



BUSINESS



COMMERCE



SERVICES



B-TO-B



VOLVING

AT DEADLINE

NBC Backs Off From Brokaw Repeats on Pax

To pacify affiliates for the moment, NBC last Friday decided it will not air the *NBC Nightly News* with Tom Brokaw on Pax TV. NBC affiliates had been angry over the network's continued efforts to build Pax into an alternative entertainment network using NBC programming that had once been exclusive to them. The network also has been pushing NBC stations to enter into joint sales agreements with Pax outlets, in which it owns a minority stake. The repurposing experiment—set for May 1—was postponed until affiliates can develop their JSAs with Pax stations. "This will enable future programming ideas to be seen as opportunities, not threats," said NBC affiliate board chairman Alan Frank.

Allure Publisher Is Replaced

Allure publisher Erica Bartman last week resigned from the Condé Nast monthly. CN's *Women's Sports & Fitness* founding publisher Suzanne Grimes will succeed Bartman, becoming the third publisher in less than two years. No replacement has been named for Grimes. Though Bartman said she was leaving to pursue other opportunities, the beauty mag is in need of a jump-start. While paid circulation grew by 2.3 percent in last year's second half over the prior year, according to ABC, *Mediaweek* Magazine Monitor reports ads were flat through May, holding at 445 pages.

WB: Short *Felicity* Was Aberration

A WB executive insisted last week that an April 26 episode of *Felicity* was delivered from the producers four minutes short and is not a sign that the network is cutting programming minutes out of its shows to add commercial time. Jed Petrick, WB's executive vp of sales, said no commercial time was sold to fill the four-minute gap. A portion of the time was filled with promos for the network's summer shows, and the rest was used to give advertisers audience-deficiency units. "I initially wanted to run a long trailer for our new summer series, *Young Americans*, but we couldn't do it because of some cast changes," Petrick said. "So we filled the time the best we could."

SAG/AFTRA Strike Expected Today

The wide rift between the advertising industry and Screen Actors' Guild/American Federation of TV and Radio Artists over the terms of a new commercial contract was expected to result in a strike beginning today by the unions. The current contract expired March 31, but the unions agreed to go on operating under the old terms while talks continued.

Time Warner, ABC Still Deadlocked

The four-month dilatory negotiations over retransmission consent continued between Time Warner Cable and ABC through last weekend. The Disney-owned network offered to hold talks through the end of May sweeps, which Time Warner is considering. TWC, however, said it would rather push today's deadline. Time Warner and Hearst-Argyle agreed last week to extend their negotiations until the end of June.

Cumulus Auditor Resigns; New Lawsuit Filed

Embattled Cumulus Media last week announced that auditor PricewaterhouseCoopers had resigned after issuing an unqualified audit report on the Milwaukee-based radio group's 1999 financial statements. The news triggered another class-action lawsuit against the company in federal court in Wisconsin. Cumulus has a half-dozen suits pending since the company restated its earnings for three quarters of 1999 (*Mediaweek*, March 20).

Addenda: Robert Callahan, president of broadcast at ABC since February 1999, was promoted last week to president of ABC Broadcast Group, where he will add responsibility for the ABC TV Network to his duties... Ed Goren, executive producer of Fox Sports, was named president of Fox Sports. Goren will continue to produce sports programming but will assume new responsibilities, including programming investments and partnerships... Jay Felts was named senior vp/sales for Comag Marketing Group, a Hearst and Condé Nast joint venture. Robert Brassell was named vp of sales for the Eastern U.S. and Canada. Stephen Leach was promoted to vp of sales for the Western U.S. and Canada... Abby Auerbach, senior partner/director of local broadcast for Ogilvy & Mather, will join the Television Bureau of Advertising in June as senior vp... Nielsen Media Research is hunting for a new chief research officer to replace Barry Cook, who retired from the ratings firm last week.

