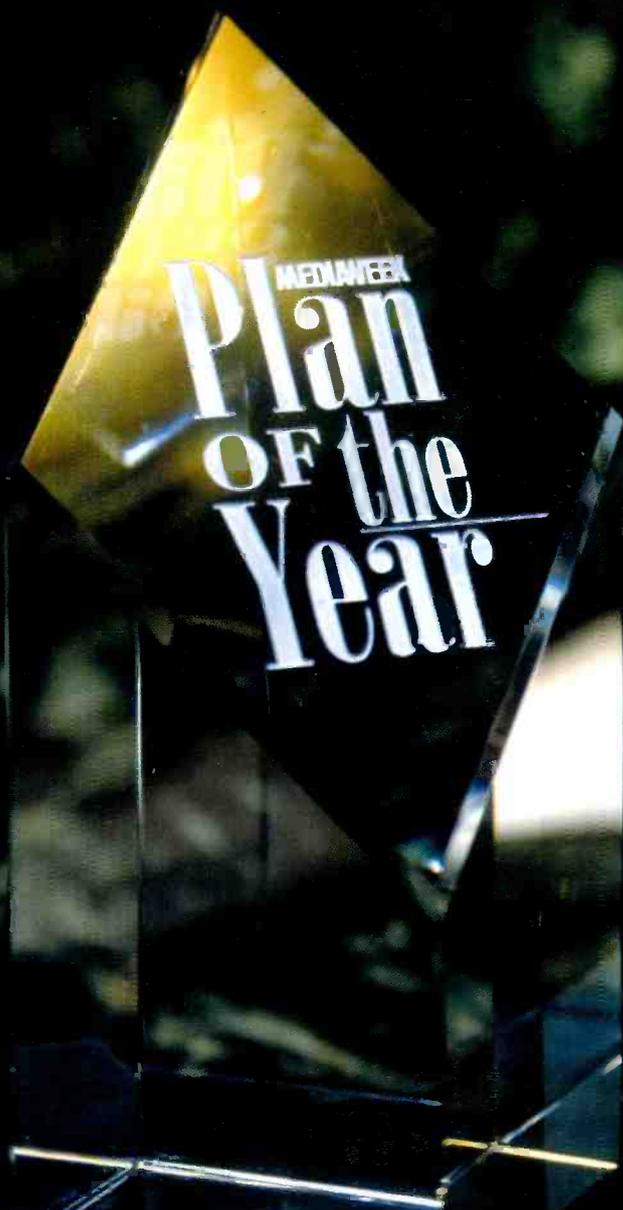
expected again until November. But those covering the race say the strong primaries ratings show that Americans have the time and interest to concentrate on political issues. Kim Hume, Fox News Channel's Washington bureau chief, believes that the campaign may take on nasty tones as Bush and Democratic rival Al Gore try to distinguish themselves. That, in turn, could drive viewer interest, and Hume said Fox's strategy is to continue with its aggressive coverage. "The more politics you do, the more people are interested in it," she said.

Other rogue factors include Pat Buchanan's possible involvement in the race from the far right, and the specter of a major economic correction. Either factor could draw higher audiences, say the news vets.

Steve Capus, executive producer of MSNBC's *The News With Brian Williams*, also expects a longer attention span from TV audiences, in part because voters are waiting to see what McCain's supporters will do. "Don't forget, we're electing a president here," he said. ■

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- 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

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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?

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MNF: Xs and the Big O

Ohlmeyer vows to return ABC's NFL showcase to 'event' status

TV SPORTS / By John Consoli

Returning *Monday Night Football* producer Don Ohlmeyer said the ABC telecasts must be less reliant on the appeal of team matchups next season and attract viewers with more provocative coverage of the games. Ohlmeyer said that while he does not plan on mimicking *MNF*'s production style from the mid-1970s (which he coordinated), he will look for ways to make the ABC franchise appointment-viewing again. "I'll try to reestablish *Monday Night Football* to the status it had when it was more than a football game," Ohlmeyer said.

Noting the sense of "unpredictability" that surrounded *MNF*'s announcing teams in the '70s, Ohlmeyer recalled that viewers "used to be afraid to go to bed [before the game ended]...worried that something would happen that people would be talking about at the water cooler the next day." Recently, *MNF* has fallen off to the point that "if the game was a good [matchup], I'd watch. If not, I'd go to sleep," Ohlmeyer said.

ABC Sports president Howard Katz said he hired his old boss to change that perception. Katz's first job in television was under Ohlmeyer at ABC in the early '70s, and he also spent 10 years as president of Ohlmeyer's production company before it was acquired by ESPN in 1993.

While not criticizing *MNF* producer Ken Wolfe, director Craig Janoff and announcer Boomer Esiason, all of whom he fired last week, Katz said the series "could be better...I'm just looking for a spark that we can create with the right personnel."

MNF's ratings have declined steadily over the past four years, from an average 17.0 in 1995-96 to a 13.7 this past season.

Jerry Solomon, president of broadcast buying for SFM Media, is skeptical that Ohlmeyer's changes will lift *MNF*'s ratings significantly. "If they bring some new people on the telecast, it might create a media circus for a few weeks and get a ratings bump—but that will level off," Solomon said. ■

Food's Upfront Menu

Budget upped 30% for 2000 program slate; documentaries included

CABLE NETWORKS / By Jim Cooper

Continuing its aggressive rollout of original programming, Food Network today announced 1,000 hours of new original prime-time programming and more than 50 new specials for its 2000 season. The \$60 million-plus development slate ups last year's budget by 30 percent and the 1998 budget by 120 percent, said sources familiar with the network's production plans.

The new shows will begin premiering in April and will continue through June, said Judy Girard, senior vp and general manager of Food Network, who declined to discuss budget figures. "This is a continuation of what we did last summer in adding a lot of shows, because the network needs volume and a lot of diversity of formats," said Girard.

The first new series, *Food 911*, features chef Tyler Florence coming to the aid of people facing culinary catastrophes. The half-hour will run Thursdays at 9 p.m. start-

ing April 13, and replaces *Two Fat Ladies*. *Molto Mario*, featuring chef Mario Batali, returns to Food the same day with all-new episodes. The 30-minute show will run weekdays at 5:30 p.m.

Food's buffet of new specials includes *One Fat Lady*, *One Large Life*, which marks the late Jennifer Paterson's birthday with archival footage and a best-of compilation of *Two Fat Ladies*. Paterson passed away last year. Also in the works is a documentary called *Ancient Recipes: Foods of the Bible*, which examines the culinary culture in the Middle East 2,000 years ago and premieres Easter Sunday.

The week of June 26, Food will roll out six new series, including *Food Nation With Bobby Flay* and *Food Fantasy*. The net also will run a two-part, two-hour documentary called *Iron Chef New York*, which looks at the cult Japanese cooking show's visit to New York City this week. ■

MEDIA WIRE

president and COO of Twentieth Television's syndication division, with numerous successful first-run (*Divorce Court*) and off-network (*The X-Files*,



Rick Jacobson

ER) launches to his credit. Prior to joining Twentieth in 1995, Jacobson oversaw domestic sales and programming for Tribune Entertainment. He also

had stops in the off-network syndication sales departments of Orion Pictures and Buena Vista Television.

Also, the cable industry lost one of its founding fathers last week. Bill Daniels, 79, died after a long illness. The founder of Daniels Communications, Daniels built his first cable system in rural Wyoming in 1952 and went on to create Prime Ticket Network, one of the first regional sports networks. Daniels sold his regional sports holdings to Tele-Communications Inc. in 1994. Known for his extensive philanthropy, Daniels shared the profits of the sale with his employees. —Jim Cooper and Daniel Frankel

FCC Ready for Comments On Digital TV Standards

The FCC last week appealed for public comment on several outstanding digital issues: the transmission standard, set receivers, tower construction and location sites, and cable interoperability with DTV sets. Comments are due May 17. Though TV stations have hit few obstacles in building towers, some outlets based in major markets such as New York, Chicago, Minneapolis and Denver have been unable to secure sites due to local zoning or environmental laws. "Ten years is a short time to resolve the problem," said one station engineer.

The FCC will also hear comments on the contentious debate surrounding the digital transmission standard 8VSB. Tests conducted over the last year have highlighted flaws with 8VSB. Opponents want to adopt Europe's standard COFDM as well. —ML

Selling syndicated programming is a daunting, market-by-market task for the non-vertically integrated. Still, New Line Television continues to make progress with its fall 2000 launches. The company reported that its internationally produced weekly action hour, the tongue-in-cheek *Matthew Blackheart: Monster Smasher*, reached 60 percent clearance last week, with new deals in San Francisco (KBHK-TV), Boston (WCVB-TV), Washington, (WBDC-TV), Houston (KNWS-TV) and Seattle (KONG-TV). Meanwhile, clearance levels for New Line's relationship-game strip *First Date* were put at 55 percent, with Los Angeles' KCOP-TV secured. Both shows also are cleared on Newsweb Corp.'s WPWR-TV in Chicago, but New York clearances are still pending. "We're in a very good position, considering it's very challenging for independents, without the leverage of an in-house station group, to clear programs," said David Spiegelman, executive vp for New Line. In addition to the syndicated series, New Line has also sold "New Line 8"—a straight-cash movie package featuring *Austin Powers: The Spy Who Shagged Me*, *The Mask* and *Magnolia*—to the Paramount Station Group.

Hearst Entertainment continues to battle it out in kids syndication. The distributor has renewed its weekly educational series, *Popular Mechanics for Kids*, in nearly 80 percent of the country, including New York (WNYW-TV) and Los Angeles (KTTV-TV). The award-winning show is entering its fourth season.

Paramount Domestic TV's *Entertainment Tonight*, in its 19th season, is showing little sign of age, evidenced by its strong Grammys-week national ratings performance. According to Nielsen Media Research, *ET* scored a 7.6 rating during the week ended Feb. 27, a 15 percent week-to-week increase, a 19 percent gain over last year's Grammys week and the show's highest weekly rating since January 1997. *ET*'s strong performance made it the third-highest-rated program in syndication for the week ended Feb. 27, behind perennial front-runners *Wheel of Fortune* and *Jeopardy!*. —Daniel Frankel

Dealing With Addiction

'Millionaire' has ABC affiliates hooked, but buyers worry about rates

TV STATIONS / By Megan Larson

Considered by some to be the "crack cocaine of TV," *Who Wants Be a Millionaire* brought ABC its first sweeps victory in 12 years. But some local media buyers wonder if the current euphoria isn't blinding the network's affiliates.

The hit game show aired six times a week in February to sizable ratings, but its momentum didn't carry into the last hour of prime time, causing many affiliates' late-news ratings to dip from last year's averages.

Local media buyers expect ABC stations to seek higher rates in second quarter for prime time, thanks largely to the boost from stunting *Millionaire*. But some said they will try to resist.

"*Millionaire* delivers the numbers wherever it is, but it has a residue effect...propping up some lower-performing shows that wouldn't otherwise get good ratings," said Frank Friedman, media director of CVR/MARC USA in Indianapolis. "I am not upset that there is another option out there to get viewers, but it distorts the buying picture." He said his agency will still pay the price for *Millionaire* but will negotiate lower rates for the spillover programs. The average price per 30-second spot in prime time on WRTV-TV, he said, has jumped from \$1,500 to \$2,500-\$3,000 since the game show launched last fall.

Though stations are thrilled about its performance, some executives believe that ABC relied too heavily on *Millionaire* to carry sweeps and let other programs slip, which could have buoyed the 10-11 p.m. hour leading in local news. "What a narcotic it is," said one station manager, who declined to speak for attribution. "*Millionaire* brings in the sweeps for [ABC], and that's great, but it masks some fundamental deficiencies that they really need to get a hold of...like 20/20—a hallmark of prime time that is off significantly two out of three nights."

Nationally, the 11-11:30 p.m. time-period average Monday through Sunday has slipped slightly in households from a 7.9 rating/16.3 share to 7.7/15.9, according to Horizon Media's analysis of Nielsen Media Research data. "ABC is going to win the season on three shows: *Millionaire*, the Oscars and the Super Bowl," noted Brad Adgate, senior vp/director of corporate research for Horizon. "It's difficult for a network to brand itself, especially at a local level, with just one show."

In Cleveland, market share during the final quarter-hour of prime time on ABC affiliate WEWS-TV dropped from a 12.7/20 in February 1999 to a 10.9/18 this past February. However, NBC affiliate WKYC-TV saw that same time



Millionaire's winning ratings are driving up local rates.

period grow from a 13.5/21 to 13.5/22. The result: WEWS' 11 p.m. news, which led WKYC in February '99, dropped this year to a tie. "The effect of *ER* puts the averages out of whack," said John Lansing, WEWS gm.

"It's better to have *Millionaire* than not have it, but the network better have some plans for the May book to be stronger 10 to 11 [p.m.]," said one ABC O&O executive.

Some affiliates have asked ABC to air *Millionaire* once a week at 10 p.m., but stations said the network doesn't want to lose the younger viewers it gets by running it earlier. ABC did not return calls by press time. Though it would "line his pockets a little deeper," Cox Broadcasting president Andy Fisher said he would rather have kids watching than a healthier news lead-in. "Having a whole family sit around the screen is dramatic. It hasn't happened in a long time."

"Nobody is sticking their heads in the sand. Everybody knows we have to get better in that time period, and we are trying to figure out how we can make it happen," said Pat Scott, president/CEO of Fisher Broadcasting and ABC affiliate board chairman. ■

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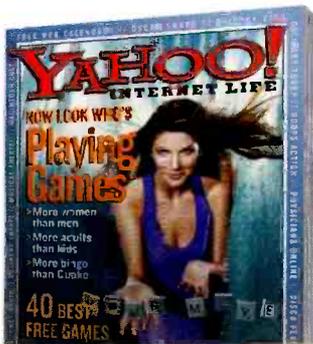
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OPINION

By Chris Rohrs, President, Television Bureau of Advertising

McCain Shows the Way

It appears that the John McCain presidential campaign, barring a third-party bid by the Arizona senator, is now history. I will leave it to the political pundits to argue whether his attack on the religious right did McCain in or whether things began to go wrong



Chris Rohrs

when his campaign ran a commercial comparing George W. Bush to Bill Clinton. But before we focus too much on the senator's missteps, marketers of all stripes should not miss the important positive lesson that came out of the McCain presidential campaign: the powerful combination of local television and the Internet working together.

Despite the outcome on Super Tuesday last week, McCain's playbook is sure to be copied by political candidates at every level and affiliation. It ought to be studied by advertisers as well.

Consider what happened after the Arizona senator's win in New Hampshire. When McCain made his victory speech, he was positioned in front of a giant blue banner with the campaign's Web address clearly visible. The McCain site was universally regarded as the best organized of any of the presidential candidate sites. When viewers visited the site, they found prominent on the home page "Click here to contribute today." By 7:30 the next morning, \$162,000 in new credit-card contributions had been recorded via the Web. By the end of the week, more than \$1.4 million in contributions poured in. And since contributions of up to \$250 are matched with federal funds, McCain's total in seven days was more than \$2 million.

And what did his campaign do with much of that money? Buy more local television spots, featuring the Web site address and content focused on local concerns. Which presumably resulted in more hits to the site. Which presumably resulted in more campaign contributions.

After the senator's big wins in Michi-

gan and Arizona, the cycle repeated itself, bringing in more cash. While the final numbers have yet to be made public, it would appear McCain raised at least \$10 million via the Internet.

The McCain campaign brought the Internet, paid television ads and free media together in an integrated marketing strategy that caused all the elements to feed on each other. He completed the loop. Advertisers, not just politicians, can learn from this model.

The Internet shows great potential for efficient transacting of business. It is not yet a very good medium for branding. Television advertising, on the other hand, with its unique blend of sound, visuals and motion, is unsurpassed in its ability to build a brand. And now it can be used to drive consumers to a particular Web address.

If a product has a great image, the Web can serve as a wonderful transaction machine. But with a murky image, you can lose business. Local broadcast is the image-maker. Markets can be dramatically different in character from one another, demographically and psychographically. Local stations know what their viewers want, and they reflect those market tastes in their programming. Also, local television stations can help advertisers determine what programs best reach a potential buyer of a specific product or service. Thus, a particular URL from the advertiser's site can be utilized in those television ads to drive viewers to a specific place on the advertiser's Web site.

Local broadcast television provides the best opportunity to make the McCain model work for every kind of advertiser, national or local. Television stations are out in front in their drive to build their own Web sites. Advertisers, working with those stations, can build campaigns that will have viewers clicking to the advertisers' Web sites from the stations' sites as well as directly. ■

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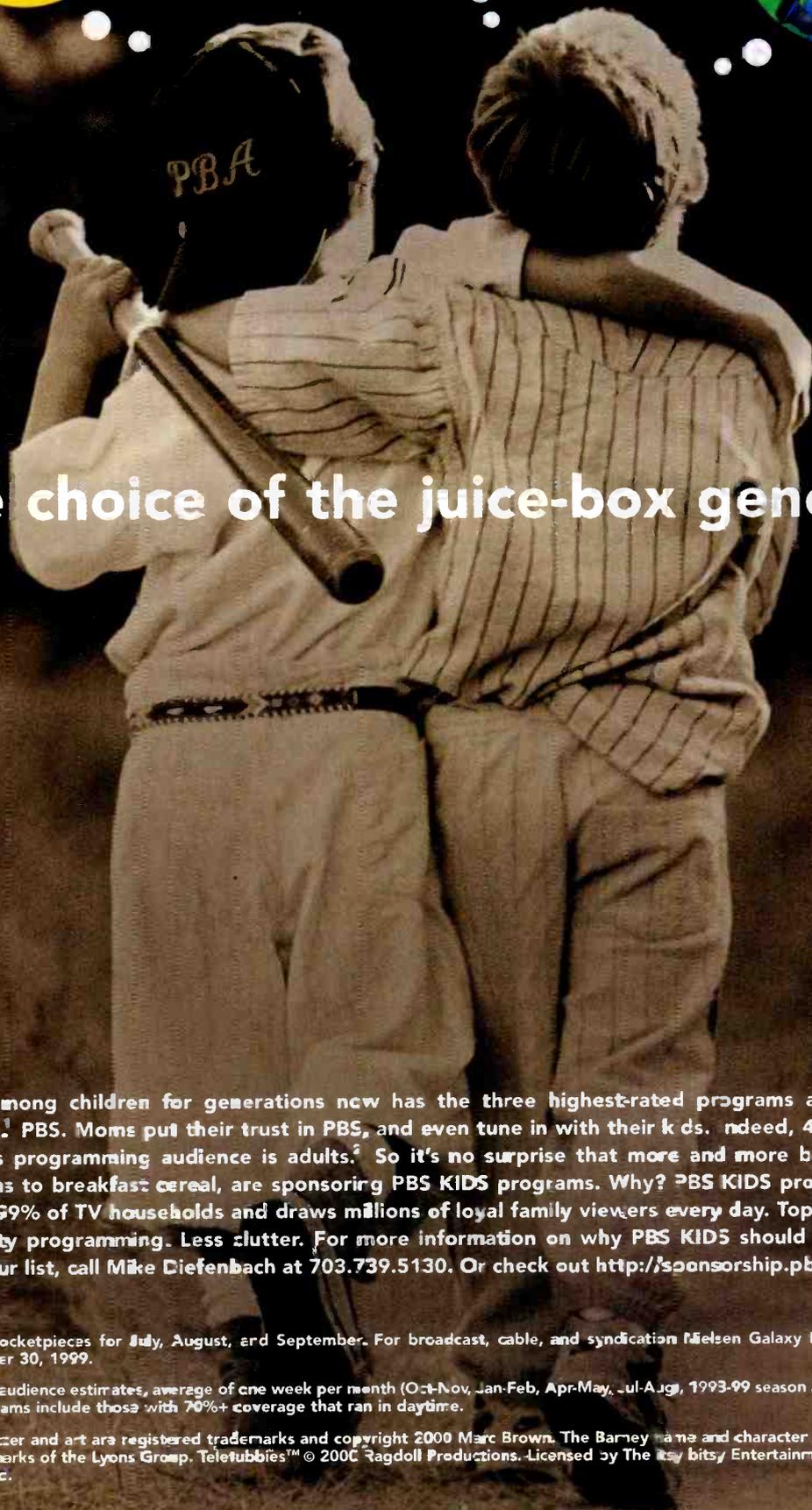
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¹ For PBS, NTI Pocketpieces for July, August, and September. For broadcast, cable, and syndication Nielsen Galaxy Explorer July 1-September 30, 1999.

² NTI/Cumulative audience estimates, average of one week per month (Oct-Nov, Jan-Feb, Apr-May, Jul-Aug), 1993-99 season average. Children's programs include those with 70%+ coverage that ran in daytime.

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Local Media

TV STATIONS • NEWSPAPERS • RADIO STATIONS • OUTDOOR • MAGAZINES

RADIO

Clear Channel Begins Sale of the Century

BY KATY BACHMAN



Out of the biggest radio deal of the post-consolidation age came radio's biggest sell-off.

Last week, Clear Channel, the largest radio broadcaster, with 874 radio stations, paved the way for its \$23.5 billion acquisition of AMFM by selling off 88 stations that, by some estimates, have brought in more than \$3 billion. Once all 100 or so spinoffs are announced, which could be as early as this week, analysts are betting Clear Channel will pocket close to \$5 billion.

If they had been combined into a single body, the spinoffs would easily have ranked among the top five radio groups. But the stations were busted up into much smaller entities: Seventeen separate owners agreed to buy stations in 33 markets. The biggest change resulting from the sale is that Cox Radio—which is paying \$380 million for seven stations—has replaced Entercom as the fourth-largest group, with an estimated \$317.9 million in revenue, according to BIA.

A logistical nightmare, the process of selling off stations began in September, but Clear Channel kept a tight lid on all the details. Clear Channel radio president Randy Michaels, svp Jerry Kersting and CEO Lowry Mays were the top architects who carefully managed the process.

Clear Channel set up a central data room in a bank in downtown Cincinnati, where information about each of the 100-plus stations—from financials to personnel to signal contour maps—was compiled in notebooks that were made available to prospective buyers by appointment only. Bidders could not remove books from the room, although they were allowed to photocopy documents. Clear Channel invited groups to contact them for appointments, after which groups submitted sealed bids.

At first, Clear Channel claimed it would turn around the bids in 30 days. That didn't happen. In some cases, groups were asked to resubmit bids, in effect causing many

groups to bid against themselves, since they had no knowledge of competing bidders. "It was a dogfight because everyone wanted stations. There was a lot of competition," said Tom Castro, owner and president of El Dorado Communications. Castro admitted he ended up bidding against himself, but in the end, he was happy winning the bid for five stations in Houston.

Not all the groups that participated in the buying process were happy with the process. One group exec, who requested anonymity, called it "a disgrace," and pointed out that the highest bids weren't necessarily the bids Clear Channel accepted.

"It's not just the higher bidder. There are a lot of considerations, including who would become a guerrilla. It's an absolute political balance," explained Bishop Cheen, media analyst for First Union Securities.

Clear Channel may have cherry-picked

its future competitors, as some suggest, but it also delivered on its promise to spin off stations to minority broadcasters; thirty-seven of the 88 stations are being picked up by minority broadcasters. African American-owned Blue Chip Broadcasting is buying WUBE-FM in Cincinnati. URBan Radio Broadcasting, Inner City, Pecan Partners and Chase Radio Partners also picked up outlets.

Four Hispanic broadcasters, aside from Hispanic Broadcasting Corp. (which is 29 percent owned by Clear Channel), picked up stations: El Dorado Communications came away with five stations in Houston; Entravision Communications, which recently purchased EXCL Communications, is buying two stations in L.A.; Mega Communications is buying WGNE-FM in Daytona Beach; and Rodriguez Communications is picking up KXJO-FM in San Francisco.

"There were a lot of changes right until the end," said Castro. "Bidders dropped out at the last minute." Several group execs and analysts pointed to Infinity, which reportedly jumped in at the 11th hour, effecting the dispensation of many stations.

Clear Channel is well past the halfway point. "When the smoke clears, people will realize the effort Clear Channel went to

RADIO

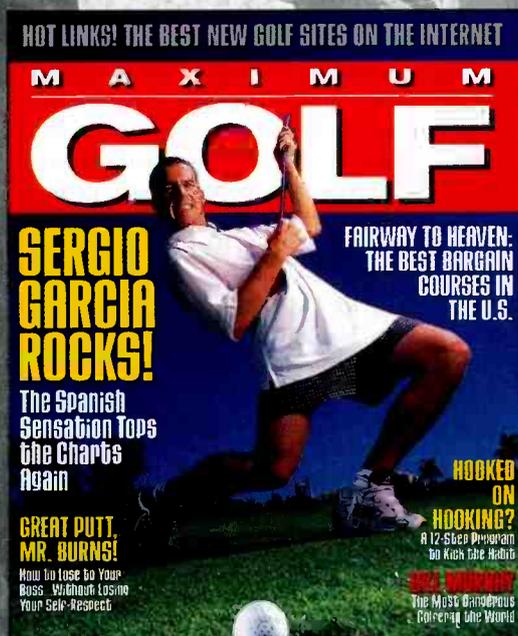
From None to 21 With One Deal

The Clear Channel spinoffs have had the surprising result of strengthening several minority-owned radio groups. The deals have also created a new African American-owned broadcaster, Chase Radio Partners. The new entity jumped to No. 21 on BIA's ranking of radio groups by revenue, which estimates that the 11 CC stations Chase is acquiring in eight markets generate more than \$46.1 million annually.

Chase Radio was formed by Tony Chase, currently a managing partner in Faith Broadcasting, which is closing the sale of a handful of radio stations in Texas and Louisiana. Chase also sits on the board of the Minority Media & Telecommunications Council, a D.C.-based group that encourages minority broadcast ownership. Chase formed his new group specifically to acquire radio stations available through the Clear Channel spinoffs. "These acquisitions are consistent with our strategy of expanding our efforts into high-quality growth markets," said Chase.

Except in Biloxi, Miss., where Chase is acquiring two CC stations, and in San Jose, Calif., where Chase is getting three, all the properties are stand-alones (see chart on page 18). In San Jose, the trio of Rock-formatted stations has a combined overall audience share of 8.5. In Biloxi, Country WKNN-FM is the market leader with an 11.1 overall share, and Adult Contemporary WMJY-FM has a 5.0. —KB

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achieve better than an 18-times cash-flow multiple," said Lee Westerfield, broadcast analyst, PaineWebber.

While this wave of divestitures is considerable, Clear Channel has yet to announce agreements for some of its biggest signals, such as KKB-T-FM in Los Angeles, for which Emmis was known to be a "spare-no-expense" bidder. Radio One, which is currently in a quiet period due to a stock offering, is said to be raising more than \$1 billion to finance its purchases. There's also no reason that some of the same group of buyers announced last week won't come away with more stations in the following rounds, agreed analysts.

The Department of Justice has been scrutinizing the deals throughout the process. "[Clear Channel] is not bound by any particular number of stations. They're bound to do what it takes to make the DOJ comfortable with the merger," said Cheen. "Beyond that, they'll use the opportunity to shape their portfolio."

Most see this first round as the least complicated of the spinoffs. "These are probably just the clean deals. The rest may take more of an effort to get done," said Mark O'Brien, vp, BIA Research. "There is a much higher likelihood this first round of deals will get approved and closed. In many cases, these big group purchasers,

with regulatory issues of their own, are picking up new markets."

For example, Infinity, the top buyer, paying \$1.4 billion for 18 stations in seven markets, is entering five new top-50 markets (see chart). Cumulus is adding 11 stations in four new markets. Cox is paying \$380 million for seven stations in two new markets, Richmond and Houston. HBC, which is 29 percent owned by Clear Channel, is buying three stations in three markets for \$127 million, two of which, Austin and Denver, are new markets for HBC.

Here's a look at three markets—Houston, Cincinnati and Phoenix—in which the balance of power will shift:

HOUSTON

In order to comply with ownership rules, Clear Channel had to divest more stations in Houston (at least eight) than in any other market. In what is sure to change the competitive dynamics of the market, Clear Channel announced that Hispanic owner/broadcaster El Dorado Communications is picking up five stations and Cox Radio, three stations.

When the deal is closed, El Dorado, which already owned KEYH-AM, KQQK-FM and KXTJ-FM, will have an eight-station cluster, the regulatory limit. The only other group in the market with eight stations is Clear Channel. But don't expect all the stations to flip to Hispanic formats. "Two of our stations will be Anglo stations, serving the general market," said Tom Castro, owner and president of El Dorado. KTJM-FM, one of the five stations El Dorado is purchasing, is a year-old Jammin' Oldies station that Castro believes has potential to grow beyond its 2.4 overall share.

Like L.A., Hispanic radio is fiercely competitive in Houston, and El Dorado has its work cut out. Hispanic Broadcasting has a strong seven-station cluster. Radio Unica has a station, and Z Spanish Media has two stations.

Cox is entering Houston with three FM stations, AMFM's Country KKBQ, KKTL-FM (which is currently simulcasting the Modern Rock format of KTBZ-FM) and the Oldies format of KLDE, plus the 107.5 frequency, presently home to Modern Rock KTBZ-FM. When the deal closes, KTBZ will move to

KLDE's 94.5 dial position.

PHOENIX

Infinity is coming to town with three FM stations: Country KMLE-FM, Oldies KOOL-FM and Modern Adult Contemporary KZON-FM. Right out of the box, Infinity is the second-largest group in the market behind Clear Channel, with a 14.2 combined share and 21.6 percent of the revenue, according to Duncan's American Radio. The Country radio wars should heat up. KMLE was ranked third in the market with a 5.4, but the top station in the market is Clear Channel's KNIX-FM with a 6.4. KOOL-FM, however, is the leading (and only) local Oldies station. KZON's ratings slid in the last book, down to 3.8 from 4.6.

CINCINNATI

Even though Infinity is picking up only one station in the market, WUBE-FM, it's getting a good signal for its buck. As the only Country station in the market, WUBE is the third-ranked station in the market, with a 7.5 overall share. Along with three stations it already owns in the market, Infinity gets a combined overall 17.9 audience share and 30.3 percent of the market revenue, making it the No. 2 group behind Clear Channel, according to Duncan's.

With the addition of WUBE-AM, which currently programs Sports/Talk, Blue Chip will have an AM to go with its Urban-formatted WIZF-FM "The Wiz." WIZF is the fifth-ranked station in the market and climbing, up to a 5.7 overall share from a 5.2 the previous survey.

Salem, which already owns Christian Talker WTSJ-AM, will have three stations in the market when it closes on Country WYGY-FM and Sports WBOB-AM. "These stations will allow us to enhance our existing Religious Talk stations within the market with music and general-market talk formats," said CEO Edward Atsinger.

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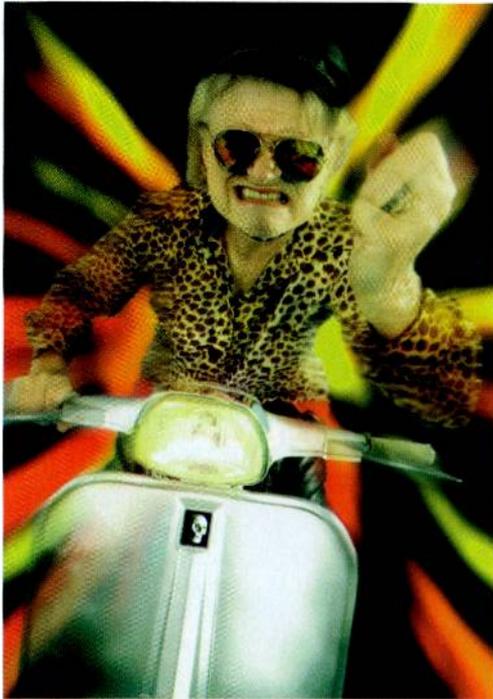
Community Newspaper Co., based in Needham, Mass., has forged an advertising sales and marketing partnership with a nearby weekly publisher, Revere, Mass.-based Independent Newspapers. Through the arrange- (continued on page 22)

Benefits of the Bounty

Who Got What From Clear Channel's Spinoffs

Company	No. of Stations	Markets
Barnstable Broadcasting	4 FM	Des Moines; Greenville, S.C.
Blue Chip Broadcasting	1 AM	Cincinnati
Chase Radio Partners	10 FM, 1 AM	Baltimore; San Diego; San Francisco; Biloxi, Miss.; Reading, Pa.; Riverside, Calif.; San Jose, Calif.; Waco, Texas
Cox Radio	6 FM, 1 AM	Houston; Richmond, Va.
Cumulus Media	9 FM, 2 AM	Cedar Rapids, Iowa; Harrisburg, Pa.; Melbourne, Fla.; Shreveport, La.
El Dorado Communications	2 FM, 3 AM	Houston
Entravision Communications	2 FM	Los Angeles
Hispanic Broadcasting Corp.	3 FM	Denver; Phoenix; Austin, Texas
Infinity Broadcasting	15 FM, 3 AM	Phoenix; San Diego; Cleveland; Cincinnati; Denver; Greensboro, N.C.; Orlando, Fla.
Inner City Broadcasting	6 FM, 3 AM	Columbia, S.C.; Jackson, Miss.; Pickens, Miss.
Mega Communications	1 FM	Daytona Beach, Fla.
Nassau Broadcasting Partners	1 FM, 1 AM	Allentown, Pa.
Pecan Partners	1 AM	Austin, Texas
Rodriguez Communications	1 FM	San Francisco
Saga Communications	1 FM, 1 AM	Northampton, Mass.
Salem Communications	4 FM, 4 AM	Cincinnati; Cleveland; Dallas; Denver; Orange County, Calif.
Urban Radio Broadcasting	2 FM	Pensacola, Fla.

Source: Clear Channel Communications



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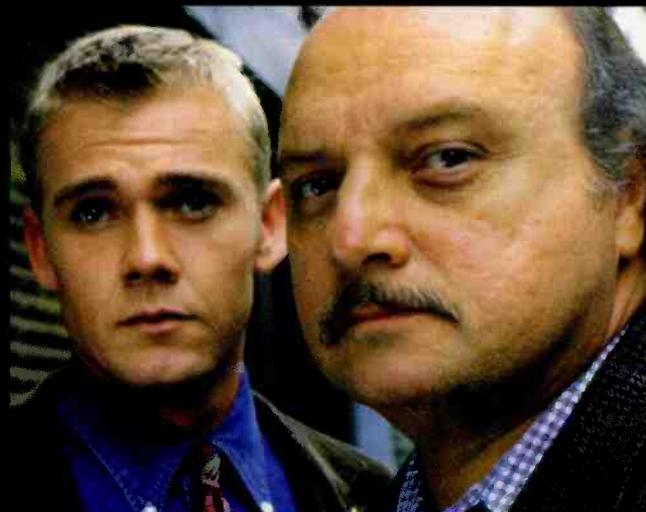
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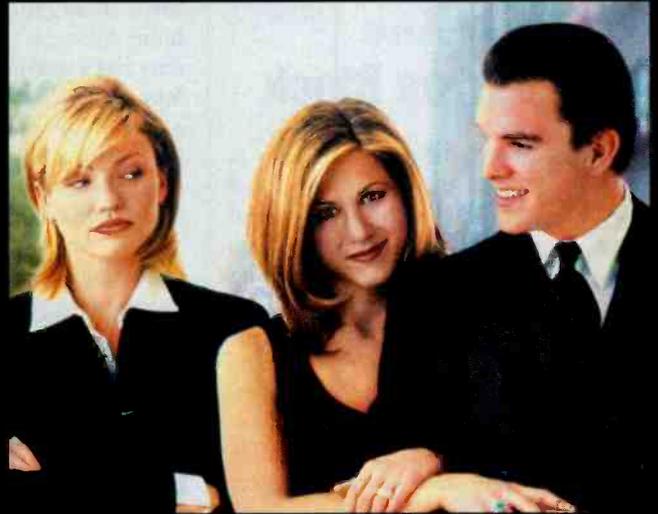
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Market Profile

BY EILEEN DAVIS HUDSON

San Antonio

While tourists from all over the world still come to San Antonio to remember the Alamo, there's a lot more to the city than the old mission, site of the famous 1836 battle. Riverwalk, a shopping and entertainment district that runs through the heart of downtown, is a popular wellspring for the local econo-

my. San Antonio sits on the edge of the historic Texas Hill Country and is just two hours from the Gulf Coast. The U.S. military has a strong presence in the city, with four operational bases. San Antonio is also a major hub for medical research, with more than a half-dozen hospitals and specialty medical facilities focusing on everything from cancer therapy to brain surgery.

San Antonio's ties to Mexico have strengthened considerably since the bloody

days of the Alamo siege. Hispanics make up nearly half (48.8 percent) of the market's total population. The Spanish-speaking community's roots stretch back four and five generations, making it an integral part of San Antonio.

The Hispanic population has a formidable role in San Antonio's culture, economy and media. Mainstream media properties all recognize that they ignore the Hispanic community at their peril. "The

ment, which began March 6, CNC's 100-plus community papers and Independent's three weeklies will cross-sell print and online ads, "expanding the advertising opportunities currently available to our respective advertisers and expanding the marketplace offered to our readers," said CNC president Kirk Davis.

Fidelity Investments-owned CNC has grown into one of the country's biggest community newspaper chains, with 88 weeklies, 15 shoppers, one daily and several specialty publications, all in eastern Massachusetts, with a combined circ of 900,000. It also operates a Web site, Townonline.com. Independent produces weeklies in Revere, Chelsea and Winthrop, Mass., with a total reach of 32,000. —Tony Case

THE MIDWEST NEWSPAPERS

JR Papers on Block

 Another newspaper publisher is looking to unload some prime properties. Trenton, N.J.-based Journal Register Co. said it will sell its Midwest newspaper holdings—including a chain of suburban St. Louis papers, the largest weekly group in the U.S. in terms of circulation—in an effort to boost its less-than-stellar standing on Wall Street. The sale "will increase our financial flexibility and enable us to further realize shareholder value," said Journal Register president/CEO Robert Jellenic.

The papers going on the block include four Ohio dailies—the Lake County *News-Herald*, Lorain *Morning Journal*, Dover *Times Reporter* and Massillon *Independent*—with a total circ of 126,000 weekdays and 140,500 Sunday, and *The Telegraph* of Alton, Ill., circ 28,000 weekdays, 30,000 Sunday. The weekly group Suburban Newspapers of Greater St. Louis has a nondaily distribution in Missouri and Illinois of 1.7 million. Together, the properties up for sale generated \$135 million of the company's overall \$470 million in revenue last year.

Journal Register has been more a buyer than seller of late. Last fall the company snapped up Hometown Newspapers of West Warwick, R.I., which publishes the 25,000-circulation *Wakefield Spectator* and 5,000-circulation *Kent County Daily Times*. More acquisitions could be on the way. The company, whose largest daily is the 100,000-circ *New Haven Register*, has been mentioned as a likely bidder for Thomson's *Connecticut Post* of Bridgeport. —TC



PHOTO KEVIN SCHAFER, TSI
© 2000 DCI

Not one cartoon, yet somehow more animated.

Think kids only get into animation? Time for a reality check. Discovery Kids' programming is unlike any other kids channel. (Distribution in nearly 80 million homes isn't bad, either.)



key to the San Antonio market is marketing to the Hispanic population," says Robert McGann, president and general manager of KENS-TV, the CBS affiliate in San Antonio owned by A.H. Belo Corp. "This is the mecca for Spanish-language marketing," adds Arthur Emerson, vp/gm of KVDA, the local Telemundo network affiliate.

In San Antonio's No. 32-ranked radio market, the top Spanish-language station (which ranked fourth overall among listeners 12-plus in last fall's Arbitron book) is Tejano stick KXTN-FM, owned by Hispanic Broadcasting Corp. (San Antonio-based Clear Channel Communications, the country's largest radio group, owns 29 percent of Hispanic Broadcasting.)

The No. 1 overall station in the market is KTFM-FM, a Contemporary Hit Radio outlet owned by Waterman Broadcasting that earned a 9.8 share among listeners 12-plus in Arbitron's fall report. But Clear Channel has been giving KTFM a run for its money. In August 1998, CC acquired KXXM—then a small Urban stick south of San Antonio owned by Inner City Broadcasting—switched the station's AM and FM simulcasts to two new frequencies, converted the original signal to 96.1 and changed the format to Contemporary Hit Radio.

Clear Channel vp/gm Bob Cohen says the company decided to flip KXXM to a CHR mix "because we felt the market was underserved." The research paid off. The station shot up from an 0.7 share in 12-plus in Arbitron's summer 1998 book to a 7.4 share in the very next book, fall 1998. And in last fall's book, KXXM had moved up to a 7.6 share.

Waterman's market-leading News/Talk/Sports station, KTSA-AM, has encountered some stiff competition over the past year from Clear Channel's Sports/Talk stick WOAI-AM. In last fall's ratings book, WOAI (3.6 share among listeners 12-plus) edged out its chief competitor (3.3 share). In February 1999, WOAI added several nationally syndicated talk shows, including *Rush Limbaugh* and *Dr. Laura Schlessinger*, which have helped boost the station's shares.

Cox Radio's KCJZ-FM is another active station in the market. Last July, KCJZ overhauled its Soft Jazz format in favor of an R&B Oldies playlist. Media buyers say the switch was a preemptive strike by Cox, following reports that another station in the market was looking to make a similar move.

The San Antonio television market ranks 37th in the country, with 684,730

Scarborough Profile

Comparison of San Antonio To the Top 50 Market Average

	Top 50 Market Average %	San Antonio Composition %	San Antonio Composition Index
DEMOGRAPHICS			
Age 18-34	32.3	33.0	102
Age 35-54	40.0	39.4	98
Age 55+	27.7	27.6	100
HHI \$75,000+	22.2	13.6	61
College Graduate	12.3	8.7	71
Any Postgraduate Work	10.5	7.7	74
Professional/Managerial	21.9	17.6	80
African American	12.4	7.2	58
Hispanic	11.9	48.8	409
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	56.9	42.7	75
Read Any Sunday Newspaper	66.9	63.2	94
Total Radio Morning Drive M-F	24.5	24.3	99
Total Radio Evening Drive M-F	18.6	18.7	100
Total TV Early Evening M-F	29.3	30.1	103
Total TV Prime Time M-Sun	37.2	38.3	103
Total Cable Prime Time M-Sun	10.5	11.5	110
MEDIA USAGE-CUME AUDIENCES**			
Read Any Daily Newspaper (5-Issue Cume Reach)	75.4	61.6	82
Read Any Sunday Newspaper (4-Issue Cume Reach)	80.3	76.4	95
Total Radio Morning Drive M-F	79.7	79.8	100
Total Radio Evening Drive M-F	73.9	73.5	99
Total TV Early Evening M-F	67.9	69.2	102
Total TV Prime Time M-Sun	91.7	91.5	100
Total Cable Prime Time M-Sun	52.8	50.0	95
MEDIA USAGE-OTHER			
Accesses Internet/WWW	44.2	34.2	77
HOME TECHNOLOGY			
Owns a Personal Computer	56.8	48.1	85
Shop Using Online Services/Internet	10.5	6.3	61
Connected to Cable	69.3	67.6	97
Connected to Satellite/Microwave Dish	11.3	14.6	130

*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)

TV households. The local TV news race is hotly contested, and there is no clear market leader. KENS and KSAT-TV, the ABC outlet owned by Post-Newsweek Stations, are usually neck-and-neck in an all-out ratings war for first place.

A major programming shift in the market took place last September, when KENS added the syndicated *Wheel of Fortune* and *Jeopardy!*, both of which had run on United Television's NBC affiliate, KMOL-TV. (KENS last fall also picked up *Judge Judy*, which had aired on KRRT-TV, the WB affiliate owned by Glencairn Broadcasting.) The addition of the two hit game shows generated a significant ratings uptick for KENS and a noticeable slide for KMOL.

KENS earned a 12 rating/19 share in households at 6:30 p.m. in the February sweeps with *Wheel*, up from a 7/11 with *Hollywood Squares* a year ago. KMOL, by contrast, had a 6/10 with *Extra* at 6:30 in February, down from a 12/19 with *Jeopardy!* in the same time slot in February 1999, according to Nielsen Media Research data.

To fit *Jeopardy!* into its schedule, KENS eliminated its 4:30-5 p.m. newscast. The move paid off, as *Jeopardy!* earned a 7/15 in February, up from the 5/11 pulled in by the news a year earlier.

KENS' news team has several veteran personalities, including sports director Dan Cook, who anchors the 5 and 10 p.m. sports reports. Cook, who has been at the

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station for more than 40 years, is credited with coining the oft-quoted sporting adage, "It ain't over 'til the fat lady sings."

In its strong late-night daypart, KENS last fall added the syndicated *Judge Joe Brown*, replacing off-network reruns.

At the start of last November's sweeps, KSAT added an extra hour of morning news from 5 to 6 a.m., anchored by Tony Lopez and new hire Leslie Mouton. Mouton, a former KENS staffer, replaced Tiffany Mock, who left the business. The new 5-6 a.m. portion of KSAT's newscast inched up slightly from November in the February sweeps, from a 2/14 in households to a 2.1/15.

"It's a very fast-paced market—[local news] is a lot more in-your-face here than people might expect," says David Cuccio, director of creative services for KSAT. "With so many new arrivals to the city, [viewer] loyalty is not a given in this market. It's 'what can you do for me today?'"

KMOL, currently ranked third in local news, this month plans to add an additional half-hour to the start of its 5:30-7 a.m. news block. The outlet is also gearing up for the launch this spring of a new sports highlights show. The program will air on Sunday nights following KMOL's 10 p.m. news, replacing syndicated reruns

Radio Ownership

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in Millions)	Share of Total
Cox Radio	3 AM, 5 FM	28.7	\$24.4	33.0%
Clear Channel	2 AM, 4 FM	21.1	\$19.1	25.8%
Hispanic Broadcasting	1 AM, 2 FM	10.6	\$14.0	18.9%
Waterman Broadcasting	1 AM, 1 FM	13.1	\$11.1	15.0%

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

of *Star Trek: Voyager*.

KMOL is affiliated with both NBC and UPN (the station's owner, United, is a half-owner of UPN with Viacom). KMOL airs UPN programming in non-NBC network time slots, including midnight Saturdays, when the station runs *WWF Smackdown!* following *Saturday Night Live*.

Debora Daniels, coanchor of KMOL's 5 and 10 p.m. news and a 20-year veteran in the market, last September asked to be taken off the 5 p.m. show because she has a toddler at home. KMOL obliged, and Daniels continues to helm the 10 p.m. news. Last August, KMOL hired Katie Keifer from KCNC-TV in Denver to co-anchor its 5 and 6 p.m. newscasts. When it lost *Wheel* and *Jeopardy!* last September, KMOL beefed up its news presence, adding a 6 p.m. newscast to its lineup.

KMOL's evening news programs, which

follow the syndicated *Rosie O'Donnell*, are targeted at women 25-54. The 6 p.m. newscast is co-hosted by two female anchors—Keifer and Cathy Garcia, who was promoted from weekend anchor. KMOL's other female anchors and reporters also contribute to the 5 p.m. news, which earned a 4 rating in the February sweeps among women 25-54. The station's all-female cast for news was fueled by the *Rosie* lead-in and by the feeling that there was "an audience not really being served," says Don Perry, KMOL vp/gm.

WB affiliate KRRT-TV is operated via a local marketing agreement by Sinclair Broadcasting, owner of Fox affiliate KABB-TV. In January, Sinclair scrapped KRRT's two-year-old 5:30 p.m. newscast (which had been programmed by KABB) because "it was simply inconsistent with the programming" on the young-skewing WB, says John Seabers, KABB gm.

The change has allowed KABB to concentrate on its own 9 p.m. newscast, which launched five years ago. In November, several changes were made in an effort to make the program less stodgy, including adding a segment called "The Edge," which features quirky news bits from around San Antonio. The 9 p.m. news' original anchors, Jim Marsh and Jody Manly, were replaced by weekend anchors Lou Parker and Michael Valdez, who are filling in temporarily until permanent replacements are announced, which will likely happen in the next several weeks, Seabers says. The changes helped boost the 9 p.m. news' ratings among viewers 18-49 in the November and February sweeps. "We're [growing at 9 p.m.] against the best in entertainment that the three networks have to offer," Seabers says.

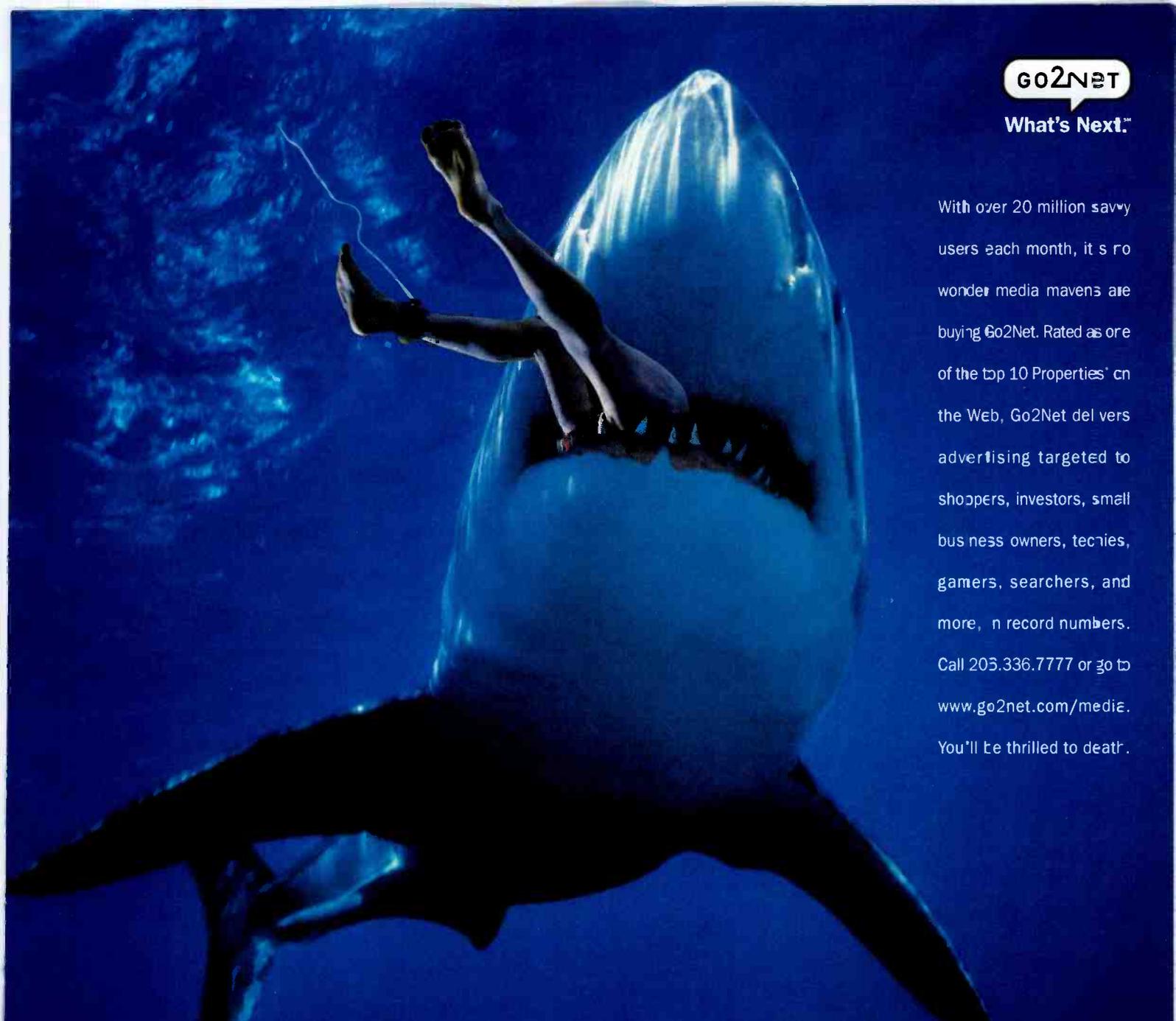
Paxon Communications KPXL-TV signed on in San Antonio in February 1999; the new outlet's studios were completed last July. The station has been averaging household ratings in the 1s and 2s from noon to 11 p.m. KPXL airs a half-hour newscast at 6 p.m. on weekdays.

The market has two major Spanish-language TV stations, KVDA (Telemundo)

Nielsen Ratings/San Antonio Evening and Late-News Dayparts

Early News				
Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	KSAT	10.8	20
	CBS	KENS	9.1	17
	NBC	KMOL	7.7	15
	Fox	KABB*	3.8	7
	WB	KRRT*	2.5	5
5:30-6 p.m.	ABC	KSAT**	10.1	18
	CBS	KENS**	8.9	16
	NBC	KMOL**	8.9	16
	Fox	KABB*	7.0	12
	WB	KRRT*	2.1	4
6-6:30 p.m.	ABC	KSAT	10.2	17
	CBS	KENS	10.1	17
	NBC	KMOL	7.0	11
	Fox	KABB*	5.7	9
	WB	KRRT*	2.8	5
Late News				
9-10 p.m.	Fox	KABB	6.5	9
	WB	KRRT*	3.6	5
10-10:30 p.m.	CBS	KENS	14.7	22
	ABC	KSAT	13.9	21
	NBC	KMOL	12.2	18
	Fox	KABB*	6.2	9
	WB	KRRT*	2.9	4

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



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Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
KTFM-FM	Contemporary Hit Radio	9.8	9.9
KISS-FM	Album-Oriented Rock	7.8	8.5
KZEP-FM	Classic Rock	7.5	6.9
KXXM-FM	Contemporary Hit Radio	7.2	8.1
KXTN-FM	Tejano	7.1	5.5
KAJA-FM	Country	5.3	4.7
KCYY-FM	Country	4.6	5.1
KSMG-FM	Hot Adult Contemporary	4.4	5.0
KTSA-AM	News/Talk/Sports	3.8	3.5
KONO-FM	Oldies	3.7	4.5

Source: Arbitron Fall 1999 Radio Market Report

and KWEX-TV (a Univision affiliate). These outlets compete for viewers with both the mainstream television outlets and with several smaller Spanish-language stations available on cable systems in the area.

San Antonio is regarded as the birthplace of Spanish-language television in the U.S. The city's first Spanish-language property, KCOR-TV, eventually became KWEX, the Univision station. KWEX is the more popular of the two major outlets in terms of viewership; occasionally, the station's audience share rivals that of the English-language stations. Neither KWEX nor KVDA, however, generates significant enough ratings during early and late-news time periods to show up in the standard Nielsen books. The stations' performance is recorded by Nielsen's measurement system for Hispanic households.

KVDA is owned by an investment group whose principals include Telemundo, Apollo Management, Liberty Media, the Blackstone Group and Sony Corp. KVDA produces two daily half-hour newscasts, at 5 and 10 p.m. Arthur Emerson, vp/gm, says the station has made strong gains in its 10 p.m. household shares thanks to the popularity of Telemundo's prime-time novelas, which lead into the news. The station recently lost and is looking to replace sports anchor Teresa Garza, who decided to return to her native Mexico.

Cable penetration in San Antonio is 67.6 percent, slightly below the 69.3 average for the top 50 markets in the country. Although Time Warner acquired the region's primary cable system owner, Paragon Cable, a couple of years ago, it wasn't until last month that the system finally took on the Time Warner name.

One major development in local cable in recent weeks centered on a dispute between Time Warner and the Fox Sports Southwest network. Time Warner had an agreement to carry 20 FSS broadcasts of

the NBA San Antonio Spurs this season. A total of 30 games ended up becoming available, but Time Warner and FSS locked horns over the cost of the additional broadcasts. When some games were not carried because of the dispute, Time Warner, in a good PR move, threw Spurs parties at bars around town so fans could watch the games via satellite. "It was a big brouhaha.

Cable subscribers were upset, especially because [the Spurs won] the championship last year," says Toni Bell, president of Media Rare, a media buying service in San Antonio. Late last month, Time Warner and FSS finally resolved the issue.

The newspaper market in San Antonio is primarily the *San Antonio Express-News* (circulation 219,837 Monday-to-Thursday; 368,086 Sunday). In 1993, Hearst Newspapers acquired the daily from News Corp. and within months closed its only competitor, Hearst's *San Antonio Light*. According to Scarborough Research, the *Express-News* has the third-highest Sunday readership penetration of any newspaper in

the country's top 50 Designated Market Areas, with 60.3 percent of adults reading the Sunday edition.

The *Express-News*' Express-Direct program lets advertisers reach non-subscriber households with inserts or other advertising pieces by sharing direct-mail costs with other participating advertisers. The Express-Direct shared mail program, which features an extensive database of demographic and lifestyle data on San Antonio-area consumers, sends mailings each week to 379,000 non-subscribing households in Bexar County (which includes San Antonio).

The city's main Spanish-language paper, which is locally owned, is published two days per week, with a different name and different format each day. On Wednesdays, it's *La Prensita*, a tabloid-sized, free publication aimed at the average consumer. The Sunday paper, called *La Prensa*, is a paid-circulation broadsheet that targets the more upscale reader and features more world and business news.