Corrections: In the April 24 Magazine Monitor, *Vanity Fair's* year-to-date pages should have read 773.28, a 13.7 percent increase over 1999. In the "Media Elite" item "Daring for Dollars," Jim Thornton should have been identified as a columnist for *National Geographic Adventure*. And an article on *Harper's* magazine should have noted that it is operated by the nonprofit Harper's Magazine Foundation, created in 1980 with a onetime grant from the John D. and Catherine T. MacArthur Foundation and Atlantic Richfield Corp.

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FCC Close to Approval Of Viacom-CBS Merger

The Federal Communications Commission late last week was close to approving the merger of Viacom and CBS. The final stumbling block for the agency was said to be resolving the massive market share that will result from combining CBS' Eyemark TV syndication unit and Viacom's syndication arm, Paramount Domestic Television. A Viacom statement said the company expected FCC approval of the merger "imminently."

An internal FCC staff report has recommended that the merged company be permitted to operate both the CBS and UPN TV networks. The report also recommended that Viacom-CBS be required to sell some TV stations to bring the merged company under the 35 percent U.S. broadcast coverage limit (the merged company would own stations covering 41 percent of the country).

Separately, the Justice Department last week said that it will not oppose the Viacom-CBS merger. —*John Consoli*

Fox TV Station Group Is Tops in Revenue, BIA Reports

Fox Television Stations' 25 outlets were the top-billing station group in 1999, with more than \$1.68 billion in revenue, according to a report issued last week by BIA Research. NBC's owned-and-operated outlets were second, with revenue of \$1.37 billion, followed by ABC (\$1.21 billion), CBS (\$1.14 billion) and Tribune Broadcasting (\$1.11 billion).

The top five groups had modest year-to-year revenue increases, BIA said. Tribune had the largest increase, up 13 percent. Fox was up 9 percent, NBC up 4.4 percent, CBS up 3.3 percent and ABC virtually flat, up 0.7 percent.

New to the top 10 in 1999 was Cox Broadcasting. With \$530.8 million in revenue, Cox overtook Chris-Craft, which ranked 11th, with \$528.4 million. Also in the top 10: Gannett (sixth), Hearst-Argyle (seventh), Sinclair Broadcast Group (eighth) and Belo (ninth).

Among individual stations, ABC had four of the top 10 billers last year, including No. 2-ranked WABC-TV in New York (\$285 million). (continued on page 8)

Syndie, Kids in a

Advertisers lay down most of their upfront dollars in both

THE MARKETPLACE / By John Consoli and Daniel Frankel

The bulk of the syndication and kids upfront TV markets went down in a four-day flurry of deal-making last week, setting the stage for the cable upfront to begin moving, possibly as early as this week.

When all the dust settles, syndicators are expected to have taken in about \$2.3 billion in upfront ad buys overall, about 9.5 percent higher than last year, while broadcast and cable networks that air kids programming are expected to write about \$770 million in upfront business, about the same as in 1999.

Both dayparts moved at a rapid pace. "I spent 20 years on the agency side, and I never stayed up until 4 a.m. buying syndication. But some people [did] that this year," Alison Bodenmann, president of the Syndicated Network Television Association, said late last week.

In fact, buyers' zeal to wrap up their syndication buys is said to have delayed some kids deals; those stragglers are expected to be finalized this week. Kids buying giants Starcom (whose clients include McDonald's and Nintendo) and MediaCom (which handles Hasbro) had placed their entire upfront budgets by the end of the week. Ogilvy & Mather, which buys for Mattel, had still not finalized all of its deals, nor had Initiative Media, whose roster includes big kids TV spenders Burger King, Chuckie Cheese and Disney.

Buyers did not think that extending their kids business into this week would hamper their ability to get good deals. Tim Spengler, Initiative executive vp/director of national broadcast, said: "We're probably a little late with some networks, but they're going to need us to make themselves whole."

Regarding the overall flatness in kids upfront spending this year, MediaCom co-di-

rector Jon Mandel noted that several of the deals he did for clients were "not as big as we did in the past."