Like newspapers, the San Antonio outdoor market is dominated by one company—Clear Channel's Eller Media. Eller controls a variety of outdoor positions on the major arteries around town, including 8-sheet, 30-sheet and rotary displays. ■

Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Bexar County: 475,400 Households				
<i>Austin American Statesman</i>	368	702	0.1%	0.1%
<i>Dallas Morning News</i>	738	1,297	0.2%	0.3%
<i>Houston Chronicle</i>	543	902	0.1%	0.2%
<i>San Antonio Express-News</i>	169,481	283,785	35.7%	59.7%
Medina County: 12,000 Households				
<i>San Antonio Express-News</i>	3,184	6,821	26.5%	56.8%
Comal County: 28,500 Households				
<i>Austin American Statesman</i>	511	642	1.8%	2.3%
<i>Houston Chronicle</i>	80	137	0.3%	0.5%
<i>Herald-Zeitung</i>	6,771	9,964	23.8%	31.5%
<i>San Antonio Express-News</i>	11,051	18,758	38.8%	65.8%
Guadalupe County: 27,200 Households				
<i>Austin American Statesman</i>	301	418	1.1%	1.5%
<i>Herald-Zeitung</i>	399	378	1.5%	1.4%
<i>San Antonio Express-News</i>	4,673	8,094	17.2%	29.8%
<i>Seguin Gazette-Enterprise</i>	4,662	6,245	17.1%	23.0%
Kendall County: 8,300 Households				
<i>Kerrville Daily Times</i>	254	408	3.1%	4.9%
<i>San Antonio Express-News</i>	3,965	6,259	47.8%	75.4%

Source: Audit Bureau of Circulations

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CALENDAR

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.

The National Association of Broadcasters will present the **"NAB2000 the Convergence Marketplace"** conference and expo April 8-13 in Las Vegas. The event will include sessions on broadcast and Internet technology and TV management. Keynote speakers will include Viacom chairman Sumner Redstone. Contact: 202-429-5419 or 800-342-2460.

New York Women in Communications 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

Turner Scores Barkley for Hoops Analysis

Retiring NBA great Charles Barkley has signed on with Turner Sports as an in-studio analyst for the 2000-2001 pro hoops season on both TNT and TBS Superstation. Under terms of Barkley's exclusive multiyear agreement with Turner, he will work on other sports events televised by TNT and TBS, including the 2001 Goodwill Games in Brisbane, Australia. Turner Sports presently has agreements to air Atlanta Braves baseball, Nascar, Wimbledon tennis and several pro golf events.

Cable Exec Casey Moves to WorldLink

WorldLink last week tapped Fox Sports Networks staffer Dan Casey as executive vp of sales and marketing. Most recently Casey had been vp and gm of Fox Sports World and Fox Sports World Español. WorldLink connects agencies handling infomercial and direct response sales with more than 90 broadcast stations as well as regional, national and international cable networks. In his new post, Casey will oversee the day-to-day sales operation.

Spanish Nets Air First MLB Games

Spanish-language networks Univision Television and Galavision Cable each marked a first this past weekend by airing Major League Baseball games. On March 11, Univision aired an exhibition game between the Boston Red Sox and the Houston Astros; Galavision aired a game between the same teams on March 12. Galavision will air on March 18 in prime time a spring-training game between the Atlanta Braves and the Tampa Bay Devil Rays, followed by a March 19 afternoon game between the Arizona Diamondbacks and the Anaheim Angels. Each of the four games will take place in a Latin American country: two in the Dominican Republic, one in Venezuela and one in Mexico.

Radio Unica Launches Variety Show

Two veteran Hispanic personalities, Hugo Cadelago (known as El Gordo) and Eduardo Ibarrola, have teamed up for a new daily radio variety show called *El Gordo y Eduardo*. Airing 5-7 p.m., the new show combining comedy, commentary and caller-driven talk, premiered March 2 on Spanish-language network Radio Uni-

ca. Like most Radio Unica talent, both hosts are well-known to Hispanic audiences. Cadelago, a 20-year radio vet, was most recently a top-rated afternoon host on Hispanic Broadcasting's KTNQ-AM in Los Angeles. His partner, radio and TV personality Ibarrola, also has a string of comedic acting credits, including several roles on Hispanic soap operas. He is also a frequent guest on the popular Spanish TV show *Sabado Gigante*.

Nylon Gets Beauty Treatment

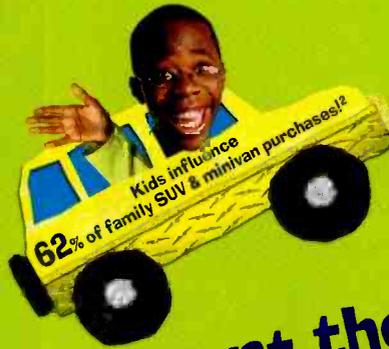
Fashion monthly *Nylon* will mark its one-year anniversary with an issue devoted entirely to beauty, featuring the first contributions from the indie title's new beauty director, Carmel Allen. The April issue, which hits newsstands on March 16, will also be the title's first to feature a model (Brazilian Anna Claudia) on the cover. In May, *Nylon* will introduce "Counter Culture" as a regular section on beauty.

BPA Turns Off Ocean Drive

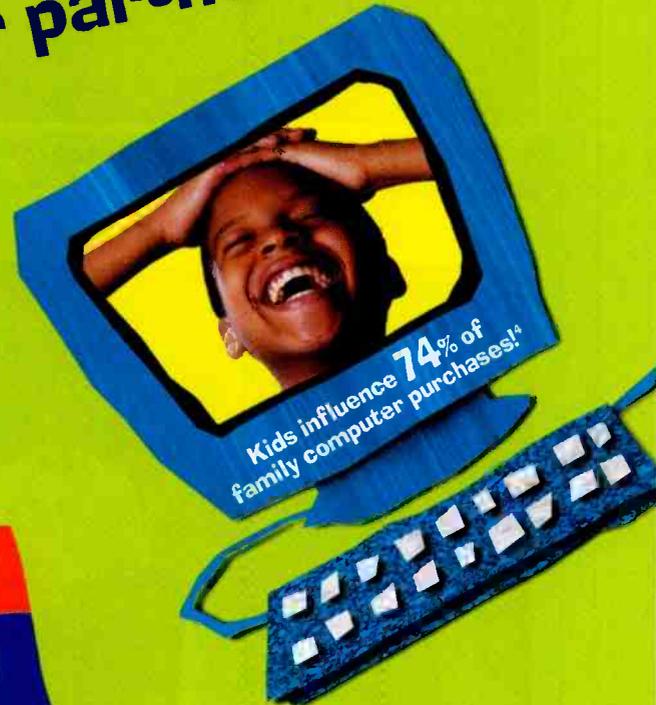
Circulation auditor BPA International voted last month to terminate the membership of 7-year-old *Ocean Drive*, the Miami-based lifestyle monthly, because the title has failed to file a publisher's statement for several years. The last audit report filed for the privately held *OD*, for the three-month period ended October 1997, showed a paid circulation of 47,235, of which 34,137 copies were controlled, according to BPA. But *OD* publisher Jerry Powers said it was his decision to part company with BPA, because he was dissatisfied with its accounting practices.

Bradford Shops Japanese Panda TV Show

Panshel, a new Japanese toy character looking to follow in the television footsteps of *Pokémon*, is being pushed to potential production and animation partners for an early 2001 launch by Bradford Licensing Associates. The Panshel character—a panda with angel wings—made its U.S. debut at last month's Toy Fair. Len Reiter, president of New York-based Bradford, has represented the licensing for other animated characters including Voltran, Defender of the Universe and Kidsongs.



If you want the Family business! talk to the junior partners!



There's a whole nation of kids out there deciding which family car to pile into, what pair of street dragging pants to wear, what brand of drink to slurp and which computer to boot up. And this influential bunch watches Nickelodeon more than any other TV network. Welcome to Nickelodeon Nation. Land of opportunity.

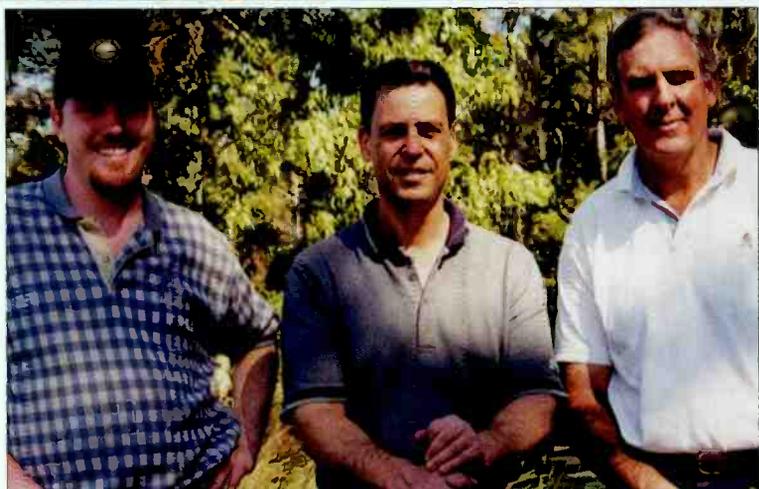
We don't just deliver an audience. We deliver a nation.
Nickelodeon owns 50% of the K2-11 GRP's in Kids' Commercial TV.⁵

1. Source: Penn, Schoen & Berland Associates, Inc. 2. Source: J.D. Power and Associates 3. Source: NPD, Penn, Schoen & Berland Associates, Inc. 4. Source: IntelliQuest 5. Source: NHI, NTI & NSS, Kids Programming, 9/6/99-9/26/99. Qualifications available upon request. © 2000 Viacom International Inc. All Rights Reserved.

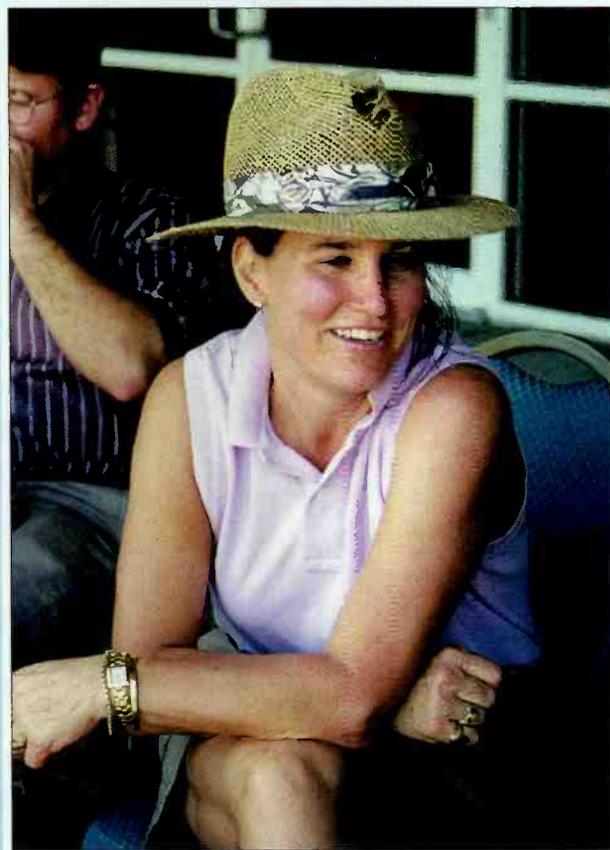
MEDIA DISH SPECIAL

Greens and Rays Start 4A's Day

A game gang of media and agency execs hit Disney's Osprey Ridge Golf Course in Orlando for some friendly competition before the business sessions at the recent 4A's Media Conference. The 70-odd participants made an 8 a.m. shotgun start and came out swinging for the best-ball tournament, sponsored by *Mediaweek*, E! Entertainment Networks and PGA Tour Radio.



First-place team (l. to r.) Kent Richardson, Clients & Profits Inc.; Howard Levy, Buena Vista; Bob Watson, Newspaper National Network



Reliving the moment: Marketing Resources Plus' Catherine Flaherty basks in the afterglow of her 7th-hole drive, which earned longest-drive honors in the women's division.



Stand-up guys (l. to r.) Paul Motoya, Warner Bros.; Peter Wolke, New York *Daily News*; and Jack Griffin, Parade Pubs.



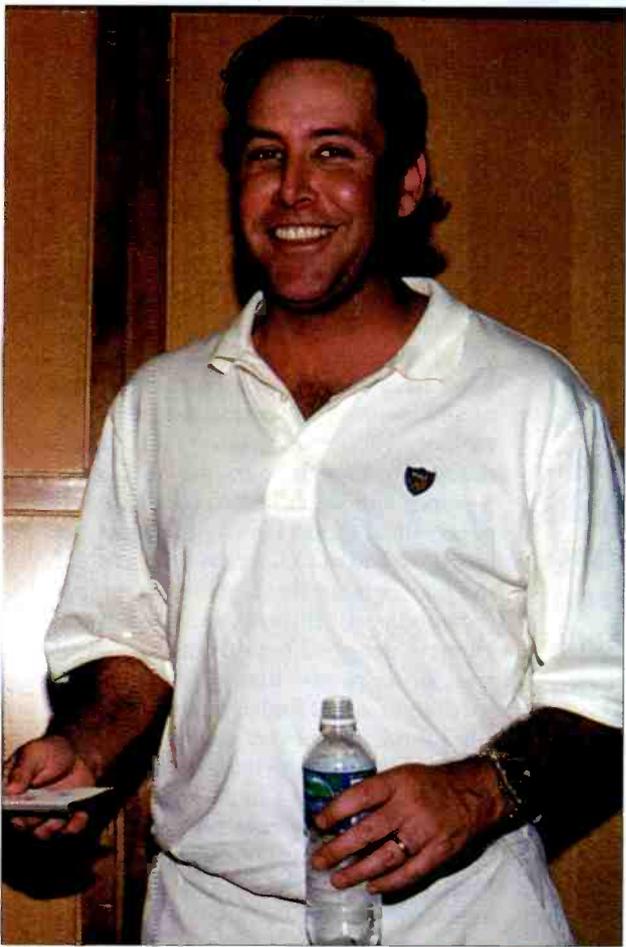
Post-links analysts (l. to r.) Chris Sachs, *National Geographic Adventure*; Jim Vail, R.J. Palmer; and Robert Pares, Roper Starch Worldwide



Third-place team (l. to r.) Clark Morehouse, Channel One; Joe Dorton, XM Satellite Radio; and Marvin Goldsmith, ABC sales



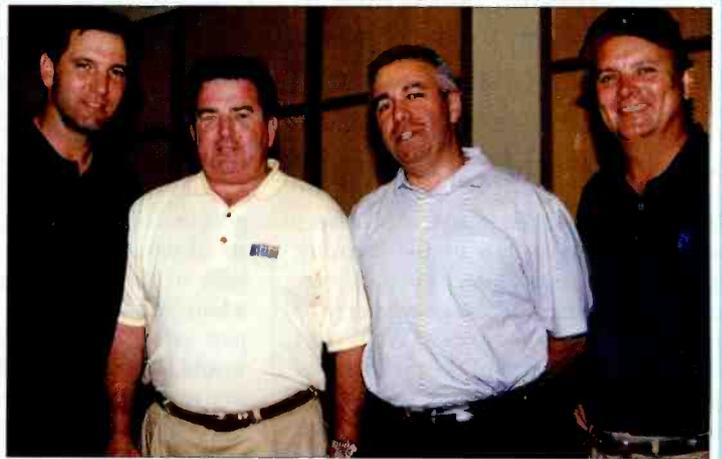
Après-tee threesome (l. to r.) Marc Goldstein, guest of event sponsor E!; Dick Robertson, Warner Bros.; and Jon Mandel, MediaCom



Newspaper National Network vp Jack Grandcolas received a gift certificate for winning the men's competition for the longest drive of the day, estimated at 295 yards. Grandcolas said he didn't have his A game, but added, "I really love this event."



Second-place team (l. to r.) Paul Cannon, Catherine Flaherty and Dave Koronaus, all of Marketing Resources Plus



Spot the sponsors: (L. to r.) Neil Baker, E! Entertainment Networks; Tommy Douglas, PGA Tour Radio; Dave Cassaro, also of E!; Jim Pierson, PGA Tour Radio

Media in the Next 20 Minutes

Forget the next hundred years. What really matters for media professionals is the next 20 minutes. That was the theme for a panel convened by *Mediaweek* at the annual convention of the American Association of Advertising Agencies in Orlando last week. The panel, moderated by *Mediaweek* editor Bill Gloede, featured a lively discussion with three of the industry's most influential executives: Mark K. Stewart, executive vp/regional director of North America for Universal McCann; Mike Lotito, president/COO of Initiative Media North America; and Jack Klues, CEO of Starcom Media.

GLOEDE: Good afternoon. We're here today to discuss some of the burning issues that face every one of you in your daily business lives. We're going to try to hit as many issues as we can. We'll start with commoditization of the media function and what it means for the people here and the clients and to some extent the media. I'm going to start with Mike Lotito on this one. Mike, what is this doing to us?

LOTITO: Commoditization is an im-

portant issue and it's important to understand the history of it. There was an old joke in the advertising business about when you did a new business pitch as part of a general agency, the ad guy would look at his watch and say, 'There's five minutes left to the presentation. Do you want to hear about media or should we go to lunch?' That comes from the general sense that we all lived with a long time ago, which was that the media was kind of an afterthought. Part of the reason for that is that our clients, as focused

as they are and the amount of money they're spending, don't have an in-house staff in place to focus on the media function, so even the marketing directors, the brand managers that we deal with today, don't have enough time in their day to totally focus on the media issues. When we looked at our businesses, I joined Initiative six months ago, we did some research and we talked to clients, prospects, all of their clients and across the board we had our clients say the truth of the matter is we think media's kind of a commodity. In the end, we know we're going to get good buys from anybody of size, so we're just looking for the best partner we could find as an emotional fit and I think that's a very dangerous trend. I fully believe that as we look forward in the media areas, we look at the systems we're building, the research we're going to fund and the kind of revolution that I think is sweeping through the way we do media plans today, that the strategic input we deliver as a result of all of that will set us apart. But I think it's an important question to be worried about, how do we get our clients to make sure they're focused on the fact that there really are real differences.

KLUES: For the last few years to combat this commoditization issue we've focused on those two questions: what to buy and how to buy it. I think for a good chunk of the last five years or so, we have been all about how to buy it and we've been our own worst enemies in this area. It was about clout, it was about driving low price, it's how we valued ourselves. It's therefore how clients valued us and that's pretty much a level playing field these days. I don't think there are clients picking people, picking media agents on the basis of buying clout much anymore, but the focus has been a whole lot more on what to buy. And when you start spending your time deciding and spending your research dollars and technology dollars on what exactly should we be doing, what media should we be picking, what's the degree of emphasis, what shows should we pick, and then determining from that strategic grounding how to buy it... I think if we can focus on the "what" and less on the "how," we'll move a long way from this commoditization issue that I'm afraid we helped promote.

STEWART: Being a contrarian, I don't quite understand the question in terms of in whose eyes media is becoming more of a commodity. In talking to our clients, I think that what they expect from us is that no matter what they want to buy, we're going to buy it for them and we're going to buy it for them at the right price. If you look at some of the other industry pundits out there, the Myers group, for example, they released some terrific research last year and the year before that surveyed about 179 clients across the country and found that buying in terms of buying efficiency is not as big a concern to them as targeting and understanding what the right media is to buy, handling media erosion, a whole bunch of issues. I think that the informed clients—and to add to Mike's point, a lot of major clients all had their own in-house media expertise—have done a good job with the agencies of making sure the buying is in line. I don't think the argument is about buying as a commodity. It's a given that any of the major players are going to do a pretty good job. There may be a couple of points difference, but the good players are going to do a good job in terms of buying, just as the '70s and the '80s to an extent were about cutting costs out of the business, bottom-line focus. The '90s and forward is all about top-line growth and I think that's



Bill Gloede, editor of *Mediaweek*, led a discussion of issues facing media agencies.

what clients are looking for now out of media. I also think the big issue now for us and our clients is *why* to buy. What's the difference between this five-rated program and that five rated program—is there a difference in value there? We've done the commodity thing. It's now getting qualitative evaluations into optimizing programs. I don't see the industry digging down into the commodity business. I think we're moving away from it.

GLOEDE: Let's turn our attention now to consolidation, at the client level, at the agency level and at the media level. I guess we should start at the media level. Mark, why don't you start with that one.

STEWART: Well, I come from a country where basically Rupert Murdoch runs media. He's king of all media and 80 percent of the daily circulated newspapers are run by this one guy. That's consolidation, that's the problem. The 4A's is working hard on issues like this, so we'll be working hard in the areas of radio on this. I think it's all opportunistic for us. As consolidation continues, there are more things for us to look at, more things for us to consider, more creative deals to get done. But they're not going to get done by the media sellers, they're going to get done by the media buyers. The media sellers are bringing us tactics. What we need is tools that deliver a strategy, and you can't have tactic strate-

gies. Strategy has to drive tactic, so I think that as consolidation continues it's not necessarily an issue. As long as you've got options you can always create options to combat any consolidation.

LOTTITO: I think there are two types of consolidation: There is vertical consolidation, which is within one industry—we talked about radio stations' consolidation and the fear that it's too much power in one set of hands on a market-by-market basis, and there are laws that try to reduce that impact. But I think more importantly there's cross-consolidation, there's the AOL/Time Warner kind of consolidation: two major companies from different backgrounds that are getting together. And I think the result of that combination is going to be a much better opportunity for us to reach consumers with advertising. So I actually think commoditization in that case is really a very good thing.

KLUES: I'd only add that on the side of sellers, more sellers is always better than fewer sellers. That's the way it's always been, it's a pretty simple axiom to follow. And I think we're right to be concerned and cautious as Viacom and CBS came together, as Disney has built its media empire, as Rupert Newscore continues to grow, and now AOL/Time Warner, all of these entities together representing on a vertical basis a sizeable amount of the national broadcast advertising revenue.

But if I had some of my facts right—half of the time I do—I think those companies represent only 40/45 percent of all national TV revenue, so there's still plenty of room to maneuver, still plenty of competition out there as far as I'm concerned. I'll play back something Mark said: I actually think consolidation is a good thing. It's not just about amassing giant media buying clout, it also allows us to attract and keep the best people. It allows us to invest in the technology we all know we need to drive our clients' business forward and to find the next competitive advantage. It also allows us to do the proprietary planning research to fill in the gaps from the standardized data. So, there's a lot of good things that come out of consolidation and scale from the media agency side.

LOTITO: One more positive about consolidation is that the role of the media executive is broadening considerably. The kind of media expert you need to run a consolidated multibillion-dollar media buying company or a multibillion-dollar media selling company has to have a much broader experience set than before, so as we all look at careers that we want to build, I think it's a great opportunity.

STEWART: And because we fight over who gets to kill a point, the other advantage both to the media company and to the agency or media service company is that consolidation diminishes duplication, so now you can put the same amount of effort into different tasks as opposed to the same amount of effort into the same tasks—we can put more resources into different projects, different learnings, different research, things like that.

GLOEDE: You've got me at a fork in the road. I can go either the HR way or the research way. I think we'll go the research way since we were just talking about it. What's the problem out there? What are the research suppliers not doing to make the advertising evaluation process more, shall we say, practical?

KLUES: I have to start that one. I think the media research community has done a reasonably good job of counting heads and describing people demographically. But I think what we're feeling is all about filling the gaps from a more holistic planning perspective, and in addition to the number of people watching or reading we want to know when they're reading, what's their

orientation, what's their mind-set, are they active readers, is it a passive kind of media exposure environment, does it matter what time of day they are exposed to the advertising, what other things they might be doing that they're reading the magazine or watching a TV show? So I think for us the

**'I need to know
what moves a
customer to
purchase a
product.'
—Mike Lotito**

gap is in the area of the media experience among consumers as much as the head count and the accuracy thereof.

LOTITO: I think the research issue is a very deep one. We're on the edge, as you all know, of an Internet era. The entire way that business is driven is going to be so different over the next five years than it was over the last 20, but the research we have today spends all its time trying to perfect the method of counting heads. To me that's the wrong way to look at research. We shouldn't be looking back and seeing how we can move incrementally forward. We should be stopping and saying, what I really want to talk about is how to know which medium helps people to buy our clients' products. That's the kind of research that counts to me. I need to know what moves a consumer to purchase a product, not just that they watched the ad.

STEWART: As Mike is saying...media research has fallen behind the pace at which the industry has moved. Research is critical, research is the currency that we negotiate from, what we set price value from. The more proprietary research, the more mind-set research, is going to give us

the insight which helps us in the negotiating process, which helps us say okay we know the currency value of this but there is value beyond that. I think the agency is doing that because no one is jumping in to fill the gaps there. I also think it's going to be tough for a third-party research company to jump in and fill the gaps because a lot of the issues we're trying to solve are client-specific. So, I think that the research companies need to continue to push in terms of keeping a currency in check and giving us confidence in the currency and then it's a whole new world in terms of who the research companies in fact are for the type of qualitative research that we're all pushing for. It could be joint ventures between media companies, current research companies, it could even be between us here. It's a whole new world.

KLUES: I think that we need to push for commercial minute ratings and I think we need to buy on commercial minute ratings. I've got to tell you, you travel around the world and our international partners laugh at the United States for buying program averages when everybody else seems to be basically buying commercial ratings. If we were buying in commercial ratings some of the you might be able to manage your way through issues of clutter and some of this other stuff a little bit better if you knew that you were only being charged for the audience that saw our clients' commercial spots.

GLOEDE: Okay, let's go to the human resources issue. We're all very pleased and growing large as a result of the money being spent by the dot.com advertisers. It's been wonderful for the industry and it's a whole new media distribution method at least, but what on the flip side, they're stealing our people. What are you doing about that, Mark?

STEWART: It's tough. It's a problem that is just not endemic to our business. I think we're currently losing people to the dot.coms. Years ago we used to lose people to account service, we used to lose people to different disciplines or to sales.

LOTITO: Or to Wall Street.

STEWART: Or to Wall Street. I was reading a *New York Times* article a couple of weeks back where the law firms, the associate partners are increasing salaries by 50 percent to stop people from going



The panelists talked about fee structures, retaining talent, research and other important issues.

to the dot.coms. So it's all over the place. But I think what we've got to do is tell people about careers in media as opposed to careers in advertising, recruit aggressively, bring people in and find tracks for them. The young people getting into the business today were impressionable young kids at school who came home from school one day and their father's at 25 years at IBM all of a sudden is out of a job. They don't have the same concept of a job for life or a career track. That whole situation they went through said it's all about me, it's all about skills for life as opposed to jobs for life.

LOTITO: I think we have to remind people it's a great industry to work in, that it's a lot of fun, that if you work hard at it you can make a lot of money. Before the dot.com explosion became the darling of *Fortune* and *Wall Street Journal*, where you heard about every guy who made \$40, 50, 60 million dollars after six months, we would have thought that being at a major media agency and running would be a fabulous job. My friends are saying wow how come you're not doing anything in the dot.com area, what are you doing here? Well it's time to turn that back on its head. It's a great industry to be in and let's remember that when you work for a .com you're talking about 24 hours a day with no support, with no infrastructure, no sense of what you do each day, fear that you made the wrong leap at the wrong time. So I think part of what we have to

do is spend time reminding people how much fun this business is, how good it feels to make a recommendation to a client, to have them look you in the eye and say, wow, that's some really great thinking, I think it's going to make a difference in our business.

KLUES: As I told Mark and Mike, this is a problem I grew up with. Leo Burnett, and now Starcom, has always trained the industry. I expect to lose a fair degree of people that I recruit from college and after we invest a year or two in them or maybe three that they go off and find other jobs maybe working for you or working for these guys, and that's expected. The dot.coms just put a little more pressure on me than ever before however, and for us I'm really looking for more off-line, off-seminar suggestions on how we get and keep talent. Among the things that we are doing, to keep the young talent you need to give them a diversity of training and exposure to things. You can no longer put them in a room and tell them to do the competitive analysis for the first six months of their career. That will not fly. They need to know that there is a choice of assignments, businesses they can work on or cities they can work in or countries for that matter.

STEWART: Which is actually another benefit of consolidation.

KLUES: We also need to pay attention to

starting pay. A number that has kicked around our offices and among some of the schools where we compete for talent is \$40,000 for entry people these days. I was telling the earlier session I lost a supervisor with a year and a half experience to a competitor for a 55 percent increase plus stock options, so the market is hot. The young people today are terrific talents, but they are all about cash now. Don't talk about profit-sharing programs and pensions—it's not important to them; they're all going to live forever. Lastly, [we need to give them] the technology so they can keep themselves personally upgraded not only in the workplace but at the home place and technology or a real graduate school subsidiary, not the thousand dollars or so that we put out there when we're recruiting that says we pay for graduate school. The last thing that we're doing—and I never thought this would work, but it's working terrifically—is to continue to experiment and to expand our experimentation in flex-time and telecommuting. One-third of Starcom right now, not quite 200 people are operating in a flex-time telecommuting mode where they are working in the office three days and from home two days. And I actually find the people that are in the telecommuting program, at all levels, director to associate planner, I find that it's actually easier to find those people than those who are working five days a week in the office.

GLOEDE: Okay, on to compensation. Jack, say I'm a client and I've got \$250 million a year to spend and my distribution is pretty much even across spot TV, spot cable and newspapers. Are you going to take the business for 2 percent?

KLUES: I don't know, because the good news is that we're moving to a fee world of cost plus where scope of services are discussed with the client, or the prospect. A scope of service is agreed upon, manpower is put against it, a profit margin is attached, and there's a mutual agreement from that moment moving forward. In many respects I like, I advocate, I push for a fee-based world versus the effective commission rate that we all lived under when it was a full service entity and it was 15 to 15 and you made do with your 2 percent. So, an encouraged fee-based compensation is about a little bit more than half of our clients' arrangements are on fees now. Some of them are fees plus incentives, which I also think is a great program



**'The role of
the media
executive is
broadening
considerably.'
—Mike Lotito**

several turns, maybe six or seven before the buy actually hits the air. And we charge a significantly higher rate and we argue it easily. I think it's becoming smarter and smarter about what our business is so that rate negotiation can be effective.

STEWART: We have more of our clients on a fee basis versus a commission basis. When we're negotiating with clients, pitching new business or whatever, we will look at both, what is the fee on a commission basis

because it pushes us beyond what they hired us to do, but it pushes us to provide even more. And when we provide even more, the client is appreciative and is prepared to pay more. The other thing I'd say is in the new world order of media specialization, we value everything and everything has revenue potential and so now a media research project that you would have done on a normal course of business or you may have never thought of because you couldn't afford it, you now get a little bit more entrepreneurial and you go out there and you say hey this is a good project and we're going to look for underwriters from our clients or from other advertisers, or we're going to take just a media research project for a fee. It sounds a little crass, but in a lot of respects now everything's for sale and should be valued and have revenue against it, because it's good honest effort and we believe whatever we're doing is trying to move our clients' business ahead. I think the other thing that's going on now is that the potential's there to expand our range of services and we can go forward when we define scope of service to our advertiser clients and say maybe you'd be well-served with some tactical optimization support in addition to our actions as your media buyer. Now

we can start broadening our relationship with clients.

LOTITO: Start from two concepts. One is that clients really do want you to make a profit—that is, unless they have to pay you to let you make that profit. The fact is that when you go to fee, the fear that I have is that you spend more time negotiating the fee than servicing the client's issues. You find your senior-most client service person, the one who's supposed to be thinking about how to move more product for that client, arguing over the number of people it takes to execute a buy or a plan and worrying about the hours coming in the way they were projected. Now I think the fees are part of the reality of our future, not the commission alone, and we need to build a separate unit in our company which learns to negotiate fees in a fair and reasonable manner. As far as the fees and what we're willing to take, we learn more every day about what it takes for us to make a profit, how much staffing it takes, how much business there is, the number of changes in a spot buy. We'll take 1 percent for a set of buys that we only have to revise once because they have fairly good control of their business, to those that, due to the retail nature of their business, take

to make sure that we and the client are comfortable with it. To go back to a point, it's not about bottom-line savings anymore, it's about top-line growth, where we're investing in building proprietary tools and systems, tools to help us answer clients' questions. [The questions are] not how many rating points am I going to get in my budget, but how many cases am I going to move as a result of this buy, and so we're changing what our clients are seeing from us. As Mike said, clients want us to make a profit, so we let them under the tent and say, here's where we make money, here's where our margin needs to be, you tell us the level of service that you want and then we'll staff accordingly. It's a smart way to go because it gets the commission thing out of the way and then all you have to worry about is the work. The other thing that we're doing is that as we add services to our media marketing portfolio, we're also charging a la carte. We're saying if this is all you want, you can do this. If you want this and that and that, here's what it's going to cost. We know what it takes to compete and we know that in some area our costs are more expensive than a general agency, but our agency management knows that, Universal McCann management knows that, and we know what we need to bring in to ser-



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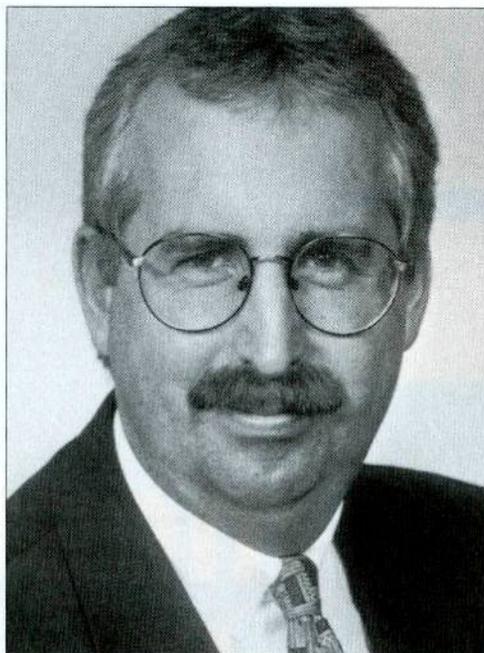
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vice clients' business profitability. And as a last point, when we talk with potential new clients, the issue of compensation gets floated out there very early. We don't want to waste anyone's time. To your point Bill, will you do it for 2 percent or will you do it for 1, there's been some situations where we've said we just don't want to play this because what you want to buy and where we are philosophically are two different things.

GLOEDE: Mike, what is this media convergence notion that we journalists are so fond of throwing around? What is that doing to the traditional model of the media agency?

LOTITO: Well. It's rebuilding it from bottom to top, which I think is extremely exciting. We look at AOL-Time Warner as one piece of convergence that is really important to understand. It's not about cross-media selling, it's not about taking a vertical print title and taking a vertical broadcast brand like CNN and then finding a way to sell cross on both but instead taking those and merging them into one effort for a client that helps them move product. The interesting thing about AOL for me is that it reflects an understanding that media brands are of real value, that media brands they've spent millions of millions promoting over the last 20 years have tremendous inherent value in the marketplace. But consumers decide what media they want to engage in, what media they want to watch, read, etc., and by relation, they decide what advertising they want to see. What the Internet has taught them is that they can get it on their terms—when they want to see it, in the venue they want to see it, in the mode and connect it. On their Internet home page today they've decided exactly what pieces of news and entertainment appear each day. That, I think, is the brilliance of what AOL is bringing together with those great brands. I don't want to wait a month for the magazine to come out for me to read those great

articles. I think the editing is important, I love what they bring to me, but I want it when I need it, I want it before I get on the plane, I want to be able to download it into my Palm Pilot and read it while I'm in the air. Whatever it may be it's got to be my timetable, not theirs. I could go on about digital television, but



'[Foreign ad pros] laugh at the U.S. for buying program averages.'
—Jack Klues

I think I'll come back to it.

STEWART: You're talking about convergence in technology, you're talking about convergence in ownership, you're talking about convergence in content. I just want to talk about convergence in content a little bit, like the AOL/Time Warner thing. I think that it potentially can make our jobs easier, and let me tell you why. It's because more and more as content crosses platforms, it's all about content and not about the platform; platform to a large extent will become less and less relevant. We will be making media decisions based on the content our clients want to be associated with, and the consumer is making that content travel across platforms. The medium doesn't matter to an extent in that environment. If I'm all about being hip and cool and I'm into *Cosmopolitan*, I don't really care if it's online or if it's a TV show or if it's a magazine or if it's e-mailed to me. My relationship is with that brand and I'm going to access that content via the route that I choose.

KLUES: I have a little different take on convergence. A difference in digital and

analog within the media organization. We have both Starcom and Starcom IP for Internet protocol. The convergence of those two disciplines is real and happens in my world every day. It's a wonderful thing because inside that Starcom IP obviously works for dot.com companies or the digital needs of our existing, otherwise analog, clients, if you will. That convergence allows us to learn some very valuable things. It allows us to redefine what responsiveness really means, not only to our dot.com clients but to all of our clients. We learn more about daily accountability because the things you do for a dot.com are measured every day. That kind of account-

ability should be and is expected from our non-dot.com clients and we are learning how to do that and building tools to accommodate that. Lastly, there's a whole lot about medium-message fusion with the digital people and dot.coms really try to figure out where they want the message to be seen before they write the message and I think there's a lesson to be learned there too—before I get yelled at by every creative, every agency in America. I do think we are moving in a world of media complexity as such that determining channels of communication is now of equal importance to content creation...So, I think convergence within our own organizations between digital and analog is a very powerful thing. We sometimes go so far as to say Starcom may disappear some day and Starcom IP may take it over.

LOTITO: Despite the title of our panel being "...in the next 20 minutes," if you wanted to spend a second looking at where we're going to be five years from now, I absolutely believe that we'll have one set of planner buyers who will have one giant database that includes research between viewership and direct-response



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numbers in every medium and they will write one mega-channel plan and they will allocate it out and then they will go out and execute each one of those channel plans through negotiations—and I don't think they'll have to be superhuman to do that. The technology exists today and will be written over the next five years that will give them the tools to do that normally. I absolutely believe that and actually I would change the idea of your IP taking over the rest. Nobody is taking over anybody. We're just merging into one new entity that will be a hell of a lot more fun to work in than what we have today. I'm excited about what the digital revolution will mean to our business day in and day out.

GLOEDE: Speaking of merging into one entity...It's an old debate but, especially in this environment, shouldn't buyers be planners and buyers be buyers, and when the account gets unbundled, shouldn't the planning go with it and couldn't you pay higher salaries and keep people longer and all of that? Who wants to take that one?

KLUES: Let me try to break down some of those parts.

STEWART: What was the question?

KLUES: I think one of them was in an age of intense specialization, how do you give people the kind of cross-media training that keeps them interested and gives them the diversity of experience and makes them better and more well-rounded media professionals Mike was just talking about. I think regardless of specialization inside the agency that you need to promise your clients that you're going to positively give them the best strategists and you're positively going to give them the best broadcast buyers and print buyers, etc. It's incumbent upon us and we understand that, that the people that are trained and how they're trained and the clients they gain experience on through their hopefully long career with any of our respective organizations has to be about cross-training, planning and buying. It has to be about buying across various media entities.

STEWART: I think that the planner and the buyer roles are going to continue because there's a complexity and a number of options that we've got. What's happening at our place is the cross-referencing, the amount that the planner influences and works with the buyer in executing a buy, the way that a buyer now has give-and-take with a planner. It's no longer dropping off a

'We need tools that deliver a strategy... strategy has to drive tactics.'
—Mark Stewart

spec and going to market and bringing it back. We're seeing a greater degree of partnership and understanding what needs to get done to the extent that the buying people are really moving upstream in terms of understanding the strategic intent, where the creative is going, the importance of context as it relates to buying issues.

LOTITO: I agree. I come back day in and day out to the same issue. It's a client-focused business, and if the buyer is better when they know more about the client's business and the planner is better when they know more about the client's business, why aren't they both simply involved in that business to the nth degree. If their job description and that piece of it becomes merged, then in essence they start becoming the same person. All the client wants to know is that the person I speak to understands my business inside and out and understands media inside and out, and I think there's no reason that can't be one person in time. How much time? Who nows. And I think it'll get the other way...I think it's an inevitability cause

clients don't want to waste time talking to one person when they know the person actually executing is four people down the line. We have Home Depot, who's an absolutely fabulous client, best client I've ever been across the table with, and they...

STEWART: I'm sure your other clients will appreciate that comment.



LOTITO: I have no trouble telling that because all those clients want to be like Home Depot in the sense that they talk about bleeding orange, they talk about the sense that these people love that company. It's giant, but what they want from their media and creative partners are people who bleed orange as much as they do and, while they are absolutely convinced that our clients' service people, that the people in the front line, the planners bleed orange they don't really know what the buyers are doing. We're putting systems in place today that allow all those people to get to the front so they can understand and believe in this company and I guarantee the buyers will be more effective in making those buys when they think about how much they understand what Home Depot's all about.

GLOEDE: Questions? I want to make one last call in case anybody wants to come up.

LOTITO: There's one over there.

AUDIENCE MEMBER: I found it interesting what you said about the con-



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solidation among the media companies, they're going to have more resources and hopefully this is going to lead them to invest in better research. And yet business is good right now, and I don't see any of them complaining too much about Nielsen being slow on people meters. When is this going to shake out, who is going to push it to get better research so you can evaluate media habits?

STEWART: I think it's going to evolve, because we're pushing it. Take ESPN and ABC, what they did with their sports organization. You don't need two back rooms doing the same sort of support. You can now split that and get more out of it. It's still a buyer/seller relationship as well, so I know that we're investing in learning more about the relationship between people and media, the difference between pass the surface of the value of media and as soon as any media buyer loses a significant amount of business because we know something they don't, you bet that they are going to spend and invest in that. So I think it's going to evolve, and it's not going to be that hard.

KLUES: There's always a chance to do more. I think that I wouldn't want to discourage them from the work they have been doing, though, and I think all the major networks now—cable, broadcast, what have you—have some type of optimization routine. They've bought some software; some are very comfortable with it, some are leveraging it, some are trying to figure out how it might impact their business plan. But I think that's a sign in the right direction. It may sound a little self-serving, but so be it they have optimizers which could eventually allow us to change how we might buy television in the future. I saw in one of the magazines we were given yesterday an article that was written with Rob Wolf and Karl Spalding on a media plan called the "concept of VRPs," and if I read that correctly I think ABC bought or is a client of media plan on this concept of volume rating points versus target rating points.

Now we can all cast dispersions or be critical about it, but again I only throw it out there as a sign, an indication that the TV companies, the suppliers are out

just about anything they wanted that related to their media business and that's not only between agency and client but it might be between creative agency should there be a difference. I think we have touched into the surface of using the Internet to conduct our business smarter, faster, more accurately. I would not say we've got the market cornered, but it's a beginning, and to the degree we would actually buy other than BDI, which is a recording of transactions, would we actually make media buys, analog media buys, through the Internet. We really haven't done much of it up until this point.

LOTITO: Now that we've tasted the apple, though, I think I got the vision of where it can go and I'm absolutely going to push us even further into using the

Internet as a core tool to buy media in the future. We are not doing it today as well. We do have intranets, we have extranets with clients where we share information at a much faster, proactive way than we have before. But it is like taking a bite of the apple and I am sure that we'll be doing a lot more through the Internet once the systems are built, and we're deciding now whether we want to make those proprietary or open to the industry. There's lots of issues that come to build on that, but we've got people focused on it.

STEWART: To follow up Mike and Jack, as Jack said, using either Internet, intranet, internally or externally, yeah, we've got one of those, we're moving stuff all around the world, all of that stuff. But externally I think is interesting and I may be a little more aggressive than Jack and Mike in this. I think there's a big old train about two miles down the road, which has got a lot of speed. If you look at these dot.com technology-driven companies, how quickly they can get products to market. If you look at industries, whether it's American Airlines at a saver system for airlines, whether it's a security market, whatever it is, they're starting to make progress and that this thing is coming down very, very, very quickly. ■

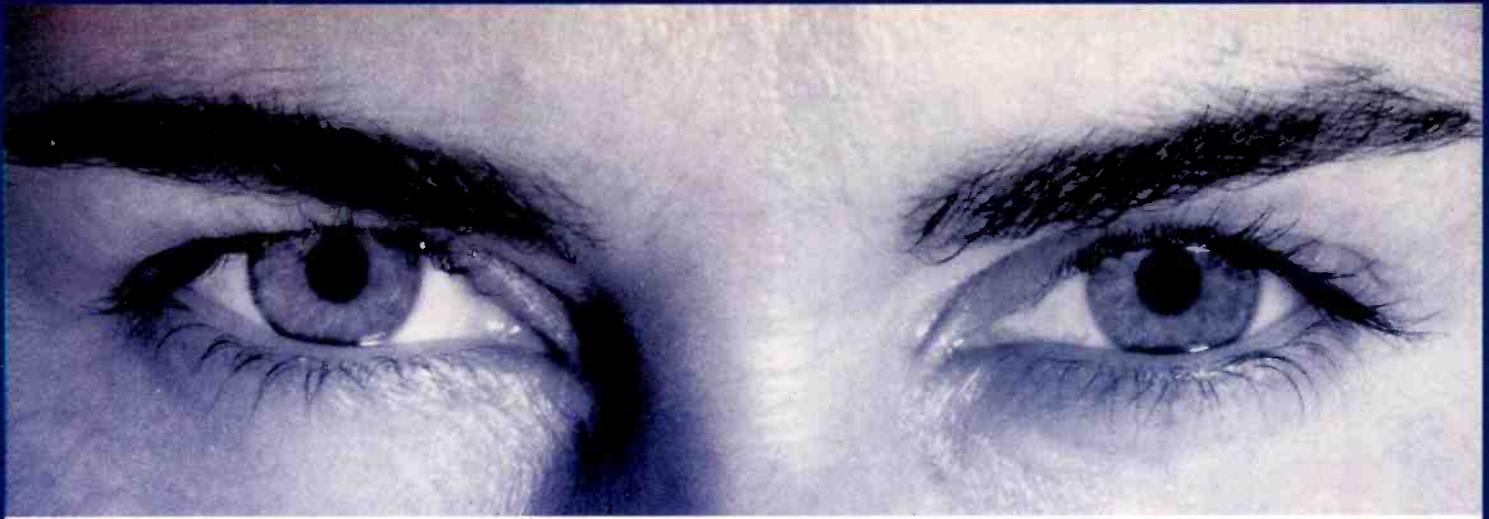
'You're talking about convergence in technology, ownership and content, [and that] can potentially make our jobs easier.'

—Mark Stewart

there looking for ways to aid in the research. Yes, it is to help them sell their product. That's okay. We're looking for more research to help buy the product smarter, so at the end of the day I guess it will all work itself out.

AUDIENCE MEMBER: The question is for all three of you. To what extent are you now and will you be in the future using the Internet to gather information about content and programming in areas where you're going to place media and to what extent are you using the Internet to actually buy to place the media?

KLUES: I'll answer the back part of the question first. We're using the Internet aggressively. I don't know if it's more aggressively than anyone else in this room or my two co-panelists here. We use the Internet for us as an Intranet tool that allows us to put the collective capital smarts of our company on the desktops of all of our media planners around the world with a tool called Starnet. We have other mechanisms that allow us on a secure Internet manner to communicate with our clients and allow them to keep track of planning activities, planning revisions, competitive activity, copy that's running,



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Japanese Invasion

Fox's *Digimon* is challenging the WB's *Pokémon* as animated imports hook American kids

By Marc Berman

In the business of kids programming, the concept of Japanese animation (known as anime to insiders) has radically altered the landscape. Thanks to the success of Japanese import *Pokémon*, Kids WB has emerged from the shadows to become the top-ranked broadcast network among kids 2-11 and 6-11. In just one season, in fact, ratings among kids 2-11 on the *Pokémon*-fueled net-

work are up a staggering 200 percent Monday to Friday (0.8 to 2.4) and 116 percent on Saturday (1.9 to 4.1).

"With *Pokémon* on our slate, the kids marketplace has shifted considerably," says Donna Friedman, Kids WB senior vp of programming. "Our aim now remains to focus on stories that take place in the places and spaces where kids are both physically and mentally."

But *Pokémon* is not the only Japanese import shaking up the marketplace, with Fox Kids' *Digimon: Digital Monsters* threatening *Pokémon*'s dominance.

Digimon, which premiered last fall, is growing so rapidly that it bested *Pokémon* among boys 2-11 (8.4 to 8.3) and boys 9-14 (8.9 to 7.7) for the first time on Saturday, Feb. 19. Led by *Digimon*, Fox Kids topped Nickelodeon on the same day by 12 percent among kids 6-11 (4.6 to 4.1) while tying among kids 2-11 (3.7 each). Whether this is an isolated incident or a trend might not be known for months.

"With the current thirst targeted to anime (*Pokémon*, *Digimon*, *Monster Ranchers*, *Dragon Ball Z*), the logical way to reach kids is to look beyond just Nickelodeon," says Marc Saputo, vp of sales development at Fox Kids. "There are other broadcasting options to now consider."

This fall, older-skewing CBS will join the Nickelodeon bandwagon on Saturday

mornings. As a result of the pending merger with CBS and Viacom, some of Nickelodeon's most popular shows for the 2-5 set—*Blues Clues*, *Little Bill*, *Franklin* and *Gullah Gullah Island*—will find themselves on the CBS slate. And although ratings for the Tiffany network on Saturday mornings (0.7 season-to-date among kids 2-11) could clearly use a major shot of Nielsen adrenaline, changing an identity is not easy. CBS learned this when it tried to set up an ABC-like Friday kids block in 1997 (*Family Matters*, *Meego*, *Step by Step*,

The Gregory Hines Show).

"Although it may take time for kids to discover Nickelodeon on a network virtually unknown to them, it's not impossible," says Brad Adgate, senior vp of research at Horizon Media. "Cross-promotion on Nickelodeon could get the preschoolers to tune into CBS. This is a step in the right direction."

Elsewhere, with the WB and Fox Kids making solid inroads in the children's marketplace, Nickelodeon needs to remain aggressive. "The first place you



A boy and his Pikachu: *Pokémon*, on Kids WB, started the anime revolution.

think of for kids programming is still Nickelodeon," Adgate says. "The exceptional brand identity they have created for children remains unprecedented.

Nickelodeon, in fact, is still so dominant that it controlled 48.2 percent of the national kids 2-11 rating points available in the fourth quarter of 1999, down slightly from the 49.3 percent in fourth quarter 1998.

Eight series will be introduced by Nickelodeon, including a new animated half hour from *Rugrats* creator Klasky Csupo, a multigenerational series focusing on *Taina*, a 14-year-old Latina girl, and a new Nicktoon about an alien spying on Earth in an elementary school. There will be five animated (*Invader Jim*, *Chalk Zone*, *The Fairly Oddparents*, *Dora the Explorer* and *Klasky Csupo's As Told by Ginger*) and three live-action series including *The Brothers Garcia*, *Noah Knows Best* and the aforementioned *Taina*.

Of the 17 returning series (including *All That*, *The Angry Beavers*, *Are You Afraid of the Dark?*, *Blues Clues*, *CatDog*, *Cousin Skeeter* and *Kablamm!*), of note will be the 10th anniversary of *The Rugrats* in 2001. Following its new feature film, to be released around Thanksgiving—*Rugrats in Paris: The Movie*—three new characters introduced in the movie including Grandpa Lou's new wife Lulu (voiced by Debbie Reynolds) will be added.

While one would be hard-pressed to find the room of any child between the ages of 2 and 11 without some Nickelodeon paraphernalia, the Cartoon Network is coming on strong. Following a year of record ratings, Cartoon opened the new century with its highest-rated January among kids 6-11 in total day (1.6) and prime time (3.1). With successful and growing results for new series like *Johnny Bravo*, *Ed, Edd n Eddy* and *Dexter's Laboratory*, Cartoon is forging ahead with an aggressive slate as announced by Betty Cohen, president of Cartoon Network Worldwide.

New this fall will be 13 episodes of the half-hour prime-time *Sheep in the Big City* (described by Cohen as an animated cross between *The Fugitive* and *Rocky and Bullwinkle*) and *Centipede*, a new half-hour action-adventure series co-produced with Hasbro. Also look for two new series developed by World Premiere Toons for mid-2001 and a planned Aug. 25-27 Cartoon Weekend, in which children will be given a platform to vote for another new series next season. New episodes of *Ed, Edd and Eddy*, *Johnny Bravo*, *Power Puff Girls*,

Courage the Cowardly Dog and *Mike, Lu and Og* will be featured, as well as exclusive airings of the entire *Looney Tunes* library. Also of note in September will be the first high-profile live interactive stunt, known as *The Intruder*; another viewer-request weekend in December; and an additional hour (*Gundam Wing* and *Tenchi Muyo*) in the weekday action-adventure Toonami block.

Kids WB will be adding new episodes of *Batman Beyond*, *Men in Black* and, of course, *Pokémon* to its slate next fall. "Although it is a bit premature to announce the new offerings, our goal is to introduce more original programming with an emphasis on high adventure, humor and heart," Friedman says.

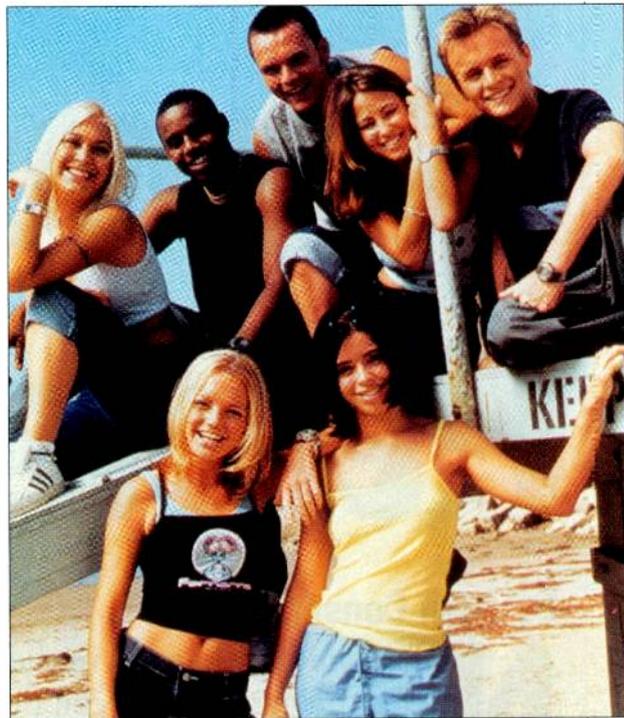
Fox hopes to ride the momentum generated by *Digimon*. "With building blocks like *Digimon* and *Nascar Racers* on Fox Kids and *Angela Anaconda* and *S Club Seven in Miami* on the Fox Family Channel, we will continue to push the envelope with unique and entertaining kids series," notes Rich Cronin, president and CEO of the Fox Kids network and Fox Family Channel.

"Next season we will present more comedy, different flavors of action-adventure and prominent female heroes," says Maureen Smith, general manager, Fox Kids Network. Among the network's new offerings will be *The Ripping Friends*, from Ren & Stimpy creator John Kricfalusi.

Sister cable channel Fox Family has a different goal in mind. "We look at Fox Family as a place for kids starting to outgrow Nickelodeon, but not ready of the youth dramas on the WB," says Cronin. Toward that end, the channel will rely heavily on new episodes of proven commodities including *Big Wolf on Campus* and *Great Pretenders* as well as the recently introduced *Hello Kitty's Paradise*.

"As a bonus, with the first album of *S Club Seven in Miami* set to debut next month, we think this is the show tweens will be talking about," says Joel Andryc, executive vp of programming and development at Fox Family Channel.

ABC, on the heels of its recent season-high Saturday-morning rating among kids 2-11 (3.5/16 on Feb. 19), the emphasis will remain on Disney One Saturday Morning, its two-hour block on future technology enhancements. "We will be concentrating



Going for tweens: Fox Family's new *S Club Seven in Miami*.

on how to integrate the Internet and broadcast programming in a seamless and sensible manner," says Jonathan Barzilay, senior vp and general manager of ABC's children's programming.

No discussion of kids programming would be complete without BKN Kids Network, which aggressively shifted its emphasis of selling individual syndicated titles by creating its own kids network. Added to the mix next season, according to George Baratta, president of network advertiser sales at BKN Kids, will be half-hour strips *Kong: The Animated Strip* and *Heavy Gear*, yet another Japanese animated series. On the weekend, a number of half hours will be introduced, including *Bob Morane*, a cross between *Indiana Jones* and *James Bond*; *Blake and Mortimer*, based on the comic book series; and *Basket Fever*, which revolves around the comic adventures of a grasshopper. For younger kids, two potential weeklies are *Delfy* and *Sylvan*. Also look for new episodes of returning series *Monster Rancher* and *Roswell Conspiracies*.

Walk in to any kids store or mass-market retailer this year and chances are you'll see a wide assortment of *Rugrats*, *Pokémon* and *Digimon*-related products. Sometimes it's hard to tell whether the shows drive the merchandising, or vice versa. Of course, what's hot today inevitably will be passe. It's just a matter of when, not if. ■

Marc Berman is a New York-based contributing writer for *Mediaweek*. His daily ratings analysis is available at mediaweek.com.

Growing Pains

With the networks battling for market share, buyers are determined to keep rates down

By John Consoli

Not much has changed in the kids TV ad marketplace over the past year, if you believe what media buyers are saying. Available ad time is so plentiful—with a few notable exceptions, such as the WB's *Pokémon* juggernaut—buyers say, that second- and third-quarter inventory can be bought relatively cheap. No reasonable offer will be

turned away by any of the broadcast or cable networks, they contend.

But network sales execs are downplaying this scenario, refusing to publicly submit to buyer claims.

Welcome to the pre-kids upfront posturing, which will probably last another two or three weeks before the moment of truth arrives in the scramble for more than \$1.1 billion in advertising money.

It seems like an eternity since February 1996, when the kids TV market was so robust that the WB decided to capitalize by selling its entire schedule to upfront kids advertisers. And when Nickelodeon was convincing advertisers that it was in their best interest to sign multiyear deals.