Many advertisers have trimmed back their kids programming budgets for the next TV season, with some choosing to reach youngsters via their parents through prime-time ads. Other kids advertisers are spending more on non-traditional media, like the Web. And buyers note that the kids TV audience is spread out more than ever across the many networks that air children's programming, creating a resistance to pay the hefty premiums that many nets sought in the upfront.

Buyers said the WB earned the largest CPM increases in kids, with mid-single-digit bumps, while the rest of the networks were flat to down. Nickelodeon suffered cut-backs by some returning advertisers but made up for them with new business.

In syndication, the healthiest year-to-year upfront premiums were earned by established off-network sitcoms including Warner Bros.' *Friends*, Paramount's *Frasier* and Columbia TriStar's *Seinfeld*. Other veteran shows that commanded mid-double-digit CPM increases were King World's *Oprah Winfrey*, *Wheel of Fortune* and *Jeopardy!* and Paramount's *Entertainment Tonight*.

Several buyers put CPM increases for the most popular veteran off-net sitcoms as high as 15 percent, placing some of these shows close to the \$30 CPM range. But one buyer maintained that he did not pay more than a 10 percent bump for any off-net product.

Buyers agreed that Paramount and King World were the most aggressive in seeking hefty CPM increases. Paramount was also active. The distributor will launch seven shows into syndication this fall, including



Big game hunting: Buyers made strong plays for shows like Pearson's new revival of *To Tell the Truth*.

PEARSON

Rush

dayparts in 4-day whirlwind

the off-net premiere of *Spin City* and the controversial first-run talk strip *Dr. Laura*. Buyers said Paramount was one of several studios that relied on proven hits (*Frasier*, *Judge Judy*) to move lower-tier inventory.

With few hits among first-run shows, off-network programming has set the tone for the syndication upfront in the past few years, helping attract advertisers to syndie who might otherwise spend their dollars on prime-time network programming.

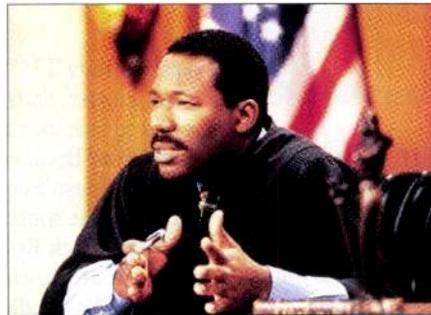
Several buyers said the current controversy surrounding outspoken radio talk-show host Dr. Laura Schlessinger caused them to pass on upfront buys for Paramount's upcoming TV entry; others said they stayed out of the show in the hope that Paramount's unit prices will drop. One buyer said *Dr. Laura* would have to be heavily discounted for his clients to buy it. But

other buyers said their packaged-goods advertisers have less of a problem with Schlessinger and put money in the show.

Mid-tier syndicated programming such as movie packages reportedly sold at 6 to 8 percent CPM increases, while lower-tier shows were flat to 4 percent up in CPM ranges.

Among first-run programming, game shows were said to have sold briskly, with Pearson Television gaining mid-teen CPM increases for its year-old *Family Feud*. The distributor packaged *Feud* to advertisers with its much-anticipated fall revival of *To Tell the Truth*. The success of *Who Wants to Be a Millionaire* is helping all players in the genre. "Game shows are hot, and everyone is interested in them because they're a safe environment," said Mike Weiden, Pearson ad sales president.

Warner Bros.' new late-night game strip *Street Smart* was said to be drawing some interest from advertisers looking to reach young male viewers.



Favorable ruling: King World's fall entry *Curtis Court* was said to be selling well.

In the crowded court genre, two new fall offerings—*Power of Attorney* from Twentieth Television and King World's *Curtis Court*—were doing well, according to buyers. Warner Bros.' new *Moral Court* was said to be a slower seller.

Another growth area in first-run is home-improvement. Weeklies such as Hearst's *Ron Hazelton's Housecalls*, Paramount's *Better Homes & Gardens* and Eyemark's *Bob Vila's Home Again* snatched up double-digit CPM increases. "We can't get enough inventory for home lifestyle shows," one buyer said of the genre. "They're getting 12-14 percent CPM increases [for] 0.8 rated shows."