When the 2000-2001 kids upfront moves, probably sometime in early or mid-April, other than for a few isolated shows, no network is expected to sell out.

The buyers who control most of the kids ad dollars seem adamant that they are not going to pay CPM increases on any but a few hot shows. Some say they will demand price cuts. And unlike the posturing that took place during the pre-prime-time upfront last season, in which buyers also talked tough only to cave in during negotiations, such a scenario seems likely this time.

Kids buyers are also, behind the scenes,

working on a divide-and-conquer strategy that buyers in prime time were not able to accomplish. During the prime-time upfront, the networks stuck together in insisting on price increases. And the big buyers, eager to get their clients' dollars down before their competitors, flinched.

In the current kids scenario, it is the networks that are breaking ranks, hoping to grab a bigger share of the pie, the dominant portion that was garnered by Nickelodeon during last year's upfront.

"You're still going to need Nickelodeon shows," said one major kids buyer. "But you are not going to need them at the levels you used to. Cartoon Network is a very viable alternative."

Buyers have indicated that Cartoon Network will be willing to undercut Nickelodeon in an attempt to take away some of its business. And Fox Kids might be willing to do the same.

Fox Kids, in recent

weeks, with its new Saturday-morning animated *NASCAR Racers* series, its new *Power Rangers Lightspeed Rescue* series, and its *Digimon: Digital Monsters* show, has outrated both Nickelodeon and ABC among kids 6-11, beat ABC in kids 2-11 and tied Nickelodeon in that demo. While buyers point out that the Fox Kids ratings have not yet yielded big scatter dollars, the network is hoping that a steady performance going into the upfront will motivate advertisers to sign



Nickelodeon's latest original hit, *Spongebob Squarepants*

#1

Kids' network

#1 in 4th quarter. And still the leader!
Weekends

	[K 6-11]	[K 2-11]	[B 6-11]	[B 2-11]
Kids' WB!	#1	#1	#1	#1
Nickelodeon	2	2	3	3
FOX Kids	3	4	2	2
ABC	4	3	4	4
UPN/Disney	5	6	5	6

SOURCE: NTA and NTA Galaxy Explorer 1st QTR '00 (12/27/99-2/27/00). Broadcast programs and Cable Sat 8am-12pm.
Subject to qualifications which will be supplied upon request.



on to long-term regular schedules for next season.

While the strong ratings for the WB's *Pokémon* series will probably bring the network price increases in the range of 5 percent to 7 percent, most of the network's other programming pricing is expected to be flat, buyers say.

Cartoon Network has become more attractive to kids buyers because of its growing number of kids 6-11 viewers. In 1999, Cartoon had its largest percentage of kids 6-11 viewers (30 percent) in the network's history. For total day, Cartoon's 6-11 ratings were up 27 percent in 1999, and in prime time, its 6-11 ratings were up 32 percent.

ABC is expected to benefit by its recent consolidation of the broadcast network kids programming sales with Disney and Buena Vista Television into one unit: Disney Kids Network. Buyers believed the new unit will offer them the ability to fill in their ad schedules more easily without having to deal with several different salespeople. Properties sold through the new sales unit will include ABC's One Saturday Morning block; Disney's One Too syndicated block, which appears on UPN stations; and its Toon Disney cable net. In addition, Disney Kids Network will also sell time on ABC's Friday-night TGIF lineup, the *Sunday Wonderful World of Disney*, and even some time in *Who Wants to Be a Millionaire*—which ABC sales execs say has a decent number of kids and teen viewers.

Dick Barnathan, senior vp of sales for ABC, who will head the new Disney Kids sales team, believes being able to offer advertisers the opportunity to buy all Disney/ABC kids programming, including prime time, in one place will help it more effectively compete with Nickelodeon, which sells its family-oriented prime-time shows along with its kids cartoon programming.

Barnathan said the new network kids sales team will not pre-bundle sales packages and try to peddle them to advertisers, but will instead let advertisers decide what packages they want. The goal, he said, is to make it easier to buy across all ABC/Disney properties.

The later-breaking kids upfront—only a few years ago, it was moving as early as late January or early February—has evolved this way for a few reasons. First of all, there are more gross rating points in the market, the result of expanding kids programming hours. On top of more hours to fill, are multiyear deals that have been signed by

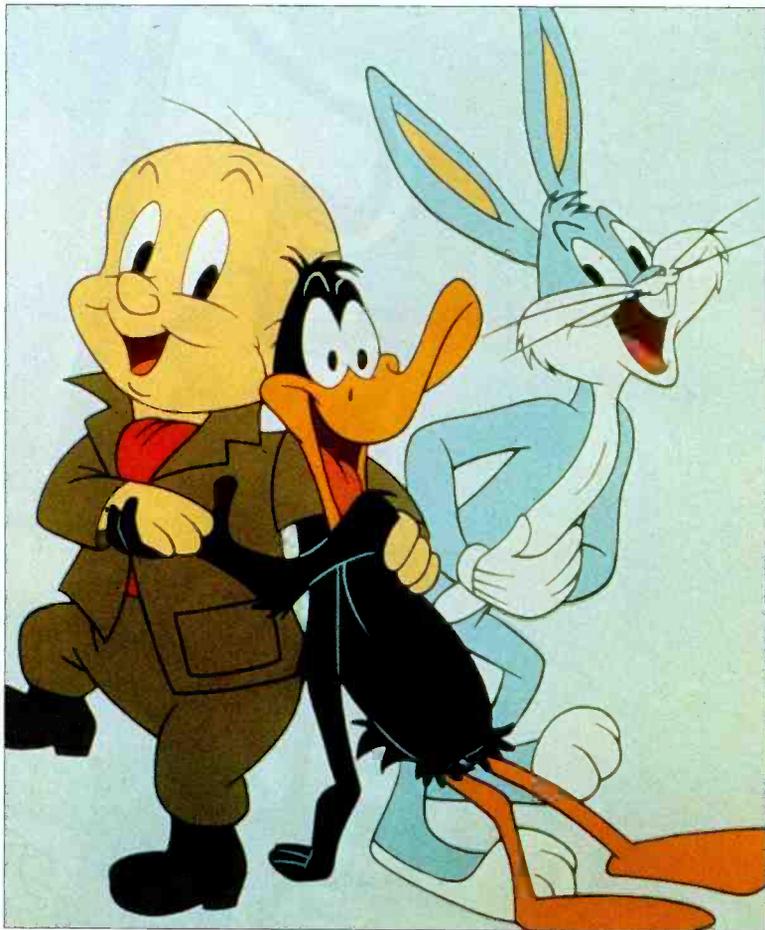
many advertisers, taking away the need to make new deals each year. Third, many advertisers trying to reach kids have decided that it might be easier to go through their parents in other dayparts. Finally, many of the toy manufacturers have been undergoing internal turmoil and restructuring, which affects their ability to budget so far in advance.

Of the estimated \$1.1 billion spent chasing kids last year, toy advertisers spent about \$794 million—or more than 70 percent. With that kind of dominance, if the toy advertisers are indecisive, the market lags.

Most toy buyers say they are in no hurry to begin buying for the 2000-2001 season, and many say they have no clear-cut idea on how they will spend their money. This could be no more than posturing; each year, much like in the prime-time upfront, a few major buyers seem to try to quietly do some early deals. But with the kids market as soft as it is right now, buyers believe it is in their best interest to stay calm and make the networks sweat.

"Fox and ABC both have a ton of scatter ad time left for the second and third quarters," one buyer said. "Even with ABC/Disney's consolidation making it easier to buy, they will need to adjust prices downward to steal business away from Nick. Fox is in the same situation with the exception of *Digimon*. And the WB could steal some dollars into *Pokémon*, but the rest of its schedule will be a tough sell."

Despite the gloomy forecast by most buyers, TN Media recently issued a more optimistic report on kids TV. "Kids television usage, while still down from two or three years ago, has rebounded from last season's sharp decline in virtually every day-



Cartoon Network hopes to keep scoring with the classic Looney Tunes library.

part," the report said. "During the fourth quarter, kids spent more time than ever watching kids programming."

The TN Media report, put together by Steve Sternberg, senior vp of broadcast research, acknowledges the power of the WB's *Pokémon* craze, pointing out that the show has yielded a 150 percent kids audience increase on Saturday morning and a three-fold increase on weekdays.

This, he writes, has allowed the WB to take the lead from Nickelodeon among kids 2-11 (although Nick still leads among girls 2-11), and the WB has also taken the lead from Fox among boys. Disney is second to Nick among girls.

But Sternberg believes Nick, which is "relatively stable from last season, doesn't seem to have been significantly affected by the WB's newfound strength."

And Sternberg adds: "Given Nickelodeon's dual boy/girl appeal, and its ratings stability, we would expect that once the *Pokémon* craze subsides, as these crazes always do, the network will likely re-establish its lead." ■

John Consoli covers television from Mediaweek's New York headquarters.



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Trying to Hold On

Though Fox Kids Network is working to freshen its lineup and reclaim turf lost to cable, affiliates say they want out

By Megan Larson

All across America, the scene has been familiar for generations. Morning has barely peered over the horizon, but a pair of small feet are already darting down the hallway, flipping on every light switch for protection from the still-dark rooms. The television is the last to power up, and the screen brightens with the animated images of classics

like *Speed Racer*, *Scooby Doo*, *Teenage Mutant Ninja Turtles* and *Johnny Quest*.

Kids watched and advertisers paid to reach them. It was that simple.

For decades, kids television was a win-win situation for advertisers, networks and local stations. No more. Now the segment is emerging as the latest battleground between networks and their affiliates.

Citing the weakening spot-advertising market for children's programming on broadcast, many Fox-affiliated TV stations want to ax the Fox Kids product from their weekday lineup. But the network, not yet prepared to give up on kids, is developing a strategy to make the product more attractive to advertisers that have taken buys to cable or stopped spending altogether.

"As the WB has proven, things can change overnight," says Maureen Smith, general manager of Fox Kids Network, noting the ratings smash *Pokémon*, which put WB kids programming on the map last year. "We're working on the next big hits."

This week, during the Fox Family Worldwide upfront presentation, Smith will introduce shows for fall that she hopes will broaden the reach of Fox Kids beyond its traditional demographic of boys 2-11. The network desperately wants a bigger piece of the action enjoyed by Nickelodeon

and Cartoon Network, which have marketed equally well to boys and girls.

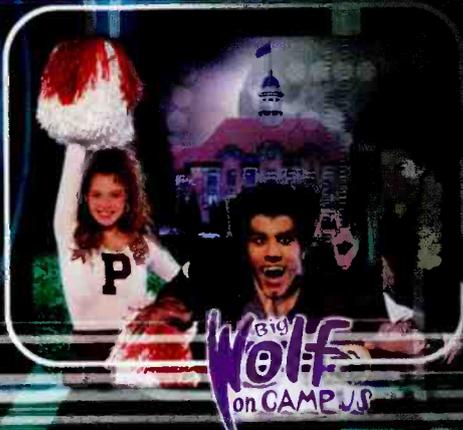
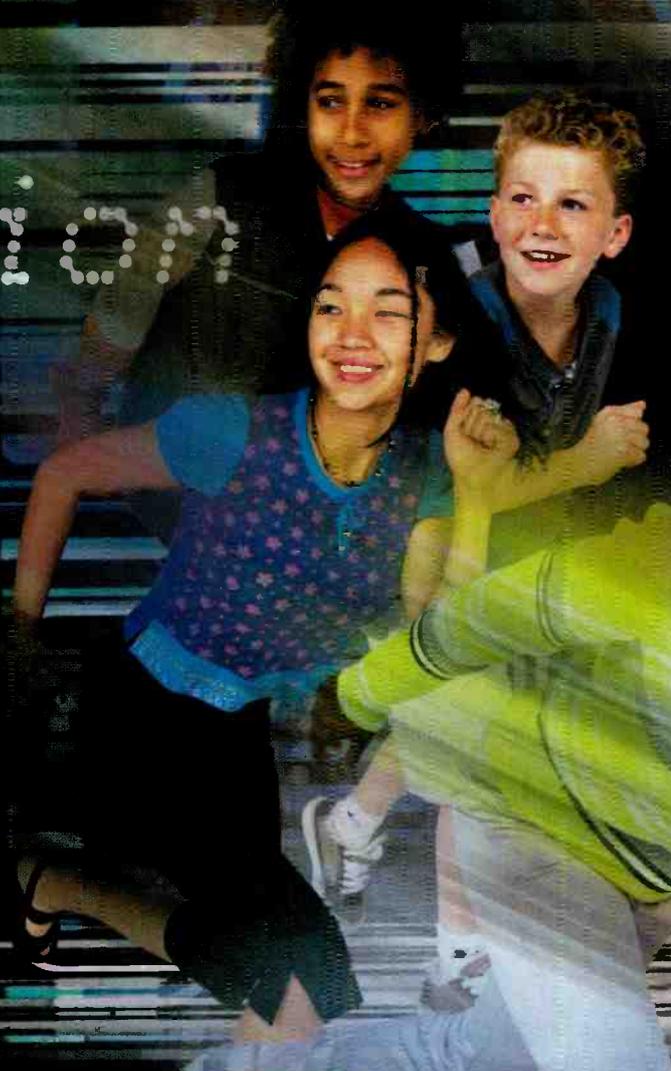
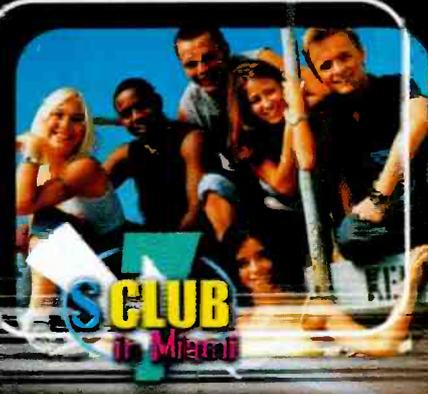
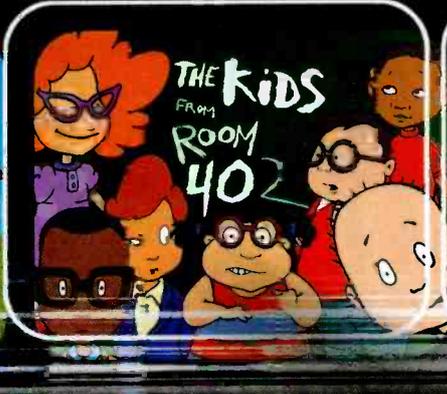
In contrast to Fox's branding as a place for action-adventure, the network plans to roll out comedies and as-yet-untitled car-

toons featuring female super-heroes. "While all kids may not like action shows, all kids love to laugh—the Cartoon Network has been so successful with action comedies like the *Power Puff Girls*...so we are broadening our audience through comedy and prominent female characters," Smith says. "We've owned the [boys 2-11] demo for a long time and we aren't about to give it up, but I think we can broaden without disenfranchising the boys that have come to love us."

Also on tap: *Slam City*, an animated comedy that draws from hip-hop culture and includes short music videos every half hour; and an untitled new comedy from



Digimon: Digital Monsters, the latest Japanese import, has helped Fox Kids gain some ratings ground.



*We're everywhere
they're going...*

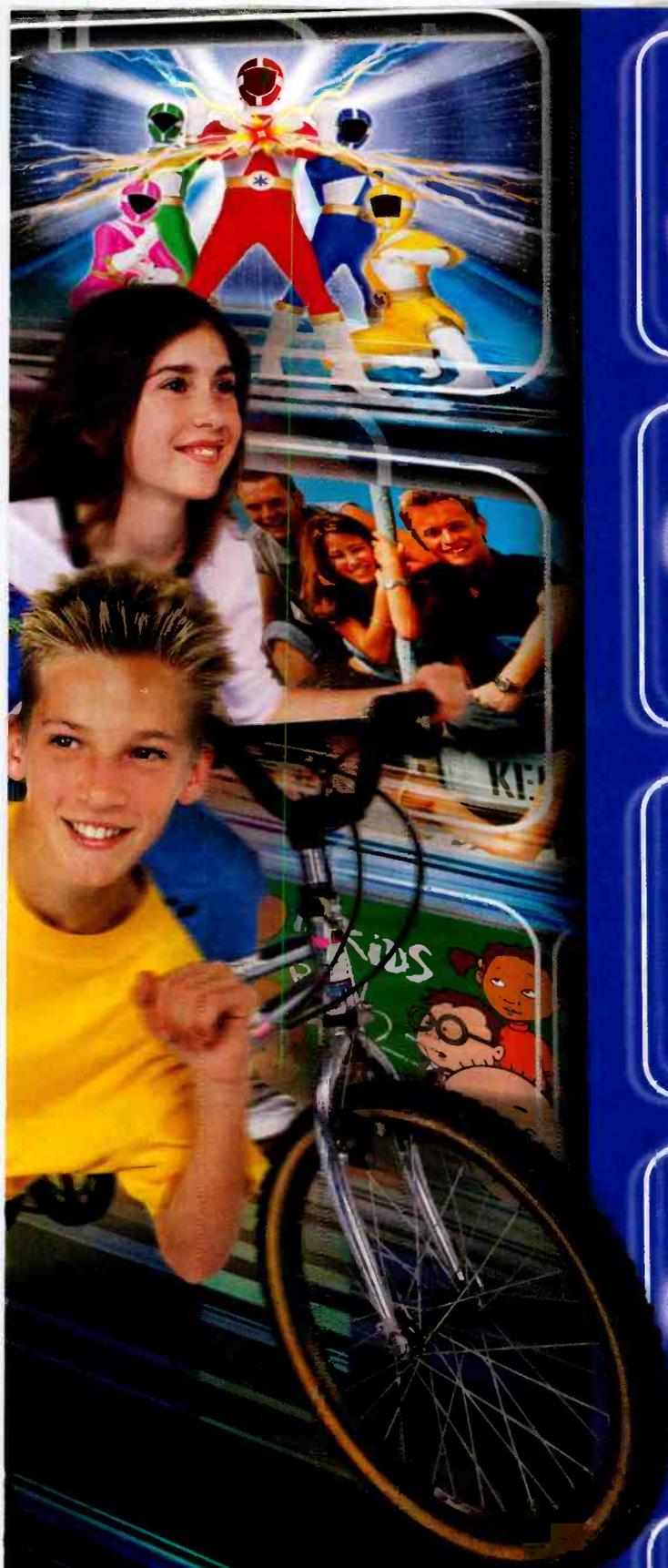


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- Offers advertisers the chance for interactive relationships with young consumers



RADIO

- 90% U.S. coverage on 180 FM stations
- Counts down the top Billboard hits of the week
- Reaches tweens and young adults



PRINT

- Reaches over 13 million kids and parents
- 4 million circulation, ABC audit substantiated
- Brings action, adventure and fun to kids

John Kricfalusi, the creator of *Ren & Stimpy*. This season's *Digimon: Digital Monster* and *Nascar Racers* generated strong enough ratings during the February sweeps to eclipse Nickelodeon and *Pokémon* in the boy demos, reviving some advertiser interest in the 10-year-old Fox Kids Network. And with Nickelodeon and the ad community engaged in upfront posturing over rates, some media buyers say they'll take their clients to Fox—and other outlets. But that doesn't placate affiliates who say there isn't enough local money to make the time periods profitable.

"I can only speak for my group, but affiliates just want to see Fox get out of the Monday-through-Friday kids business no matter how good it is for the network or how good ratings might be for a hit show," says Pat Mullen, group vice president of the 22-station Tribune Broadcasting group. "There are simply no spot dollars to support it on a station level. There are many markets that have *Pokémon* with huge ratings and there is no revenue to back it up."

Affiliates aren't concerned about Saturday morning because it remains attractive to advertisers.

For most Fox stations, the weekday kids block takes up afternoons from 3-5 p.m., when the competition is broadcasting daytime darlings such as *Oprah*, *Rosie O'Donnell* and *Judge Judy*, often pitting a 2 household share against a 6. Some stations have boosted share by broadcasting the programs earlier in the afternoon—against soap operas—or shifting the block into mornings, but the dollars still do not follow the ratings.

"The rest of the day's programming is geared toward something else. It isn't a place kids are going to sit all day," says one media buyer. "Most advertisers feel their money is better spent against the adult purchaser."

Spot revenue fell 33 percent from 1997 to 1998 at one midsize Midwestern Fox affiliate, said a station manager who requested anonymity. Revenue tumbled another 33 percent from '98 to '99—a freefall mirrored at other stations. "It's going fast," the station manager says. "We're just trying to live without it."

Traditional kids advertisers are currently offering \$10 per ratings point for a decent-performing cartoon while *Oprah*, aired by the station across the street, is getting \$40-\$50 per point. Despite promising ratings, an executive at a Southeast outlet says he has yet to see *Nascar Racers* bring in any money. "We would be much better off going into early fringe if we had a lead-in that wasn't kids," he says. "I don't know if it

is talk shows, soaps or teen [—oriented shows], but let the network use the time for something else."

Fox once owned kids programming—beating out the Big Three for the sweeps crown in 1993. But by the mid-'90s, years of inroads by Nickelodeon began to take a toll, and the cable channel began to lure a significant number of advertisers for multi-year contracts. The WB expanded its schedule and UPN fell in line with ABC/Disney and the other nets. As the number of avails exploded, the

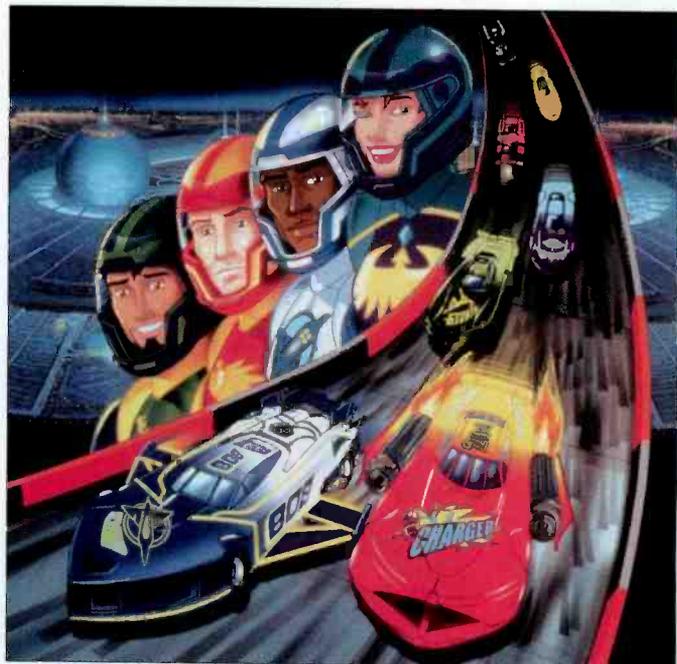
advertisers endured internal changes that altered spending patterns. Toy companies consolidated and the likes of Hasbro and Mattel suffered weak sales that forced them to allocate budgets to cheaper forms of advertising. Cereals began to be marketed toward adults.

At the January affiliate meetings in New Orleans, upon hearing complaints about lackluster kids performance, Fox TV chief Chase Carey said he would examine the issue again in a year, and if Fox Kids still failed to generate spot revenue, the network would then consider other measures. The message was vague and left many station executives wondering if the network will really act in their favor next year.

"They're focusing on prime right now and probably don't have time to scrap kids all together and create an adult day programming block," says one station owner, noting Fox's uneven ratings this season and the vacancies—left behind by *Beverly Hills, 90210* and others—the network has to fill next fall. "They're trying to milk this deal as long as they can."

Last year at the affiliate meeting, network executives gave stations back an hour of kids programming in the morning, but as part of the deal stations agreed to continue carrying the kids block in the afternoon, through 2008.

"As the first president of the Fox Children's Network, would I like to see us prosper? Yes," says Kevin O'Brien, president and general manager of San Francisco Fox affiliate KTVU-TV. "But the real-



Fox, looking to tap into the excitement around professional stock car racing, has high hopes for the fall premiere of its kids show *Nascar Racers*.

ities of the industry would demonstrate that it is a lost cause."

"Right now we're going to stay the course and try to deliver the biggest numbers we can for them," Smith says. "Over the next month, we will try and find a way to make weekday afternoons more of a revenue generator."

And if the financials remain the same? Smith says executives are investigating various options.

Though Smith declined to be specific, future options could include additional inventory, a revenue split between the network and the stations, or local promotion dollars that would alleviate pressure on the affiliates' bottom line. "We don't want to limit ourselves to just one path, which is why we asked the stations to give us until January before we present our plan," Smith says, adding that the network decision depends on how the marketplace unfolds over the next year.

Fox stations aren't alone in their dissatisfaction with the dearth of children's advertising, so—network reason follows—another broadcast net could cancel its kids lineup, lessening the glut.

"I think Fox is trying to make the best of what they've got; people still need this," says one buyer, noting a videogame client. "We're looking for kids out there, but we only recommended two out of the 10 markets we're looking at because the numbers weren't there."

Megan Larson covers television from Mediaweek's New York headquarters.

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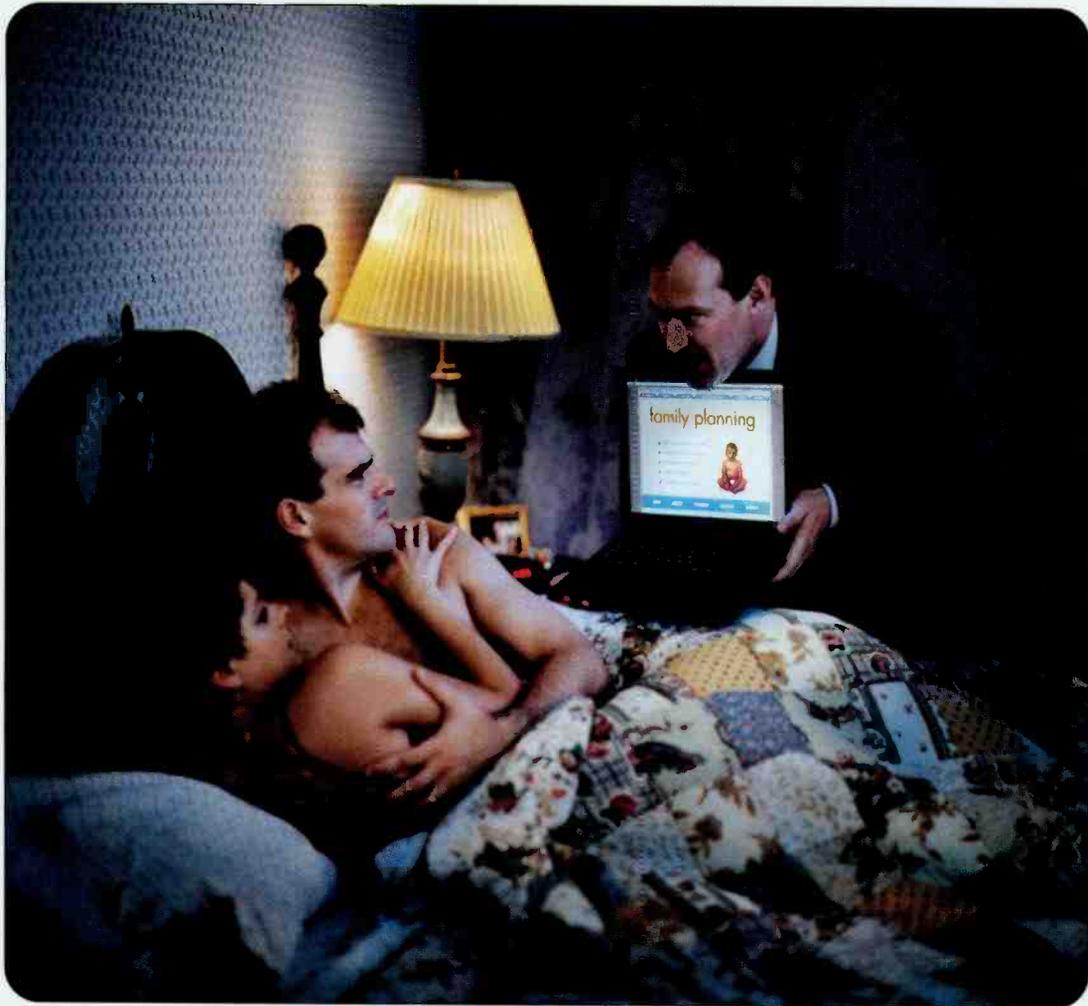


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▼ PLAN B



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The news that DoubleClick was retreating from its plan to marry consumers' online and offline information had privacy advocates and (justifiably) paranoid Web surfers rejoicing. After all, with personal data becoming an increasingly valuable commodity that's only a mouseclick away, the whole notion of privacy seems to be in jeopardy. While DoubleClick's change of heart may ultimately prove short lived, the decision should usher in at least a temporary ceasefire in the battle between marketers eager for personal data and consumers who'd prefer to remain anonymous.—Kipp Cheng

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Lopez on Emazing

E-mail publishing company **Emazing** today unveiled an exclusive lineup of virtual postcards featuring pop star Jennifer Lopez. Louisville, Ky.-based Emazing, a part of the **Sony Music** network of Web sites, will offer 24 Lopez-themed e-greetings, which feature photos, embedded music samples and room for fans to include personal messages.

Incanta Music Debuts

Incanta, an Atlanta-based broadband technology entertainment company, today launched its first product, a customizable radio station for users with high-speed Internet connections. According to Dan Israel, vice president of marketing at Incanta, the company's services allow partnering ISPs to target rich media advertising through a proprietary profiling system that also tailors delivery of content based on user behavior.

New Service @Home

Redwood City, Calif.-based broadband technology company **Excite@Home** today introduced **@Home 2000**, an Internet service that combines high-speed access from @Home with new, customizable Excite rich media content. The service bundles high-speed access—an "always-on" Internet connection—with a software package optimized for broadband and lets users personalize their Excite broadband content experience.

DoubleClick Adds Search

New York-based ad network **DoubleClick** today added the **DoubleClick Search** category to its business network. The new channel consists of search engines and Web sites that contribute keyword inventory to a common pool, allowing advertisers to reach users based on search keywords.

Sportsline, Olds Team Up For Online Sales Drive

By Kipp Cheng

Tipping off the NCAA Men's Basketball Championship tournament known as March Madness, sports supersite CBS Sportsline and automaker Oldsmobile have teamed up to create an integrated promotional campaign to help incent online users to test drive Oldsmobile cars.

Beginning this week, visitors to either the CBS Sportsline or the Oldsmobile Web sites can enter to win one of seven Oldsmobile cars in two sweepstakes—March Madness Car Craze or Oldsmobile's Men's March Matchup. The kick-off of the sweepstakes followed yesterday's online posting of the official brackets for the NCAA six-round tourney on www.CBSSportsline.com.

The strategic digital partnership between CBS Sportsline and Oldsmobile utilizes a mix of banner ads, buttons, pop-up interstitials and offline elements to promote Oldsmobile's exclusive sponsorship of the NCAA tournament brackets arena, a popular feature within CBS Sportsline's NCAA tournament coverage. A teaser online promo began in February to help drive traffic between the partner sites.

According to Mark Mariani, president of sales and marketing at Fort Lauderdale, Fla.-based CBS Sportsline, the deal lets the sports Web site function as a kind of "conduit" between CBS TV, which is broadcasting the tourney and is a partner with Sportsline, and

Oldsmobile, which is looking to target qualified potential buyers. Mariani claimed that CBS Sportsline has proven itself as "one of the only products [on the Web] that speaks to a male audience during the work hours. That's a very valuable tool to a company like Olds."

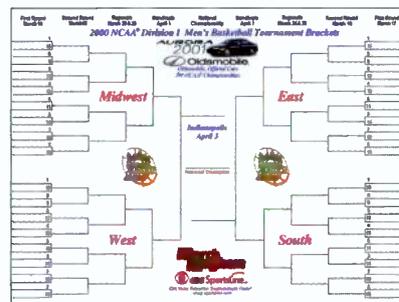
While Mariani would not disclose financial terms, he said that executing an online marketing effort allowed Oldsmobile to do "something as big as this" without the high cost of traditional efforts. "The Internet allows us to market this message via e-mails, fostering daily contact with a very large audience," Mariani said.

As part of the deal, Oldsmobile has co-branded both its offline and online media with CBS Sportsline. Through an agreement with Chicago-based

MVP.com, CBS Sportsline's e-commerce partner, qualified users who opt-in to an Oldsmobile marketing questionnaire receive a \$50 gift certificate that is redeemable after a test drive.

Scott Humphrey, Northwest sales manager at CBS Sportsline, said, "The key thing for us is linking everything, making it a platform that is integrated across all media."

Mariani said that CBS Sportsline routinely delivers between 6 and 8 million unique users each month, adding, "We are uniquely positioned on a 24-hour basis to report live about the goings-on about sports." ■



An Oldsmobile-sponsored car giveaway was one highlight on CBS Sportsline's brackets arena for March Madness.



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Speech-based Ad Unit Adds New Revenue Stream

BY ANN M. MACK—SpeechWorks International, the Boston-based provider of conversational speech recognition technology and products for the telephone, today introduced the SpeechSpot, a speech-based ad unit that can be played over the phone.

The new ad vehicle offers dot.coms, hungry to capitalize on the mobile phone

explosion, a revenue generator as they expand into the speech recognition space to increase customer loyalty and differentiate themselves from the competition, said Steven G. Chambers, vice president of marketing for SpeechWorks.

SpeechWorks, which has been setting up speech-activated telephone systems since

1995, has already deployed speech-enabled telephone services for brokerage house E*Trade, Boston, and restaurant reservation network foodline.com, New York.

With the planned launch of its toll-free number on June 1, MapQuest.com plans to use SpeechSpots to serve up relevant advertising based on the consumer's travel itinerary. With SpeechSpots, "We can spend advertising dollars more wisely," said Katie Kinney, director of business development for MapQuest. "It will be much more captivating." The New York-based mapping and destination source hopes to build traffic from its online base of 4 million visitors a month by expanding into voice recognition.

SpeechWorks will also set up a speech-activated telephone system for calendaring service AnyDay.com, Cambridge, Mass., early this summer.

There are three types of SpeechSpots with different levels of complexity and interactivity. Broadcast SpeechSpots are played during a call and are not interactive. For instance, a Broadcast SpeechSpot for foodline.com might say, "This service is brought to you by *New York* magazine."

SpeakThrough or Interactive SpeechSpots allow a caller to solicit further information—the equivalent of a click-through. If callers are uninterested, they simply say "Skip it." If callers say "Tell me more," however, they are presented with further information related to the advertisement and possibly transferred to another system to make a purchase or follow up on an ad.

SpeechCasting or Personal SpeechSpots are both interactive and specifically tailored to actions taken during the caller's interaction with the host. This could prove to be a powerful tool for host applications and their advertising partners. For instance, if a caller requests a restaurant in New York's theatre district, an advertisement for a long-running Broadway musical might play, said Tom Infantino, chief technology officer for foodline.com.

Although a pricing model isn't defined yet, Chambers proposes the advertisers and SpeechWorks' customers adopt one of two models. With a fixed-pricing model, the advertiser pays a fixed fee for each SpeechSpot play and each consumer action related to the ad that follows. In a CPM model, the advertiser will pay about \$35 to \$50 CPM. Both models allow for revenue sharing, where the SpeechWorks' customer could earn about 5 percent of the transaction. ■

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– Gina Larkin, Advertising and Promotions Manager, Riffage.com

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– Lonnie Radford, Director of Internet Marketing, Gamestop.com



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Where Broadband Lives

AgencyComPile Offers Online Agency Directory

BY ERIK GRUENWEDEL—MarcomAvenue.com, the Boston-based business-to-business directory of interactive advertising, public relations, direct marketing and sales promotions agencies, is relaunching itself today as AgencyComPile.com.

AgencyComPile.com is a virtual showroom where prospective clients can view at

no charge the style, work, fees, location, gross revenue, staff, industry experience and contacts of marketing communications agencies with just a few clicks.

Since its original launch as MarcomAvenue last November, the 10-employee operation has attracted more than 1 million users and amassed nearly 2,000 clients,

including Saatchi & Saatchi, Arnold Communications, TFA/Leo Burnett Technology Group and Bozell Worldwide, according to Sara Lepkowski, a spokesperson for AgencyComPile.

"We're focusing on the agency side of the business right now," said Lepkowski. "We wanted to get back to our agency roots." She said MarcomAvenue was originally intended as a destination site for the marketing communications industry featuring news, public relations and planning tools. "We still have links to that, but that's not our focus."

Interactive portfolios can shorten the sales cycle, she added. "It gets the right people connected that much sooner," she said.

Agencies can post their static listings such as name, logo, address and phone at no cost; a fully interactive portfolio costs \$1,500 per year, including encoding fees for 30- or 60-second video spots.

Agencies typically send reels with six TV or video spots, which are cleaned up and encoded. Thumbnails and streaming video plays are created from the material and posted on the site, according to Lepkowski.

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In dealing with the complexities of ever-changing platforms, formats, bandwidths and standards, AgencyComPile.com required an expert partner regarding encoding.

To gain that expertise, it has formed a 12-month strategic alliance with Loudeye Technologies, a Seattle-based digital media services provider that formerly did business as encoding.com. Terms of the agreement were not disclosed.

Loudeye's association with AgencyComPile.com was facilitated, in part, by Seattle-based RealNetworks, a pioneer in streaming technology on the Internet that is best known for RealPlayer, according to Charlyn Warner, services product marketing manager for Loudeye.

With a staff of some 240 employees and a host of proprietary digital technology, Loudeye can encode 2,000 CDs or video clips a day. A typical streaming video format bit costs \$7 per minute, while additional bit rates start at \$2.50 per minute, Warner said. ■

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*CNIC January 2000 survey report. †As of January 2000. ©2000 SINA. All rights reserved.

Cogit.com Service Offers Profiling and Predictions

BY JANIS MARA—Cogit.com, a San Francisco marketing company, today released RealTarget 2.0, a service that provides consumer profiles and behavior prediction to subscribing online businesses.

In its previous iteration, RealTarget supplied e-tailers with information such as a user's age, gender, income, geographic area and past purchasing patterns on a given Web site. The new release adds to this existing package the ability to predict customers' interests.

"RealTarget determines what kind of stuff someone would be interested in and sends the host site that information in a quarter of a second, making it possible for the host to send appropriate material immediately," said Ralph Wiggins, Cogit.com's chief scientist.

The software also keeps track of actions taken by groups of users over time and adjusts the material appropriately. For example, if customers profiled as country music lovers begin buying classical albums, they'll be served classical music-related material.

The company does not create the ads and promotions, just predictions as to which ones would work best. Cogit.com's clients include Tower Records, Women.com, ThirdAge, Consumer Broadcast Group and

Nexchange. The company does not apply its profiling technology across a Web-wide network of sites.

"We have over 15 online shopping site customers now," said Hollis Chin, vice president of marketing for Cogit.com.

Cogit.com's competitors in the profiling area include DoubleClick of New York and Engage Technologies of Andover, Mass. "The closest technology to ours is Engage's," said Peter Corrao, CEO of Cogit.com. "We're different because Engage focuses only on online behavior."

Wiggins said, "The profiles supplied to us by Polk Company [of Southfield, Mich.] include demographic information such as age, gender, income and so forth. Polk gets information from the census, surveys, warranty cards people send in, car registrations and so forth. They have a whole network of information sources. This gives us data on site visitors that Engage doesn't have."

It is true that Engage looks only at online behavior, according to Mike Mayzel, an Engage spokesperson. "We feel that it's a good indicator of how a person is likely to act in the future on the Net," he said. "We don't feel we need to know who

a person is. We don't collect specific demographic information such as address, date of birth and so forth, but we can infer age ranges and gender."

According to Corrao, neither does Cogit.com. "When demographic information is forwarded to us by Polk Company," said Corrao, "individuals' names and addresses are removed. We do not give data to third-party marketers, and we do not share information on customers with other Cogit.com clients."



Cogit.com bases its predictions on a combination of offline consumer data and online behavior.

Online privacy has been a hot issue for profiling companies since DoubleClick got into legal trouble this year for meshing online and offline databases to send targeted advertisements.

Said Corrao, "The goal here is fine-tuning the level of precision to give our clients a higher return on their investment." ■

RhythmRadio Eyes Global Pipeline

BY ERIK GRUENWEDEL—RhythmRadio.com, the Los Angeles-based, self-described "full-color, wide-screen, global Internet music mega pipeline," today goes live with a Japanese channel.

The new channel promises the same feel-good alternative, hip-hop, R&B, pop and blues mix as RhythmRadio's English, Spanish and German formats, but with a Japanese DJ. The goal is to popularize the convergence concept of "stimulating music without boundaries," said founder and radio and TV personality Shadoe Stevens.

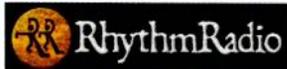
"We are the first music company to treat the world as one audience," said Stevens, a 35-year radio veteran who is credited with creating the album-oriented and alternative-rock formats in the 1980s.

Launched last October on a budget of less than \$1 million, RhythmRadio also features comedy, philosophy, contests, theatre and original animation by artist Tom Kidd. The site claims a library of thousands of

original songs and audio features that can be played on a Windows Media Player plugin, Apple QuickTime or MP3.

With 12 full-time employees, including three-time Grammy Award winner and Golden Globe nominee Charlie Midnight as chief creative officer and president of music, RhythmRadio has been conducting a guerrilla campaign using viral marketing to expand its base of 120,000 unique users.

While the focus so far has been on developing music, and the limited use of "Hear Great Music Now!" blinking icons, Stevens said future advertising goals involve audio ads. "If you try and copy radio advertising on the Internet, you're doomed," he said. "Nobody is going to put up with Sit 'n Sleep commercials and barking announcers for 16 minutes an hour." Instead, Stevens envisions 5-to-30-second ads with a musical base, either as a jingle or video. "Whatever the format, it has to have music at the heart of it," he said. ■



Smalloffice Debuts With Biz Advice

BY ERIK GRUENWEDEL—Smalloffice.com, a Malibu, Calif.-based site providing free financial, legal, administrative and human resource information to small-to-medium-size companies, goes live today.

With 80 employees, the eight-month-old "meta-mediary" also offers third-party, fee-based products, customer-lead generation, productivity tools and expert advice. Providers pay a listing fee and a cut of transaction charges to smalloffice.com.

The site claims it differs from rivals Onvia.com, Seattle, AllBusiness.com, San Francisco, and Office.com, New York, in providing industry-specific editorial content from an in-house staff and trade journals, according to Michael Rogers, vice president of direct marketing. "The other sites are just portals," he said. "Our job is to get people on the site and give them reasons to stay."

Smalloffice is now shopping its \$10 million to \$15 million ad account nationwide. ■

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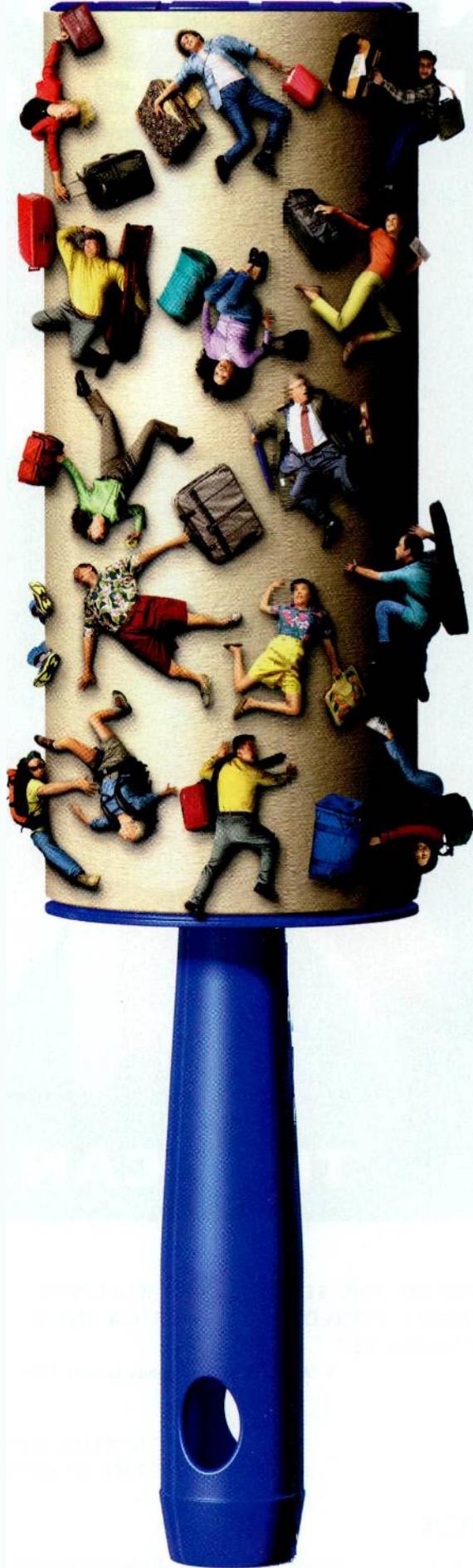
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Extempo Avatars Tout P&G, Petopia

BY JANIS MARA—Striking a blow for clean freaks and animal lovers everywhere, Extempo, a technology company that develops intelligent interactive guides for Web sites, today launched a Mr. Clean character created for the Procter & Gamble icon and a Virtual Jack dog character designed for Petopia.com.

The Mr. Clean character, located at www.mrclean.com, answers burning questions such as "How do I get the mold out of my tile grout?" Virtual Jack, who resides at www.petopia.com, offers Netsurfers a unique take on a dog's life.

"We get thousands of cleaning-type questions every month on our phone lines," said Damon Jones, a spokesman for Cincinnati-based Procter & Gamble. "We turned to the Web to help answer people's questions." Petopia of San Francisco declined to comment for this article.

"Our clients are business-to-consumer enterprises that want to personalize the user's experience on the Internet," said Dr. Barbara Hayes-Roth, who founded Redwood City, Calif.-based Extempo in 1995.

The company has created about a dozen characters besides Mr. Clean and Virtual Jack, including a Santa character that appeared on the sites of Japan-based Sega and Fairfield, Calif.-based Jelly

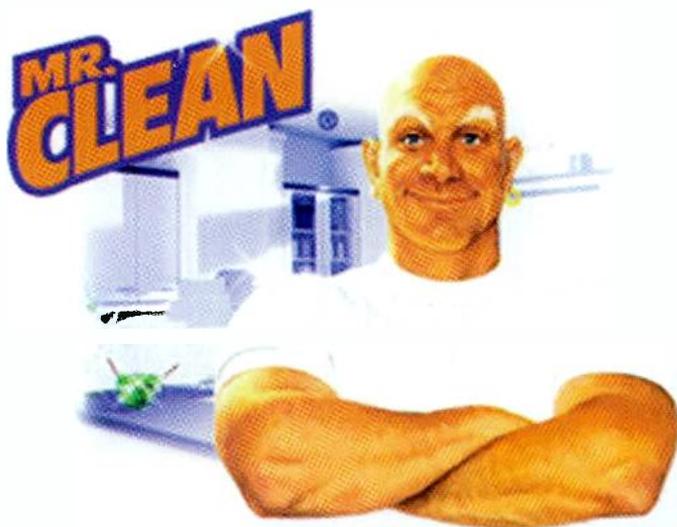
Belly last December.

Visitors to Petopia's site click on the Virtual Jack character on the homepage to play with the dog. Jack barks, rolls over, fetches and engages in other animated behavior.

Users can type in their questions and get answers from Jack, who also guides visitors to interesting areas on the site. The dog's comments are audible and visible in a cartoon balloon. In addition, Jack gathers information, such as how many pets a visitor has, for use in permission marketing.

Visitors to the Mr. Clean site are greeted by the familiar figure himself, speaking in a low, sexy voice. Mr. Clean acts as something of a search engine, displaying URLs of various Procter & Gamble and outside sites in answers to questions. Like Virtual Jack, Mr. Clean asks for information from visitors after he has answered their questions.

Petopia's Virtual Jack has a counterpart at the rival Pets.com site, the Sock



The familiar face of Mr. Clean now comes to life at a Procter & Gamble site showcasing the commercial icon.

Puppet, which was created by a freelance puppeteer. Although the character is quite well-known, having been featured in national Pets.com ads and interviewed on *Nightline* and *Good Morning America*, the Sock Puppet is not animated and does not interact with users in real time. Will it be a dogfight between the two, or is there room on the Internet for two pet avatars?

Extempo's Hayes-Roth said there's definitely room for both, in her opinion. "I believe eventually every site on the Internet will have interactive characters," she said. ■

Casting Site Showcases Talent

BY ERIK GRUENWEDEL—In a bid to hype its new Internet casting site, IAM.com has chosen eight winners from an online talent search to appear in its \$1 million TV spot during the Academy Awards on March 26. The 90-second spot, directed by Spike Lee, premieres March 21 at the New York and Santa Monica, Calif.-based company's Hollywood launch party.

Designed as a business-to-business destination linking aspiring dancers, musicians, singers, models and actors with casting professionals, managers, agents and video production companies, IAM.com features e-mail, chat rooms, bulletin boards, advice columns and tutorials, said Edward Menicheschi, chief marketing officer.

"We feel the Internet allows us to mediate [the entertainment] market more efficiently," he said. "We think this is an underserved market." He envisions sponsorships with fashion, cosmetics, mainstream marketers and computer companies, adding, "We're not just a pure banner play site."

For a one-time \$75 fee and \$9.95 a month, members can create secured digital portfolios with photos, a video, bio and more. Industry professionals can search the site free to find talent. IAM.com does not serve as an agent, manager or financial intermediary. "There is a system [of agents and management] in place that already works," Menicheschi said. "We put buyers and sellers together in a neutral setting." He claimed the site, which launched last week, has 5,000 members.

With \$35 million in funding, the 72-employee company has launched a media blitz including print, online and TV, spearheaded by Gardner-Nelson Project, New York. An 8-to-10 city tour is in the works as well. Branding partners include New York-based Razorfish for identity and user interface design; Freestyle Interactive, San Francisco, for banner ads; iballs, New York, for online media; and Carat Media, New York, and Solomon Strategic, New York, for brand analysis. ■

Boo.com Adds Low-Speed Option

BY ANN MACK—To remedy problems such as site slowness and inaccessibility, boo.com, the global e-commerce fashion network, unveiled two versions of its site this month.

By offering high- and low-bandwidth versions, boo.com hopes to improve accessibility without sacrificing the cutting-edge technology the site prides itself on, said Ernst Malmsten, co-founder and CEO.

The high-bandwidth or "hi-fi" model replicates the original with its Flash and 3-D technology and spin and zoom tools, which enable consumers to view every angle of the urban sports gear close up. As technology evolves, boo.com will continue to add to the hi-fi version.

The simpler, "low-fi" version has the look and feel of the original boo.com site, minus the bells and whistles. "It's like black and white TV versus color TV," said Malmsten.

When users log on, they're advised which option to pick based on their modem speed. ■

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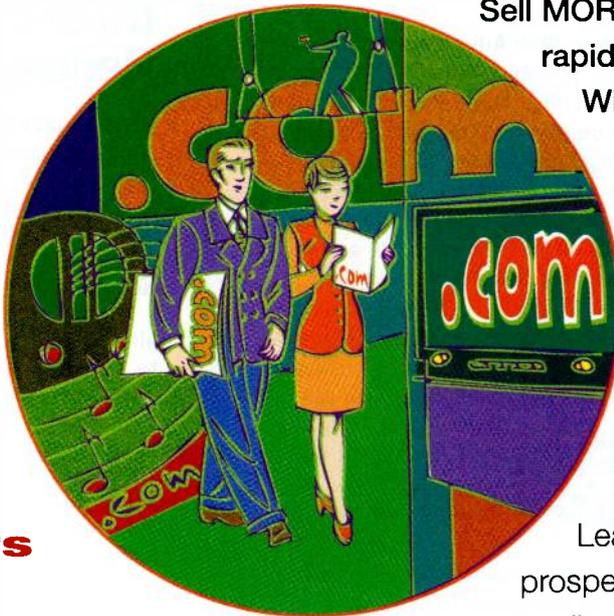
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ThirdAge, E-centives Join To Offer Digital Discounts

BY ANN M. MACK—Bethesda, Md.-based e-centives, a direct marketing company that delivers personalized electronic incentives to consumers, today announced a partnership with ThirdAge, a Web destination for baby boomers. The two-year deal integrates e-centives' digital discounts into the San Francisco-based ThirdAge site.

In return, ThirdAge can offer the digital couponing service to its members. "Members will get targeted deals, discounts and opportunities that are automatically created when they sign up," said Bryan Preston, director of strategic alliances for ThirdAge.

In addition, the three-year-old site can use e-centives to craft unique promotions with its own merchants, creating a potential commerce-driven revenue source beyond existing advertising. "It will be more than just a banner buy," Preston said.

E-centives pairs a pool of more than 100 merchants with a list of qualified buyers. Customers who sign up for the service receive lifestyle-specific online offers, deals, or digital or printable coupons from merchants, such as Santa Monica, Calif. toy

e-tailer eToys and Emeryville, Calif. online pet source Petstore.com. In exchange, subscribers provide e-centives with information about their purchasing decisions.

The ThirdAge partnership represents e-centives' move from the horizontal to vertical online community. "We started at portals," said Dadi Akhavan, e-centives president and co-founder. "Now people go to more targeted sites geared to their interests."

Starting last summer with its agreement with ZDNet, a San Francisco technology site, e-centives has tried to partner with other leading niche sites, in an attempt to capture serious cyber-shoppers. The niche agreements will build on e-centives' partnerships with more general sites, such as portal Excite, Redwood City, Calif.

E-centives hopes to entice ThirdAge's audience, an over-40 crowd with expendable income. E-centives takes home about 1 cent to 2 1/2 cents per incentive delivered.

Because this group spends so much time online, said Preston, "anything we can do to get more targeted information to them is of value." ■



ThirdAge is e-centives' newest partner.

movers

TIS Worldwide, New York, has appointed creative design expert **Ken Eskenazi** as the



West Coast creative director of its interactive marketing and design division, TIS Interactive Studios. Eskenazi most recently worked as a consultant for

agencies and corporate clients such as mySMART.com, Roxbury Capital Management and Wells Fargo ... Convergys Corp., Cincinnati, a provider of integrated billing and customer care for communications companies, has appointed **James P. Boyce** as president of its Internet Solutions Business Unit. Boyce comes from consumer goods company Procter & Gamble, also Cincinnati, where he was vice president of global customer business development ... Perksatwork.com, a San Francisco-based provider of employee portals, has announced that



Michael Howse has joined the company as vice president of marketing. Prior to coming to perksatwork.com, Howse served as senior vice presi-

dent of worldwide marketing at 3-D graphics and gaming company 3dfx Interactive, San Jose, Calif. ... BestSelections.com, New York, a luxury shopping site, has appointed **Brad Wolfer** as vice president of operations. Wolfer recently joined BestSelections.com after working at Bally North America, a division of Bally Switzerland, where he was vice president, retail.

bits

New-York based **MTVi Group**, a music content company featuring **mtv.com**, **vh1.com** and **SonicNet.com** has acquired **Mischief**



New Media, a Web design and content creation firm, also New York, and its

MusicStation.com network of music Web sites. The agreement will allow MTVi to integrate Mischief's MusicStation.com network content and technology into SonicNet.com and MTVi sites around the world.

Austin, Texas-based online creative services marketplace **US Creative** today will cyberscast a live debate between insiders from the entertainment and Internet industries on the subject of convergence at www.webcast.uscreative.com. Visitors can watch the panel, as well as participate in discussion forums and message boards.

Leading Web Advertisers, the New York-based Web tracking solutions company, today announced a new ad-monitoring service, **New To the Web**, a competitive intelligence product that scans more than 840 top Web sites and 27,000 unique URLs to identify, classify and report on new Internet ads as they debut each day.

Pasadena, Calif.-based online marketplace **GoTo.com** has agreed to acquire **AuctionRover.com**. GoTo.com will



exchange 3.47 million shares of stock for ownership of the Research Triangle Park, N.C.-based AuctionRover.com. The purchase will allow GoTo.com to carry listings from more than 50 other major auction sites including **eBay**, **Yahoo! Auctions** and **Amazon Auctions**. The transaction is expected to close in April.

Intertainer Unveils Redesigned Web Site

BY ERIK GRUENWEDEL—Looking to promote its on-demand broadband network, Culver City, Calif.-based Intertainer today launched its redesigned Web site. Created by Los Angeles-based Xceed, the site will serve as Intertainer's information, registration and online demonstration source.

Founded in 1996, Intertainer offers a catalog of movies, music, TV and home shopping to users via PCs with DSL or cable modems or through TVs with digital cable service.