Japanese automaker Mazda was said to have put a lot of new money into the syndication market last week, as was the fast-food segment, led by sandwich giant Subway. Direct-to-consumer drugs, including Viagra and Propecia, were also active in the syndie upfront. One major category that spent less this year was telecom. ■

Out, Out Damn Spots

Stations are irked that 10-second ads are expanding to off-net shows

SYNDICATION / By Daniel Frankel

What began as a novel way to cover various production costs on game shows has evolved into a sweet little revenue stream for television syndicators. But stations are drawing the line at including 10-second "fee spots"—which they believe clutter the viewing environment—in off-network programming. Stations are also objecting to the recent practice of bumping up the length of fee spots in some cases to 15 seconds.

With the familiar ring of "A promotional fee was paid by..." fee spots have been a staple of first-run syndicated programming for years. Producers of game shows, for example, have regularly made barter agreements that exchanged brief product mentions for everything from guest prizes to the host's suit. It's grown into a lucrative cash business, with syndicators integrating 10-second inventory into their first-run pro-

gramming, then contracting an outside agency to fill it with what have become fully produced commercials. "They've naturally, over time, developed into 10-second spots," said Bob Cesa, executive vp/ad sales and cable program sales for Twentieth Television, who estimates that fee spots account for roughly 4 to 5 percent of the company's ad revenue. "It's become a bigger business because more distributors are doing it."

Initiative Media's Promotional Broadcast Services division since 1984 has handled the bulk of the business, brokering fee spots for 125 programs in syndication, which adds up to annual revenue of \$40 million, according to Steve Berger, executive vp/general manager. Berger said the 10-second spots cost 75 to 90 percent less than a standard 30-second commercial, and offer a tremendous upside for advertisers that couldn't otherwise afford national TV exposure and for those looking to "create high awareness of their brands 52



Stations are drawing the line at *Caroline in the City*.

weeks a year at little expense."

But stations feel a line was crossed last fall when Warner Bros. Domestic Television Distribution not only began running expanded 15-second fee spots but also put them into off-network programming. "They changed from a little billboard to a five-second billboard [with] a fully produced 10-second spot," said one station executive who spoke on condition of anonymity. "There's two issues here: It's clutter, plus our contracts are explicit about preproduced material that's supposed to be in there."

"Stations are paying high licensing fees [for off-net shows]," echoed Bill Carroll of

MEDIA WIRE

NBC had two in the top 10, including top-ranked WNBC in New York (\$315 million) and No. 3 KNBC in Los Angeles (\$265.5 million). Fox had the fourth-ranked WNYW in New York (\$260 million) and No. 6 KTTV in L.A. (\$213.1 million). Rounding out the top 10 were Tribune's WPIX in New York (seventh) and WCBS-TV in New York (ninth). Except for ABC's stations in Philadelphia (WPVI-TV) and Chicago (WLS-TV), all of the top 10 billers were in New York or Los Angeles. —*Katy Backman*

The Time (Inc.) Is Right For eCompany Now

Fortune spinoff *eCompany Now*, Time Inc.'s new business monthly, will hit newsstands on May 8 with a 200,000 circulation rate base and a distribution of 320,000. The title's Web site will launch this Wednesday. "We're about the Internet, so

coming out early on the Web positions us as a truly combined product," said Lisa Bentley, *eCompany Now* publisher.

The launch issue carries 165 pages of ads. About 80 percent of *eCompany* advertisers are from the tech category, including

IBM, EDS and Compaq; other advertisers include Lands' End and Mitsubishi.

The San Francisco-based magazine will provide readers with practical information about creating an e-enterprise, highlighting those whose ideas have succeeded or failed. "The audience we're talking to is a business audience, not a tech audience," said Ned Desmond, president and editor of *eCompany Now*'s magazine and Web site.