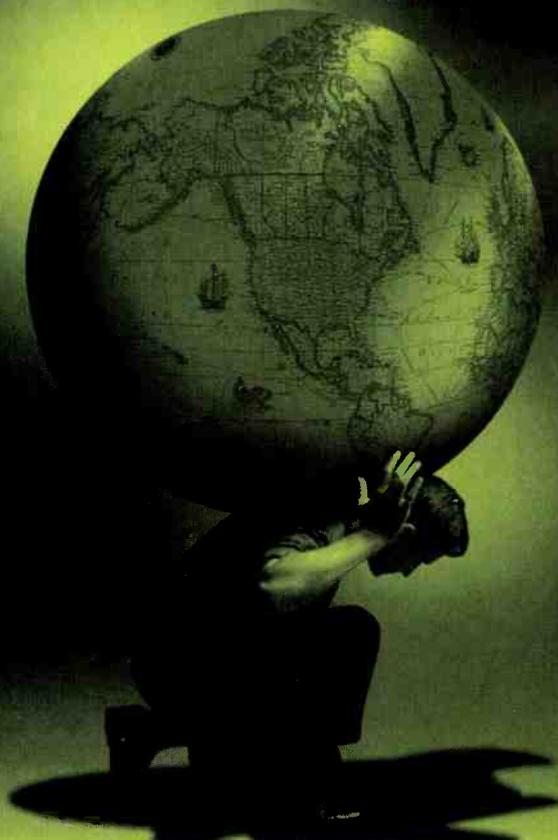
Following technical and consumer trials, Intertainer this month will begin targeting advertising based on demographic profiles, according to Lauren de la Fuente, senior vice president of marketing. Proprietary software transcribes user's viewing, buying and listening habits to specific advertisers.

De la Fuente said interactive marketing via TV or PC is the perfect solution for an increasing multi-tasking populace. "There will always be the [TV] couch experience," she said. "Now, there's the desktop experience." ■

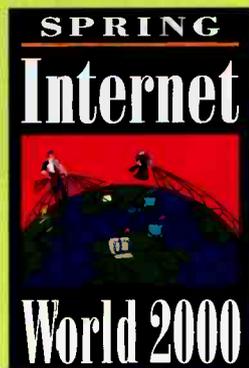
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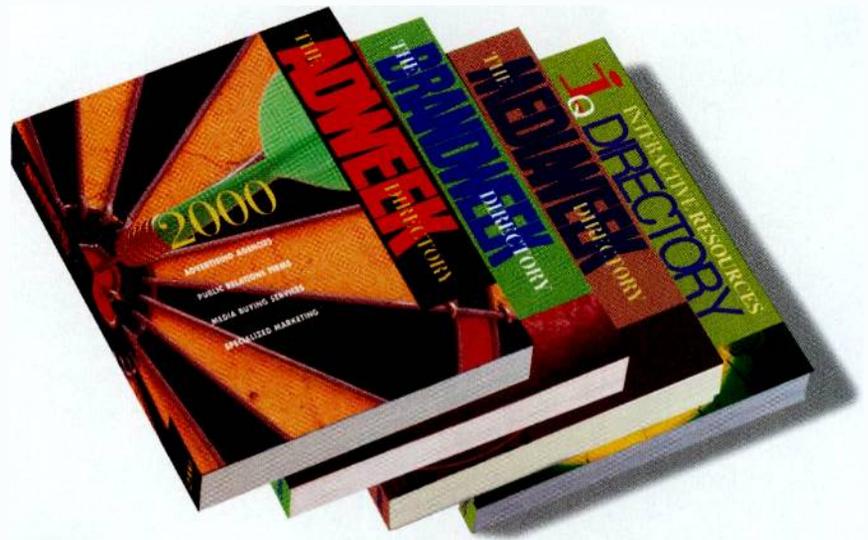
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Mktg./C

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Company Profile

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Fax: (512) 502-8889

E-Mail: sales@deja.com

URL: http://www.deja.com

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Plain Talk

DrDrew.com doesn't shy away from sex, drugs or controversy. By Erik Gruenwedel

What do you do for an encore when you've attracted \$9 million in venture capital, garnered coverage in major dailies coast to coast and won kudos from the Harvard Business School Club of New York? If you're Pasadena, Calif.-based drDrew.com, an upstart lifestyle media company, you give away 1 million condoms.

The prophylactic promo, which began Feb. 4, offers three condoms to anybody over the age of 16 who registers on the site. No doubt intended to increase traffic to the site, which currently has a registered user base of 100,000 15-to-25-year-olds, the giveaway is also sure to generate controversy.

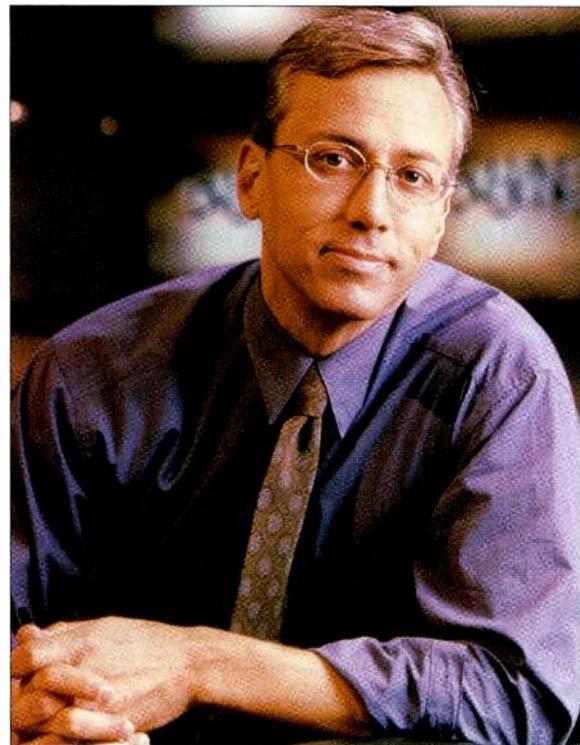
That's nothing new for drDrew.com. Since its October launch, it has attracted a fair amount of comment from the likes of the *Los Angeles Times*, the *San Francisco Chronicle* and the *Wall Street Journal*.

The site features the usual chat rooms,

Pinsky strives to communicate with teenagers on their terms. "Young people don't want to hear about health information from a man in a white coat," says the graduate of the University of Southern California's medical school. "To get through to teens, you have to meet them on their turf."

Music and TV celebrities such as ex-Motley Crue drummer Tommy Lee, rappers Warren G and B-Real, and comedian Andy Dick have appeared on the site as peer counselors. "If you look at the strongest modalities for delivering information to young people, it's through music, humor and peers," Pinsky points out.

While Pinsky's approach has gained him a teen following, it also has attracted criticism. In the March issue of *FamilyPC*, for instance, readers ranked drDrew.com last in a list of e-docs. Calling the content "pop medicine," one



The man behind the site: Dr. Drew Pinsky of drDrew.com, a teen-oriented site noted for its frank approach to controversial topics.

"If two people are in a committed, long-term relationship, physical intimacy is normal and healthy," he says. "Teenagers compulsively acting out sexually to feel better—that's unhealthy. And I sure hope they're using condoms."

Pinsky, who is married and the father of 7-year-old triplets, acknowledges that the Internet can be misused. He believes it "will never be a medium for treatment," since "you must have your hands on a patient in order to ethically treat them."

DrDrew.com has an e-commerce alliance with online drugstore More.com. Advertising partners Yahoo!, GlaxoWellcome, MTV.com, Egreetings.com., Yack.com and MXG.com, to name a few, have generated about \$600,000 in revenue. The company hired Kristine Schiller, former head of West Coast sales for E! Entertainment in Los Angeles, as senior vice president of sales last month to spearhead revenue possibilities.

Other recent additions to the 41-employee staff include senior vice president of marketing Heidi Sinclair, former CEO of BrandXMedia, an Internet/TV content company in Beverly Hills, Calif., and vice president of business development Dan Sheehy, formerly a vice president with Disney's GO.com network, Burbank, Calif.

A West Coast ad agency search will commence this month. The P.R. agency of record is Rogers & Cowan of Los Angeles. ■

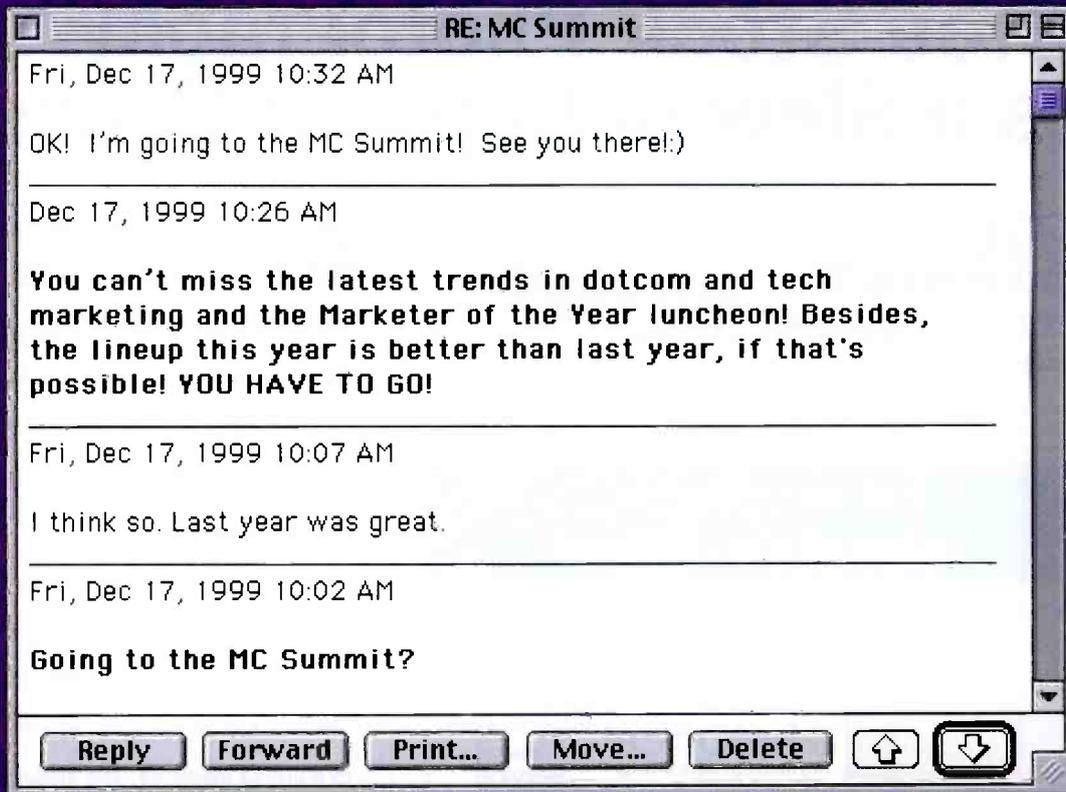
"To get through to teens, you have to meet them on their turf."

—Dr. Drew Pinsky, drDrew.com

polls, forums, buddy lists, newsletters and Q&As. What sets it apart from similar youth-oriented fare is Dr. Drew Pinsky, a 41-year-old board-certified internist and co-host of the nationally syndicated *Loveline* radio and MTV shows who's renowned for his nonjudgmental attitude and frank discussion of sex, drugs and other teen topics.

mother accused drDrew.com of "a veiled approval of drug use and premarital sex."

"They did not read the site," bristles Pinsky in response. "Everything in there is about not having sex." Distributing condoms along with information on abstinence, pregnancy and STDs gives young people options, he maintains.



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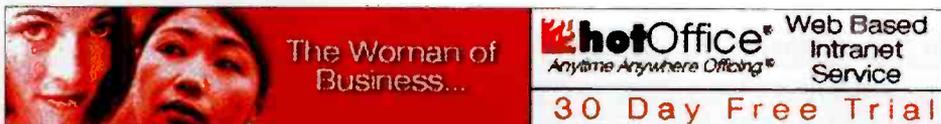
Royalty-free Stock Photography Produces a Slew of Copycat Banners



Client: Upland Mortgage, www.uplandmortgage.com. Delivered 1.1 million impressions.



Client: Schering for Claritin, www.claritin.com. Delivered 3.8 million impressions.



Client: HotOffice Technology, www.hotoffice.com. Delivered 65,000 impressions.



Client: Cybermax Computer, www.cybermaxpc.com. Delivered 490,000 impressions.



Client: McNeil-PPC for Imodium, www.imodium.com. Delivered 53,000 impressions.



Client: Coyote Point, www.coyotepoint.com. Delivered 22,000 impressions.

Despite the steady decline of click-through rates, plain-vanilla banner ads continue to dominate the online advertising landscape. According to Web measurement and research firm AdRelevance, an average of 6,000 new banners are introduced each week.

In the past year, a number of banner ads featuring the same attractive, unnamed woman began appearing in ads hawking everything from network servers to diarrhea medicine. The model's image came from royalty-free stock photography.

"This woman in particular we've seen so many times. It's insane," said Marc Ryan, director of media research at AdRelevance. "And these aren't even all of the ads, these are just the ones that we've come across."

Ryan said that the relatively low cost and ease of using stock photos has enabled ad shops to churn out ad after ad, often with the same image.

In fact, this model has appeared in more than 17 million ad impressions since July. So what can advertisers do to curtail repetition and help their banners rise above the crowd of look-alike ads?

"The challenge for advertisers is to use royalty-free stock photography in a way that makes it as unique as possible," cautioned Ryan.—Kipp Cheng

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



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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.

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The Hollywood Reporter's Box Office

For weekend ending March 6, 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	7,174,183	17	38,334,645
2	New	The Next Best Thing	5,870,387	3	5,870,387
3	53	My Dog Skip	5,863,545	54	6,585,669
4	New	Drowning Mona	5,802,229	3	5,802,229
5	5	Pitch Black	5,066,884	17	29,707,222
6	2	Snow Day	4,804,112	24	49,014,953
7	3	Reindeer Games	4,757,095	10	15,081,249
8	7	Wonder Boys	4,053,266	12	11,732,006
9	9	American Beauty	4,030,713	173	93,014,479
10	10	The Cider House Rules	4,018,764	87	37,220,816
11	4	Hanging Up	3,705,778	17	31,460,628
12	New	3 Strikes	3,684,704	5	4,575,673
13	6	The Tigger Movie	3,618,729	24	35,518,139
14	New	What Planet Are You From?	3,008,746	3	3,008,746
15	8	Scream 3	2,864,360	31	82,153,193
16	12	Boiler Room	1,773,738	17	13,735,383
17	11	The Beach	1,619,130	24	36,909,604
18	14	Fantasia 2000	1,454,519	65	28,932,220
19	15	The Sixth Sense	1,193,004	213	285,519,660
20	13	The Green Mile	1,086,469	87	132,666,530
21	17	Next Friday	553,741	54	54,999,547
22	16	The Hurricane	500,650	68	49,013,271
23	25	Boys Don't Cry	436,326	150	5,407,452
24	18	Stuart Little	428,152	80	136,858,306
25	19	Galaxy Quest	404,514	72	69,586,306
26	21	Toy Story 2	262,753	108	241,003,665
27	23	Topsy Turvy	250,892	82	4,927,809
28	26	Deuce Bigelow: Male Gigolo	237,584	87	64,828,170
29	22	Angela's Ashes	225,236	72	12,315,064
30	27	Mysteries of Egypt	221,045	643	30,054,285
31	20	The Insider	215,397	122	27,947,014
32	24	The Talented Mr. Ripley	210,407	72	80,252,397
33	29	All About My Mother	180,782	108	6,232,702
34	New	Ghost Dog	166,344	3	166,344
35	49	Any Given Sunday	162,031	75	75,168,700

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CULTURE TRENDS

MTV Around the World

Week of 3/6/00

MTV U.S.

Artist	Title
1. Filter	Take a Picture
2. Blaque	Bring It All To Me
3. Eve	Love is Blind
4. Red Hot Chili Peppers	Otherside
5. Madonna	American Pie

MTV Europe

Artist	Title
1. Blink 182	All the Small Things
2. Red Hot Chili Peppers	Otherside
3. Lene Marlin	Where I'm Headed
4. Shania Twain	I Feel Like a Woman
5. Britney Spears	...Make You Happy

MTV Asia

Artist	Title
1. Boyzone	Everyday I Love You
2. 98 Degrees	This Gift
3. Christina Aguilera	What a Girl Wants
4. Britney Spears	...Make You Happy
5. Corrs	Radio

MTV Australia

Artist	Title
1. Macy Gray	I Try
2. Madonna	American Pie
3. All Saints	Pure Shores
4. Mandy Moore	Candy
5. Eiffel 65	Move Your Body

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Billboard Top R&B/Hip-Hop Albums

Compiled from a national sample of retail store sales.

This Week	Last Week	Wks on Chart	Artist	Album
1	1	15	Dr. Dre	Dr. Dre - 2001
2	4	11	DMX	And Then There Was X
3	1	6	D'Angelo	Voodoo
4	3	13	Sisqo	Unleash the Dragon
5	5	6	Jagged Edge	J.E. Heartbreak
6	7	9	Jay-Z	Vol. 3 - Life & Times...
7	10	4	Snoop Dogg & tha Eastsidaz	Snoop Dogg Presents...
8	9	5	The Lox	We Are the Streets
9	20	31	Macy Gray	On How Life Is
10	8	2	Trick Daddy	Book of Thugs

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Billboard Top Country Albums

Compiled from a national sample of retail store sales.

This Week	Last Week	Wks on Chart	Artist	Album
1	1	26	Dixie Chicks	Fly
2	2	16	Faith Hill	Breathe
3	3	121	Shania Twain	Come On Over
4	4	39	Lonestar	Lonely Grill
5	7	109	Dixie Chicks	Wide Open Spaces
6	5	43	Tim McGraw	A Place in the Sun
7	8	42	SheDaisy	The Whole Shebang
8	6	7	Mark Wills	Permanently
9	11	102	Jo Dee Messina	I'm Alright
10	10	18	Alan Jackson	Under the Influence

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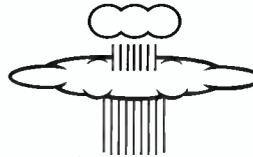
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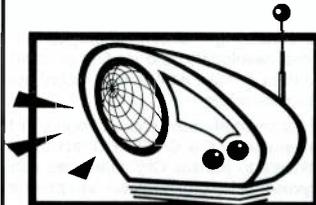
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We appreciate your interest in SWB and will contact only those applicants who meet our requirements.

MEDIA PLANNER/DIRECTOR

Newly formed in-house ad agency seeks passionate media person—we KNOW this is not an oxymoron.

Here, you will play a crucial role in initial brainstorming of the creative strategy for each project. You must have strong points of view on not just how to reach our target, but WHO our target should be.

And don't forget the math. You must be ruthless in your analysis and efficiency. You will also work very closely with our media buying agency. Minimum 5 years agency media planning experience required. Send resume and persuasive letter to:

USA Networks, 1230 Avenue of the Americas, HR Dept AD,
New York, NY 10020, or e-mail zrabo@usanetworks.com



CLIENT CALLS, WANTS AN AD BY TOMORROW.

YOU SAY:

- | | |
|---------------------------------|--|
| "Let's have lunch." | We have a Management Supervisor job for you. |
| "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. |

K A T S I N / L O E B
advertising inc.

1000 sansome, suite 300 · san francisco, ca 94111 fax +15.399.9264
www.katsin-loeb.com · email hr@katsin-loeb.com

MANAGER, MEDIA PLANNING AND BUYING

Candidate will be responsible for managing the day-to-day media planning and buying responsibilities for Pay-Per-View and affiliate marketing at WWFE, Inc. Responsible for analyzing PPV results by market to evaluate future media/marketing efforts. Provide strategy and implementation for PPV and affiliate trade advertising as it related to planning, executing and trafficking. This position reports to the Director of PPV & Affiliate Marketing. Fax resume and cover letter with salary requirements to: Human Resources 203-359-5151 or e-mail resume@wwfent.com

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

For Classified Advertising Call M.Morris at 1-800-7-ADWEEK

HELP WANTED

TANK

TANK IS A BOSTON BASED DESIGN FIRM PRODUCING INNOVATIVE AND EFFECTIVE VISUAL DESIGN SOLUTIONS. WE ARE CURRENTLY LOOKING TO FILL THE FOLLOWING POSITIONS FOR OUR NEW YORK OFFICE:

GRAPHIC DESIGNER

ORIGINAL & FORWARD THINKING CANDIDATE WITH 3-5 YEARS OF STRONG DESIGN EXPERIENCE. WILL BE RESPONSIBLE FOR HANDLING ALL PHASES OF THE DESIGN PROCESS THROUGH FINAL PRODUCTION. MULTIMEDIA AND WEB SKILLS A PLUS.

STUDIO MANAGER

LOOKING FOR A DETAIL ORIENTED, CLIENT FACING CANDIDATE WITH AN STRONG UNDERSTANDING OF THE DESIGN INDUSTRY. POSITION WILL BE MANAGING AND COORDINATING ALL ACCOUNTS AND OFFICE FLOW. KNOWLEDGE OF THE MAC IS ESSENTIAL.

PLEASE SEND YOUR RESUME TO:

TANK
19-21 ST. MARY'S COURT
BROOKLINE MA 02446
FAX 617 731 0989 OR EMAIL
KMORAN@TANKDESIGN.CDM
NO PHONE CALLS PLEASE!

WWW.TANKDESIGN.COM



**e-zone
NETWORKS**

IT'S A MULTI-MEDIA ENTERTAINMENT NETWORK.

At the forefront of media and technology is e-Zone Networks Inc., an innovative, rapidly expanding company with operations in over 20 states, and 150 plus facilities. Through leading edge technology, our company specializes in the delivery of MPEG video systems to fitness centers throughout North America, and is the first entertainment and education network designed specifically for health clubs. We're positioned to lead the way and become an important player at the convergence of technology and media, including e-commerce, e-radio, internet and interactive media.

• Advertising Sales Manager

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

You will be responsible for local advertising sales. This will include selling advertisements on the e-Zone Network, coordinating the creative production of advertisements, managing accounts, creating contracts and managing relationships with clients.

Our target advertisers are in areas such as professional services, high end retail, entertainment, electronics and home services, travel, insurance and real estate agencies, sporting goods and apparel business and appeal to the more affluent hard-to-reach active lifestyle consumers.

Your minimum of six to eight years of proven advertising sales experience, coupled with your hands-on, organized, self-starting approach, help make you an ideal Advertising Sales Manager with e-Zone. Committed to building a significant local advertising portfolio in a new media, you possess a strong business sense and will be highly aware of all our customers' needs and requirements. Additionally, you have the ability to work independently to drive an action plan and deliver results as per the defined target. Along with your network of established contacts, you have excellent sales management/supervisory experience and customer service skills. Outstanding communication abilities and a post secondary education complete your qualifications. Computer skills would be a definite asset.

In return for your commitment, e-Zone's total compensation package includes a competitive salary, commission/bonus and stock options. Additionally, e-Zone pays all benefits premiums.

Apply on-line or fax your resume to: 1 (800) 330-4618. For more information about this opportunity call us toll free at 1 (877) 773-0663.

www.ezonetworks.com



CAMPAIGN MANAGER

The Advertising Council, the country's leading provider of public service announcements ("Friends Don't Let Friends Drive Drunk," "Smokey Bear," "A Mind Is A Terrible Thing To Waste"), is looking for an experienced campaign manager. This person will be responsible for managing all aspects of our ONDCP (Office of National Drug Control Policy) advertising campaign including strategic and creative development, media outreach, managing budgets and tracking campaign results.

We need a bright leader, passionate about social issues with excellent communication skills and a minimum of 3 yrs experience. We offer a competitive salary and benefits package. Please mail or fax resume with salary requirement to:

ADVERTISING COUNCIL
Human Resources Dept 2
261 Madison Avenue, New York, NY 10016
FAX: 212-922-1676

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

Maybe this is your first step. We're the new creative department for USA and SCIFI. We read scripts for new movies and tv series in development. Then we do cool ads for them.

And since we work directly for the same people who greenlight those movies and tv series, and since they're open to great ideas, we can pitch them more than ad campaigns.

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



HELP WANTED

Research Opportunities at PARADE.

PARADE, the most widely read magazine in America, has exceptional opportunities to grow with a dynamic research team.

Research Manager

We are seeking an experienced researcher with supervisory experience to manage the day-to-day delegation and fulfillment of research requests, oversee the development of the research staff and act as a consultative partner to the sales staff in the development of support tools and materials. Must have at least 5 years of experience analyzing audience and advertising data from syndicated research sources, proven supervisory experience, excellent interpersonal skills and strong analytical skills.

Research Analyst

In this career development position, you will perform a variety of research activities to support sales and marketing activities. Must have a minimum of 2 years' experience in research or marketing, excellent analytical skills and strong verbal and written communication skills.

We offer competitive salary and excellent benefits. For strictly confidential consideration, please e-mail resume to carol_unger@parade.com or send to: **PARADE, 711 Third Avenue, New York, NY 10017, Attn: Human Resources Director.** We are an Equal Opportunity Employer M/F/D/V.

PARADE

MANAGING DIRECTOR INTERACTIVE MEDIA NYC LOCATION

Leading media agency seeks Managing Director to join and lead our Interactive Group. Ideal candidate will be driven, have strong interpersonal skills and thrive on developing and building an organization.

Reporting to CEO, the Managing Director will deliver interactive media including planning, buying, tracking and optimization. In addition, will be responsible for marketing, working with other senior management to develop new business opportunities and creating strategic partnerships/relationships. Requires 8+ years strategic media planning and/or interactive/management consulting experience; excellent understanding of the interactive environment; success in consulting with clients.

We offer a dynamic work environment, competitive salary and benefits. Please send resume with salary history/requirements to: interactivemd@hotmail.com EOE M/F

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



**A&E TELEVISION
NETWORKS**

SALES SERVICE REPRESENTATIVE

A&E Television Networks is seeking a Sales Service Representative to assist the Account Executives for A&E and The History Channel Ad Sales Department in New York. Candidate will provide prompt and precise service and information to clients and agencies. College degree with strong computer skills required. Must have excellent communication and organizational skills with ability to prioritize in a fast paced environment. Media buying and/or planning experience is helpful.

For immediate consideration,
please forward or fax your resume with salary requirements to:

A&E Television Networks

Attn: Human Resources Dept. SSR

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

ValueClick

The Pay-for-Results Advertising Network

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.



music network

DIRECTOR OF ADVERTISING SALES, NYC

The Box Music Network - the world's only interactive music video network seeks a high-energy, self-starter to develop key advertising accounts and expand our roster of advertisers. Based in NYC, you must have 3-5 years of cable network selling experience, a proven track record in sales, excellent communication skills, agency and client contacts, knowledge of pop culture, music and the ability to package it all for an effective sell. Creativity and an entrepreneurial mindset are essential. College degree required. The Box is an equal opportunity employer that offers a competitive salary and comprehensive benefits package.

Send resume with cover letter and salary history to:

THE BOX

"Director of Advertising Sales"

315 Park Avenue South, 18th Floor, New York, NY 10010

Fax: 212-284-3572 E-mail: jobs@thebox.com

NO PHONE CALLS PLEASE

Catch A Creative Genius With Adweek Classified

HELP WANTED



A Time Warner Company

HERE WE GROW AGAIN!

Here's your opportunity to be a part of our creative and expanding research team. Turner Entertainment Networks has the following opportunities available for the right candidates:

RESEARCH DIRECTOR
Cartoon Network - Atlanta

7+ years in media research. Ability to work independently; manage multiple tasks at one time; solve problems. Proven experience with a variety of primary research methods, audience measurement data and primary research design and analysis. Persuasively represent a point-of-view to senior clients. Effectively manages and develops research team.

SENIOR RESEARCH PROJECT MANAGER
TBS Superstation - Atlanta TNT - Atlanta

5-7 years in media research. Ability to work independently; manage multiple tasks at one time; solve problems. Experience with a variety of primary research methods, audience measurement data and primary research design and analysis. Station researchers are strongly encouraged to apply.

RESEARCH PROJECT MANAGER
Turner Entertainment Group - Atlanta Cartoon Network - Atlanta
TNT Originals - Los Angeles

3-5 years in media research. Ability to work independently; manage multiple tasks at one time; solve problems. Experience with a variety of primary research methods and audience measurement data.

SENIOR RESEARCH ANALYST
TBS Superstation - Atlanta TNT - Atlanta

3+ years professional experience including 1-2 years in media or research. Ability to project future trends from a wide variety of data elements. A familiarity with the media/entertainment industry and experience analyzing Nielsen data preferred.

RESEARCH ANALYST
TBS Superstation - Atlanta

1-3 years in a relevant professional environment or college graduate in relevant field. A familiarity with the media/entertainment industry is preferred.

For consideration, please send resume and salary history/requirements to: **Applicable Job Title, C/O Rick Clodfelter, 1050 Techwood Dr., N.W., Atlanta, GA 30318, Fax: 404.885.2262 Email: ten.recruitment@turner.com** Equal Opportunity Employer Minorities and Women are Encouraged to Apply. *No phone calls, please.*

WE'RE A LITTLE DIFFERENT. ARE YOU?

MEDIA BUYERS

AUSTIN/DALLAS/CHICAGO: 3+ years' experience as a broadcast buyer. Expertise in interpreting, analyzing and projecting Nielsen and Arbitron data. Knowledge of Media Pro and Scarborough a plus.

PROMOTIONS SUPERVISOR

AUSTIN: 3+ years' experience in developing client promotions with media partners. Experience in radio and event marketing preferred. Position involves supervising two or more promotion coordinators as well as developing promotions for various clients.