The premiere's cover features 14 notable Web players, including Reggie Jackson, actor George Hamilton and a sprinkling of dot-com billionaires, standing in hip-deep water in Los Angeles' Bel-Air Hotel pool. "The notion was that all these diverse people are on the Web in interesting ways," Desmond says. "People will want to read the magazine to find out why everyone's in the pool." —*Lisa Granatstein (continued on page 12)*



rep firm Katz TV. "Now there's all this additional clutter. Stations will be taking syndicators to task for this as they go forward."

Warner Bros. is the only major syndicator that doesn't contract with Initiative to broker its fee spots. According to WBTD president Dick Robertson, off-net fee spots were put at the end of shows to minimize clutter. "We handle it in a much less obtrusive way," he said. But another station exec said that officials from Tribune Broadcasting and other station groups moved to halt

ads in future off-network shows. Calls to Tribune were not returned.

According to Berger, Initiative partnered with Eyemark Entertainment last fall to start putting one 10-second fee spot in each off-net presentation of the sitcom *Caroline in the City*. But stations also put their foot put down on *Caroline*. "We had bought a lot of time on that show," Berger explained. "Then we get a call that said we had to pull it. We had six figures' worth of dollars cancelled on us right there." ■

USA: Beyond the Ring

Buyers unfazed by net's possible loss of WWF; Sci-Fi beams up originals

CABLE NETWORKS / By Megan Larson

USA Network continues to "wrestle over wrestling," said president and COO Barry Baker last week, but the company could hang up its tights and still end up on top.

Barry Diller's network may lose the rights to high-rated World Wrestling Federation programming it has held for 15 years to Viacom and CBS in a June 12 courtroom faceoff, but advertisers won't likely change the way they buy USA. "I don't think it's going to impact the street at all when it comes to buying," said Jerry Solomon, president of national broadcast buying for SFM media, adding that most agencies subtract wrestling ratings when calculating the network's average.

USA's status as the top cable channel in prime time could be threatened without WWF, which earned a 6.3 household rating last quarter. Buyers aren't fazed, however, because they're not as concerned with young males as they are with the rest of the net's demographic. "Traditionally, USA has not been the network to go to to reach young men," said Ellen Oppenheim, media director for FCB New York.

The fact that WWF owns 80 percent of the franchise's ad inventory to sell itself means USA won't have to fill a huge void if the pro grapplers take their beefy ballet else-

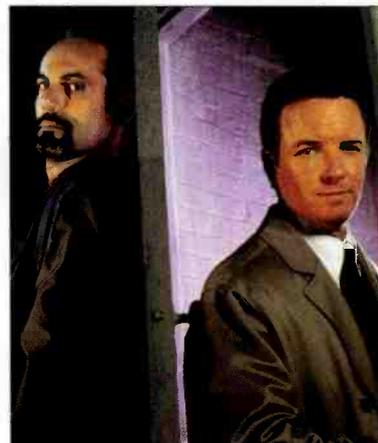
where.

"On an inventory basis, we'd certainly be even by the summer if we were to lose WWF," said USA cable president Steven Chao, who said he is "calmly confident" that the network will retain wrestling rights.

USA unveiled three new comedy pilots last week, including *Kill, Kill, Kill*, a showdown to the death between a CIA agent and his long-time nemesis, and *Manhattan, AZ*, in which an ex-New York City cop tries to survive in a desolate Arizona town. New drama series include *The Huntress*, the story of a mother-and-daughter bounty-hunter team.

USA's Sci-Fi Network is looking to re-define science fiction in

the minds of viewers. This summer, Sci-Fi launches *Invisible Man*, in which a petty thief, as a result of an experiment, turns invisible at random, and the seance-themed series *Crossing Over*, with John Edward. *Matthew Blackheart: Monster Smasher*, the story of a 1940s military android transplanted to 21st-century New York, begins January 2001. New miniseries include an adaptation of *Dune* and Steven Spielberg's miniseries about alien abductions, *Taken*. "We're trying to broaden the appeal—stay within the mystical world of science fiction but make it lighter," said Sci-Fi executive vp and gm Bonnie Hammer. ■



Born on USA: *Kill, Kill, Kill* stars Damian Young (left) and Linden Ashby.