ASSOCIATE MEDIA DIRECTOR

AUSTIN: 7+ years' experience in media; telecommunications background a plus. Position requires hands-on activity as well as supervision of eight planners and a junior staff. Must have strong strategic and analytical skills and must enjoy leading clients into the new Media Age with breakthrough ideas! Strong research background a plus.

ACCOUNT PLANNERS

AUSTIN: 3+ years' experience in account planning. Seasoned planners must have a strong sense of curiosity.

GSD&M Please mail or fax résumé, attn: Keith Hefner
828 West 6th St. • Austin, TX 78703 • Fax: 512-427-4845

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 wsimmons@fusiondm.com

FusionDM
355 Fremont Street
SF, CA 94105
Fax: (415) 229-2884
www.fusiondm.com



FUSION DM

Old School Advertising. Shaken.



ACTUALLY HAS LEFT OUR BUILDING.
YOU CAN TOO, THOUGH WE'LL EXPECT YOU BACK IN THE MORNING.

The regional leader in sports and entertainment (Madison Square Garden) is seeking top candidates in art direction, copywriting, graphic design, new media and broadcast design to join our newly formed in-house creative team. You will work on everything from ad campaigns and merchandise to video and marketing materials for the Rangers, Knicks, Liberty, Radio City Entertainment, MSG Network and more.

From concept to execution, big picture to nitty gritty, candidates must be highly creative, motivated, independent and original thinkers with superior skills.

We offer a competitive compensation and benefits package. For immediate consideration, please email or fax your resume and cover letter, including salary requirement and position desired to - Madison Square Garden, Fax: 212.465.6026, email: msghr@thegarden.com.



The World's Most Famous Arena

EOE/M/F/V/D

HELP WANTED

AD AGENCY OPPORTUNITIES FOR GROWTH AND GLORY WORKING ON MAJOR NATIONAL AND REGIONAL ACCOUNTS.

Round up your resumes and whatever else makes sense if you're interested in positions like these:

Consumer and/or B-to-B Account Executive & Account Coordinator.

**Copywriter/
5+ years experience.**

Assistant Art Director.

Media Buyer/Planner or Media Coordinator.

Retail Account Executive & Account Coordinator.

General Office Administrator or Administrative Assistant.

P/T or F/T Receptionist.

Send the stuff to Harriet Gerndt at:

Gianettino & Meredith

788 Morris-Essex Turnpike
Short Hills, NJ 07078
Fax #973-376-3492

or E-Mail:
HarrietG@GandMadagency.com

(no phone calls, please)

AD SALES

Hip, new digital lifestyle magazine, working out of Chelsea loft, requires the best junior ad salesperson in NYC. Send resume to: Nigel Wright, Shift Multimedia, 122 W 27th St, 11th FL, NY, NY 10001. Tel: 212-633-0233 extn 227.

Reach your ad community in
ADWEEK CLASSIFIED

MARKETING/COPYWRITER

Will create B to B ad campaigns for an established, award-winning trade publisher in Bucks County (suburban Phila), PA. Advertising Specialty Institute has provided print, electronic and Internet products and services to clients in the promotional product industry for close to 50 years. Requires minimum 5 yrs strong B to B exp writing sales letters, prod brochures, ads & direct mail. 4 yr degree req'd. Forward your personal w/letter, non-returnable B to B writing samples w/your resume & salary hist to: Advertising Specialty Institute, HR Dept. COPY, 1100 Wheeler Way, Langhorne, PA 19047. Fax:(215) 750-3686. Visit us online: www.nbsonline.com. EOE



MEDIA

OOOCH! We're so hot it hurts.

Stein Rogan + Partners, an interactive and integrated full service Ad Agency, is looking to staff up the media department to accommodate tremendous growth. Media Supervisors, Media Planners and Assistant Media Planners positions are available.

Please fax your resume to: 212-779-7305 Email: jweinstein@srapdv.com
Attn: Ms. Weinstein
www.srapdv.com

SPORTS MARKETING SALES AE

Highly self-motivated sales person needed at premier sports marketing company in Stamford, CT. Qualified candidate will be responsible for selling corporate sponsorships. Familiarity of sports marketing/advertising industry and knowledge of sponsorship programs a must. Media background would be a plus. Previous sales experience desired but not required. Bachelor's degree a must & 4+ years professional experience. Understanding of MS Office helpful. Excellent benefit, competitive salary plus commission. EOE. M/F/V/D.

Fax resume and cover letter to:
Attn: HR-SE at 203-363-1088

MEDIA PLANNER

Campbell-Ewald West, located in sunny Los Angeles, CA has an immediate opening for a Media Planner to work on our DIRECTV business. We are looking for a highly organized, energetic, strategic thinker with at least 2 years of local market and national planning experience (you must have national experience for consideration) in diverse mediums, as this position will cover them all!

A Bachelor's degree is a must. We offer a competitive salary and benefits package, and a unique opportunity to work in a highly successful, team-oriented environment.

Please send or fax resumes with salary requirements/history to:

Campbell-Ewald/West

Attn: S. Vye

11444 West Olympic Blvd.
Los Angeles, CA 90064-1544
Fax: (310) 477-7870

CAREER SURFING?

www.rga-joblink.com

Roz Goldfarb Associates
(212) 475-0099

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

PROMOTION COORDINATOR

THE SOURCE, the #1 selling music magazine on America's newsstands is seeking a promotion coordinator to assist in event planning, trade show coordination and all advertising/circulation promotions. Must have a BA and 1-2 years marketing/promotions experience w/ a publishing co. Please fax resume and salary req's to 212.253.9344 attn: Promotion Dept. Or email to rob@sourcemag.com.

Arthur Frommer's BUDGET TRAVEL Magazine, a subsidiary of Newsweek, Inc., is currently seeking experienced advertising professionals to become part of our exciting story. Named as one of the top three magazine launches of 1998, Arthur Frommer's BUDGET TRAVEL is one of the fastest-growing magazines in the country, and has emerged as a groundbreaking leader in the travel category. We are seeking bright, entrepreneurial-minded individuals with a fundamental understanding of marketing and sales to be used across a variety of print and online functions.

ADVERTISING DIRECTOR

(based in New York) — Five years of consumer magazine experience. Responsibilities will include the management of all ad sales personnel, including rep. firms, as well as oversight of all day-to-day ad sales functions.

ACCOUNT EXECUTIVE

(based in New York) — Two plus years of consumer magazine experience. Responsibilities will include accounts in Northeastern territory.

ADVERTISING SALES ASST.

(based in New York)

MARKETING COORDINATOR

(based in New York)

SOUTHEAST ADVERTISING MANAGER

(based in Atlanta) — Two plus years of consumer magazine experience. Responsibilities will include management of all accounts in a seven state region.

FLORIDA/CARIBBEAN ADVERTISING MANAGER

(based in Miami) — Two plus years of consumer magazine experience. Responsibilities will include management of all accounts in Florida and the Caribbean.

For confidential consideration, please mail your cover letter, resume, and salary requirements to:

Budget Travel
Attn: Office Manager
350 5th Avenue
Suite 2701
New York, NY 10118

Only those candidates to be interviewed will be contacted.
Equal Opportunity Employer.

Miller Freeman, worldwide magazine publisher and tradeshow producer, seeks the following:

ASSISTANT EDITOR

Seeking an entry-level journalist to report, write, copyedit, and other various editorial duties. Editorial internships are a big plus. Excellent growth opportunity.

Please send resume, WHICH MUST INCLUDE SALARY REQUIREMENTS, COVER LETTER AND CODE LRV to:

MILLER FREEMAN
FAX: 212-643-5612 EOE
E-Mail: lviccaro@mfi.com

No phone calls, please.
Visit us online at: www.mfi.com

HELP WANTED

Need a place to plug in?

Media

Media buyer, media planner, media supervisor, associate media director, promotions supervisor, online creative director and media intern.

Creative

Branding experts, graphic artists, copywriters, information architects and usability engineers.

Project Management

Full project life cycle project managers.

Business Strategy

Business analysts, managers and partners.

Strategic Services

Internet strategists.

Technology

Systems architects, multi-platform web developers, systems/networking integration engineers and quality assurance specialists.

Resumes to: careers@uswebcks.com

Please refer to job code: MPLAN

Learn more at: www.uswebcks.com

USWeb/CKS

Transforming business in the digital economy.

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Senior P.R. Manager

Schieffelin & Somerset Co. is a joint venture of Moët Hennessey/Louis Vuitton (LVMH) and DIAGEO, and a leading sales/marketing company of premium wine and spirit brands. We're ready to give a passionate, energetic, proven professional a shot at keeping our United Distillers & Vintners brands in their prime positions, and at the forefront of consumer consciousness.

The selected professional will develop, implement and track PR strategies for assigned brands, with a specific emphasis on consumer/trade programs, and special events. Key duties include: designing programs around the needs of marketing, management, suppliers and the sales force; monitoring and analyzing program results; tracking budgets and legal compliance; maintaining ongoing communication with marketing brand managers; and managing outside agency efforts.

To meet our challenge, you will need a relevant degree supported by 3-5 years of in-house or agency based experience encompassing event management. Candidates must have a demonstrated knowledge of current consumer media and publicity techniques. PC proficiency in Word is a must; PowerPoint and Excel are desired.

We offer an excellent salary and comprehensive benefits package. Please fax (212)251-8384, or send your resume, which must include salary requirements to: Human Resources/Staffing Dept, Schieffelin & Somerset Co., Two Park Avenue, New York, NY 10016. EOE M/F/D/V



Schieffelin & Somerset Co.

W I N E & S P I R I T S

We're Not Just Riding On The Wave Of The New Economy...

We're Creating It!!

We are SPREE.COM, a fast-paced Network Marketing E-commerce company that's creating waves in the .com community. If you are a super creative talent and can create ideas that will change the way people think, then join us now at our WEST CHESTER, PA HEADQUARTERS and create the career of a lifetime.

CONTENT MANAGER (West Chester, PA Facility)

Candidates will develop, design, maintain and manage Web content/design process and priorities to meet creative deadlines and help to maximize corporate goals. You will work closely with the Brand Service/Marketing departments and outside merchants, agencies and 3rd party service suppliers to expand our awareness and membership base. A BS/BA degree in Marketing, English, Graphic Design or Journalism preferred. Internet background a strong plus. A broad understanding of Internet-related technology, including web content languages (HTML, ASP) and design tools (Photoshop, Corel, PageMaker etc.) Required. Published writing samples helpful. Excellent creative thinking abilities, interpersonal skills and problem solving/analytical skills a must.

We offer an exciting fast-paced, new economy environment, a salary commensurate with experience, a bonus plan, pre-IPO stock options, 401(k), and a complete benefits plan. For immediate consideration please E-mail, FAX or send resume, with salary requirements, to: SPREE.COM, 1155 Phoenixville Pike, Park Valley Suite-103, West Chester, PA 19380 Attn.: Director of Human Resources. FAX: (520) 832-4209 or E-mail: Director of Human Resources at: joanne.Barlow@spree.com. Resumes without salary requirements will not be considered. EOE.

For more information about our company please visit our website at: www.spree.com

spree.com
YOUR CASHBACK CONNECTION

Account Supervisor



Mad Dogs & Englishmen

Is looking for a dynamic Account Supervisor to lead an exciting mix of accounts. Must be a creative-thinking, solution-minded individual who wants to be a partner with their clients. Should have approx. 7 years in account management - packaged goods, teen, entertainment, communications, Internet a plus. Fax (212-675-0340) or e-mail resumes to Cheryl (cheryl.garber@maddogadv.com). No phone calls please. All inquiries will be kept confidential. Must be good with animals.

SENIOR AD SALES EXECUTIVE

Investor's Business Daily, America's fast-growing business and financial newspaper is searching for an experienced salesperson in the New York office.

Candidate should have 5-10 years sales background, possess the ability to work successfully at client and agency levels, and thrive in an entrepreneurial sales environment. College degree is a must.

We offer a competitive base salary plus commission.

Please send your resume, and a brief cover letter telling us why you're the perfect fit to:

Steve Goldberg, Eastern Sales Manager
Investor's Business Daily

19 West 44th Street, Suite 804, New York, NY 10036
Fax: (212) 626-7532 E-mail: steve.goldberg@investors.com

HELP WANTED

HORIZON

MEDIA INC

ACCOUNT MANAGEMENT POSITIONS

Join the fastest growing media services company in the country and work on high profile accounts. Our account service organization is unique. You must have a strategic, marketing orientation, be geared toward client service and have a solid base in media.

ACCOUNT EXECUTIVE

A minimum of 3 years in any media discipline is required.

JR. ACCOUNT EXECUTIVE

A minimum of 1 year in any media discipline is a must.

ASSISTANT ACCOUNT EXECUTIVE

6 months is the minimum for the assistant account exec. position, for which a formal training program is offered.

Complete benefits package offered.
Please fax resume to: 212-309-7928

ACTIVE INTERNATIONAL

We are a fast paced international media trading company located in Rockland County. Currently we have the following positions available for individuals who are highly motivated, detail-oriented and possess numerical aptitude.

INTERNATIONAL MEDIA BUYERS

Must be a strong media negotiator.
Willing to train in Canadian Media.

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

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

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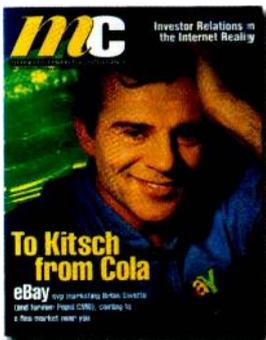
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Magazines

BY LISA GRANATSTEIN

New in the Parenthood

Hearst and Dow Jones bring a 'SmartMoney' baby into a crowded category

At a time when parents are faced with a dizzying array of lifestyle choices and financial pressures—when forking over \$14,000 per year for private school is not unheard of, and siblings fight over the PC instead of the TV—the team behind *SmartMoney* is banking on *Offspring* to help set moms and dads straight. The spinoff from

Hearst Magazines and Dow Jones & Co. will launch this week with a 200,000-circulation rate base and a bimonthly frequency.

"There are some very good magazines focusing on the basics of parenting, and others like *Family Fun* about playing with your young kids and *Family Life* about playing with your older kids," says Steven Swartz, president/editor in chief of *SmartMoney* and *Offspring*. "What we [have] is a smart service magazine using all the journalistic tools available to us—profiles, narratives, aggressive service stories—to truly make a different type of parenting magazine."

Offspring was inspired in part by a 1997 *SmartMoney* single-topic issue devoted to financial planning for parents. Hearst/Dow Jones expect the magazine's readers to skew 70 percent female and have a median age of 34 and annual household income of \$75,000.

Rather than tackling the developmental issues of a child's first few years—the purview of traditional parenting books such as Gruner+Jahr USA Publishing's *Parents* and Time Inc.'s *Parenting*—*Offspring* will take on a broad spectrum of topics concerning children of all ages. And unlike *SmartMoney*, Swartz stresses

that *Offspring* is not all about investing. "There are financial aspects that are dealt with," he says. "But the first words that come out of my mouth [in describing the magazine] are education, development and technology...and the social and economic issues that surround being a parent."

In the premiere, several features explore the emotional aspects of parenting, such as "When Good Friends Make Lousy Parents" and "The Accidental Activist," a profile of anti-gun activist Suzann Wilson, who lost her daughter in a school shooting.

The cover story, "The Wired Childhood," offers a guide to the best computers, software and Web sites

for children 6 months to 16, along with a look at how PCs are revolutionizing the way kids learn. There is also the requisite feature on saving for college, with tips on long- and short-term investment strategies. Departments cover subjects including health, personal finance and education.

The back of the book has a "Time Out" section offering suggestions on family travel destinations and a "Joint Project" (how to keep a goldfish alive for more than a day). The closing page features playwright Wendy Wasserstein ruminating

about her relationship with her mother.

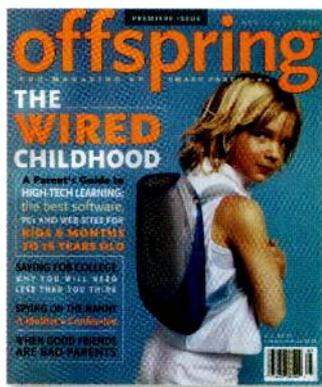
Offspring will try to catch on in a segment that includes Disney's *Family Fun*, a 1.3 million-circulation book published 10 times yearly; Time Inc.'s 550,000-circ *Family Life*, published 10 times per year; and Meredith Publishing Group's *Family Money*, a 500,000-circ bimonthly. But some media buyers see the Internet as the most formidable competitor for *Offspring*.

"I'm skeptical of the whole parenting category right now," says Carol McDonald, DDB/Needham vp and print media manager, who has bought ads for client Lands' End in upcoming issues of *Offspring*. "Magazines that are information-driven, as opposed to aspirational, are going to have a run for their money from the Internet." Type "potty training" into a search engine, and the Web coughs up 500 stories immediately, McDonald notes.

Swartz counters that parents use magazines to find out what the best Web sites are. "And if you look at the kind of issues that we're tackling, I don't believe they are the kind that can be handled easily on the Internet," he adds.

Offspring's first issue has 60 ad pages, primarily from fashion and automotive clients including Volvo, Toyota and Tommy Hilfinger, along with several dot.coms. Hearst/Dow Jones hope to publish 10 issues of the title next year.

Another new entry in the category is *Dads*, a 200,000 paid-circ bimonthly due on newsstands June 5. The independent title will take aim at fathers with a median age of 35 and income of \$57,500. "We want to reach men who are self-aware, ambitious in their careers and want to be just as successful and connected with their families," says *Dads* managing partner/editor Eric Garland, a former *Money* senior editor and editorial director of Adweek Magazines. "It will have a range of stories on parenting, child development and relationships, but written in a language and tone for dads."



How to raise kids—and capital

EW's Touch-Up

Design tweaked, columns added

Entertainment Weekly has freshened up its look and introduced two new sections. The graphics changes, EW's first in four years, were overseen by design director Geraldine Hessler, who was promoted last August after John Korpics left for Esquire.

The new look is most apparent in the back-of-the-book review departments. "It's less dark than it used to be," says EW managing editor James Seymore. "We removed a lot of black boxes, brightened the colors and added a little more air."

Reviews in the video section are now categorized and boxed by genre. "We did this with the 'What to Watch' section in TV a couple of years ago, and that was very popular," says Seymore. "But I'm not convinced the video section will work in this format."

Up front, the Time Inc. title has introduced a regular two-page section called "The Scout," a potpourri of trends and factoids, such as a recent item on what's in (adjustable cleavage) vs. what's out (having implants removed). "Week after week, we

had all this casual information that didn't have a home," explains Seymore. "It's a very flexible format that allows us to comment on small stuff we would otherwise lose."

This week's issue will introduce "The Greats," a series of in-depth articles about major pop-culture figures

Keeping abreast

that will run about seven pages each—unusually long for EW. First up is a profile of actor Christopher Walken. The plan is to run six to 10 long-form "Greats" pieces per year, with an eye toward expanding some of the projects for TV or for a book.

EW's updates signal that the title is making an effort to keep up with its young readership, says Ellen Oppenheim, media director at Foote Cone & Belding. "They're trying to jazz it up with fast cuts."

The battle between EW and Wenner Media's new Us Weekly is getting under way without longtime EW publisher Michael Kelly, who is leaving to join Growth Capital Partners. Succeeding Kelly is associate publisher David Morris, a 10-year EW vet. ■



Mediaweek Magazine Monitor

Weeklies

March 13, 2000

GenXers love those sopranos, says *Time Out New York* publisher Alison Tocci. But she's not talking about the hit TV show. "There's a new wave of people into classical music," Tocci says. "Our readers have a strong interest." With *TONY* readers (median age 34) lapping up the smooth sounds, advertisers, including classical venues like the Metropolitan Opera, are signing on with the book; ad pages are up 7.63 percent YTD, to 631.60. *TONY* readers' sophisticated tastes made a dent with Mercedes, which will run in the March 30 issue as the Gotham entertainment weekly's first automotive ad ever. Separately, *Time* magazine, up 31.59 percent, and *Business Week*, up 32.76 percent, continue to prove their mettle as the top two books on Adweek Magazines' Hot List. —LG



	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
News/Business								
Business Week	13-Mar	96.45	15-Mar	60.55	59.29%	911.35	686.49	32.76%
The Economist	4-Mar	57.00	6-Mar	59.00	-3.39%	557.00	526.79	5.73%
The Industry Standard	13-Mar	223.33	15-Mar	27.59	709.46%	1,385.73	232.29	496.55%
Newsweek	13-Mar	37.72	15-Mar	74.43	-49.32%	368.08	393.06	-6.36%
People ^P	13-Mar	77.36	15-Mar	164.02	-52.84%	700.13	589.11	18.85%
Sporting News	13-Mar	16.66	15-Mar	26.16	-36.31%	145.46	154.35	-5.76%
Sports Illustrated	13-Mar	54.74	15-Mar	64.46	-15.08%	481.00	488.58	-1.55%
Time ^E	13-Mar	93.00	15-Mar	60.18	54.54%	564.00	428.61	31.59%
US News & World Report	13-Mar	27.73	15-Mar	41.68	-33.47%	273.09	371.30	-26.45%
Category Total		683.99		578.07	18.32%	5,385.84	3,870.58	39.15%

ENTERTAINMENT/LEISURE

AutoWeek	13-Mar	38.61	15-Mar	30.53	26.47%	331.87	296.98	11.75%
Entertainment Weekly	10-Mar	25.52	5-Mar	20.50	24.49%	307.30	257.46	19.36%
Golf World	10-Mar	26.19	12-Mar	34.91	-24.98%	264.11	215.36	22.64%
New York	13-Mar	53.90	15-Mar	29.60	82.09%	427.60	432.20	-1.06%
New Yorker	13-Mar	30.31	15-Mar	31.64	-4.20%	387.29	271.14	42.84%
Time Out New York	8-Mar	69.40	10-Mar	82.30	-15.67%	631.60	586.80	7.63%
TV Guide	11-Mar	52.06	13-Mar	52.34	-0.53%	787.02	759.15	3.67%
Category Total		295.99		281.82	5.03%	3,136.79	2,819.09	11.27%

SUNDAY MAGAZINES

Parade	12-Mar	10.59	14-Mar	10.74	-1.40%	119.38	124.05	-3.76%
USA Weekend	12-Mar	14.54	14-Mar	15.52	-6.31%	121.64	129.44	-6.03%
Category Total		25.13		26.26	-4.30%	241.02	253.49	-4.92%
TOTALS		1,005.11		886.15	13.42%	8,763.65	6,943.16	26.22%

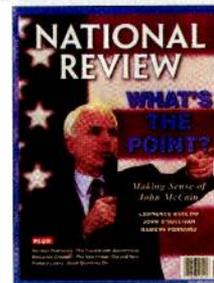
E=ESTIMATED PAGE COUNTS; P=15-MAR 99 WAS 25TH-ANNIVERSARY DOUBLE-ISSUE

Mediaweek Magazine Monitor

Biweeklies

March 13, 2000

With the Super Tuesday primaries behind us and the presidential nominees all sewn up, political magazines are bracing for a slowdown. The conservative biweekly *National Review's* ad pages for the March 20 issue are down 10.17 percent from last year, to 20.66. Many advertisers are holding out until the third and fourth quarters—in time for the November general election, says Scott Budd, *NR's* associate publisher. Thanks to some early buys from Pfizer and Microsoft, *NR's* pages are up 7.79 percent YTD. —LG



	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
Business 2.0 ^{20B}	No Issue				#DIV/0!	610.3	151.66	302.41%
ESPN The Magazine	6-Mar	58.51	8-Mar	59.67	-1.94%	247.99	257.34	-3.63%
Forbes	6-Mar	111.60	8-Mar	95.9	16.37%			
Forbes (FYI)	6-Mar	65.00	8-Mar	79.50	-18.24%			
Forbes (total)	6-Mar	176.60	8-Mar	175.40	0.68%	809.83	615.90	31.49%
Fortune ^E	20-Mar	193.58	29-Mar	155.52	24.47%	*1,079.27*	860.60	25.41%
Inc. ^F	15-Mar	108.99	15-Mar	85.22	27.89%	321.89	292.02	10.23%
National Review	20-Mar	20.66	22-Mar	23.00	-10.17%	106.64	98.93	7.79%
Rolling Stone	16-Mar	62.51	18-Mar	57.45	8.81%	296.31	315.51	-6.09%
CATEGORY TOTAL		620.85		556.26	11.61%	3472.23	2591.96	33.96

B=MONTHLY IN 1999; E= PUBLISHER'S ESTIMATE; F=18 ISSUES PER YEAR; 20=20 ISSUES PER YEAR

Media Person

BY LEWIS GROSSBERGER



Pricked Balloon

THE MEDIA AIN'T HAPPY. NEITHER IS Media Person. Those Stupor Tuesday voters pricked the balloon, and all the air rushed out of the campaign. As usual, the primary system efficiently did its job of eliminating the best candidates, leaving the media eight long months to blviate about two stupendously uninteresting dorks. (How did the American electorate ever get its reputation for making wise decisions, anyway?) The media will quickly get bored, which means they'll turn surly and vicious, just like the politicians. Media Person feels that way already. He wants both clucks to lose.

Can't the Constitution be amended to allow this? MP has begun thinking of the "winners" as a single entity, Gorebush (rhymes with more mush).

You know the contest is really over when a candidate starts warmly praising his opponent, which both Albert and George did with vast sincerity on those bunting-be-decked podiums the winners mount to thank their hysterical followers, beside them the long-suffering wife with the game smile Scotch-taped to her face.

A day before, both guys were insinuating the foe was pro-cancer and anti-mammalian, but now he was a decent man and loyal party member whose challenge helped the winner fine-tune his convictions in the heat of honest combat. Translation: He threw a scare into me, but I flip-flopped on a key issue, changed my wardrobe and speaking style, ran kamikaze attack ads and blasted the slimeball to perdition.

There isn't much the media has to look forward to now. Some meaningless primaries. A couple of anticlimactic conventions. The desperate search for a running mate who won't turn into Dan Quayle. Months of covering candidates who like to repeat inane slogans until you crack. I am the compassionate conservative. I am the reformer with results. I am the caring, cautious centrist with the monogamous multilingual mama. I am the chalice from the

palace, not the flagon with the dragon. (Obscure reference to ancient Danny Kaye movie for the amusement of readers over 50.) Many editors will have to put their reporters on suicide watch.

And for the poor American television viewer, already suffering reruns and incomprehensible dot.com ads that forget to mention what the product does, there comes now the unmitigated hell of political commercials. And not just from the campaigns,

There isn't much to look forward to now. Editors will have to put their reporters on suicide watch.

either. Any schmuck with a couple of oil wells can toss in his own freelance propaganda bombs. Mark Media Person well: We have not heard the last of the sinister Sam Wylie of Texas, who replaced Rick Rockwell as America's most irritating suddenly famous multimillionaire.

Newspaper writing will become ever more vivid as its substance becomes ever more vapid. A favorite lead of Media Person's from last week's *New York Daily News*: "Sedona, Ariz.—Sen. John McCain, holed up in the Arizona hill country with his wounded gang of GOP outlaws yesterday, is set to wave the white flag today, sources said." Luke Skywalker had metamorphosed into Butch Cassidy! Boy, those sources sure talk funny. But we'll all miss McCain. He

was a fun guy. Another newspaper last week imparted the information that McCain was going to be a good Republican and endorse Bush—but he'd probably never speak to him again.

Several newspaper pundits have written that McCain's reformist campaign actually made lasting changes in American politics. There is some truth to this. On his Straight Talk Express bus (now heading for the Smithsonian Institute), reporters were allowed the unprecedented liberty of asking him questions, and this may be copied by others. His heroism in Vietnam made military service chic again, and young people with political futures will be eager to fight in wars and get captured by the enemy. And because of John McCain, students at Bob Jones University can now date outside their race, though of course they still must bring a chaperone and a written note of permission from Pat Robertson.

As for Bill Bradley, who proved that being a former sports star and a thoughtful man of substance just isn't enough, look for him to follow the inspiring example of Bob Dole and become a celebrity endorser for a major pharmaceutical company. You know, folks, if only I'd discovered this fabulous Prozac stuff during the campaign, I could've shaken off my depression and won the damn thing.

On a more serious note, one of the questions that inevitably surfaces in this type of election is the media's irresponsible penchant for portraying candidates in a consistently negative light, exaggerating their personality flaws and gleefully pouncing on mistakes while neglecting issues and failing to expound on the real policy differences between them. It has been convincingly argued by many of our most discerning commentators that this caricature journalism produces a one-dimensional cartoon of our national leaders that can only increase public cynicism and apathy and disrespect for government as well as for the media itself. For Media Person's part, he gives you his solemn pledge to pay no attention whatever to such drivel should the need arise to further discuss the brain-dead frat boy Bush and the scandal-plagued, wooden, mendacious Gore. ■

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