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Burke to Lead Sales Efforts For Fox O&Os, Sports Nets

News Corp. last week fused the sales and marketing departments of its Fox owned-and-operated TV stations and its cable regional sports networks. Jim Burke, previously executive vp of sales and marketing for the Fox stations, was named president of sales for the 22 O&Os and the 11 wholly owned regional sports nets.

"The strength of these stations and cable networks is localism, so by combining them we hope to offer advertisers a more streamlined process and a better way for us to fill their needs," Burke said. Synergies involve packaging of programming for advertisers and cross-promotion and potential sharing of news content.

Burke noted that in Dallas, Fox owns KDFW-TV (which has rights to the Dallas Cowboys as part of the network's NFL deal) and operates independent station KDFI-TV, which has rights to both Texas Rangers baseball and Dallas Stars NHL hockey games. Fox Sports Southwest has cable rights to the two teams, and its service extends into Austin, Texas, where Fox owns another TV station.

In future sports rights negotiations, Fox can likely leverage its broadcast and cable holdings off one another. "But [the combination] isn't just about sports," said Burke. "Each one of these outlets is deeply embedded in news in each one of their markets." —Megan Larson

Hachette Folds *Mirabella*

Mirabella, Hachette Filipacchi Magazines' fashion book for women over 35, will cease publication with the June/July issue. *Mirabella* had struggled since its launch in 1989. The monthly's ad pages were down 33.9 percent through May, to 151, reported the *Mediaweek* Magazine Monitor. Paid circulation fell by 1.6 percent, to 558,009, in the second half of last year, while newsstand sales tumbled 39.1 percent, to 81,790, according to the Audit Bureau of Circulations. *Mirabella* editor Roberta Myers will continue with the company on special projects, Hachette said. The publisher's slot at *Mirabella* has been vacant since Susan Blank, who held the post for just five months, left in February to become publisher of Advance Publications' *W*. —LG

Sweeps Synergies

Internet Broadcasting System produces cross-media programming

TV STATIONS / By Megan Larson

In an effort to boost ratings, page views and revenue during May sweeps, Internet Broadcasting System has produced a new series to hasten interaction between its broadcast partners' TV stations, Web sites and viewers. *The New Me With the Web and TV* is a two-minute segment chronicling the lives of five individuals, each of whom consume a different diet during morning newscasts, while extra information is detailed on the Web.



Downloading diets: an IBS station/cyber segment

To create audience flow from the station to the Internet and back again, viewers are encouraged to follow the diet plans with those profiled in the series. The sites are even equipped with a "panic button" to curb late-night cravings.

IBS will continue producing such syn-

ergistic projects during future sweeps periods. IBS secured Subway Restaurants as a national advertiser, but local advertisers are few. "I see the ratings and traffic on the Web as the great benefit," said Bill

Bauman, president and gm of Hearst-Argyle's NBC affiliate WESH-TV in Orlando, Fla. WESH launched its Web site eight weeks ago and promoted the IBS convergence series last week. The project was well received, which surprised Bauman, who noted that

excessive promoting of products usually elicits little response from his viewers.

IBS is developing Web sites for stations in 42 markets, including all Hearst-Argyle and Post-Newsweek-owned outlets. The 12 stations with IBS sites launch the new diet segments May 1. ■

ESPN Hikes Rates Again

Operators upset at already-high sub fees, but admit they can't do much

CABLE TV / By Jim Cooper

Almost exactly a year since its last 20 percent subscriber-fee increase, ESPN is alerting its affiliates to expect another 20 percent rate hike in August, from \$1 per subscriber to \$1.20. Though not surprised, operators expressed dismay at the prospect of paying more for a network that charges the highest per-subscriber rate of basic cable networks by far. It's also the most profitable network, throwing off \$555 million in cash flow this year, according to Paul Kagan Associates.

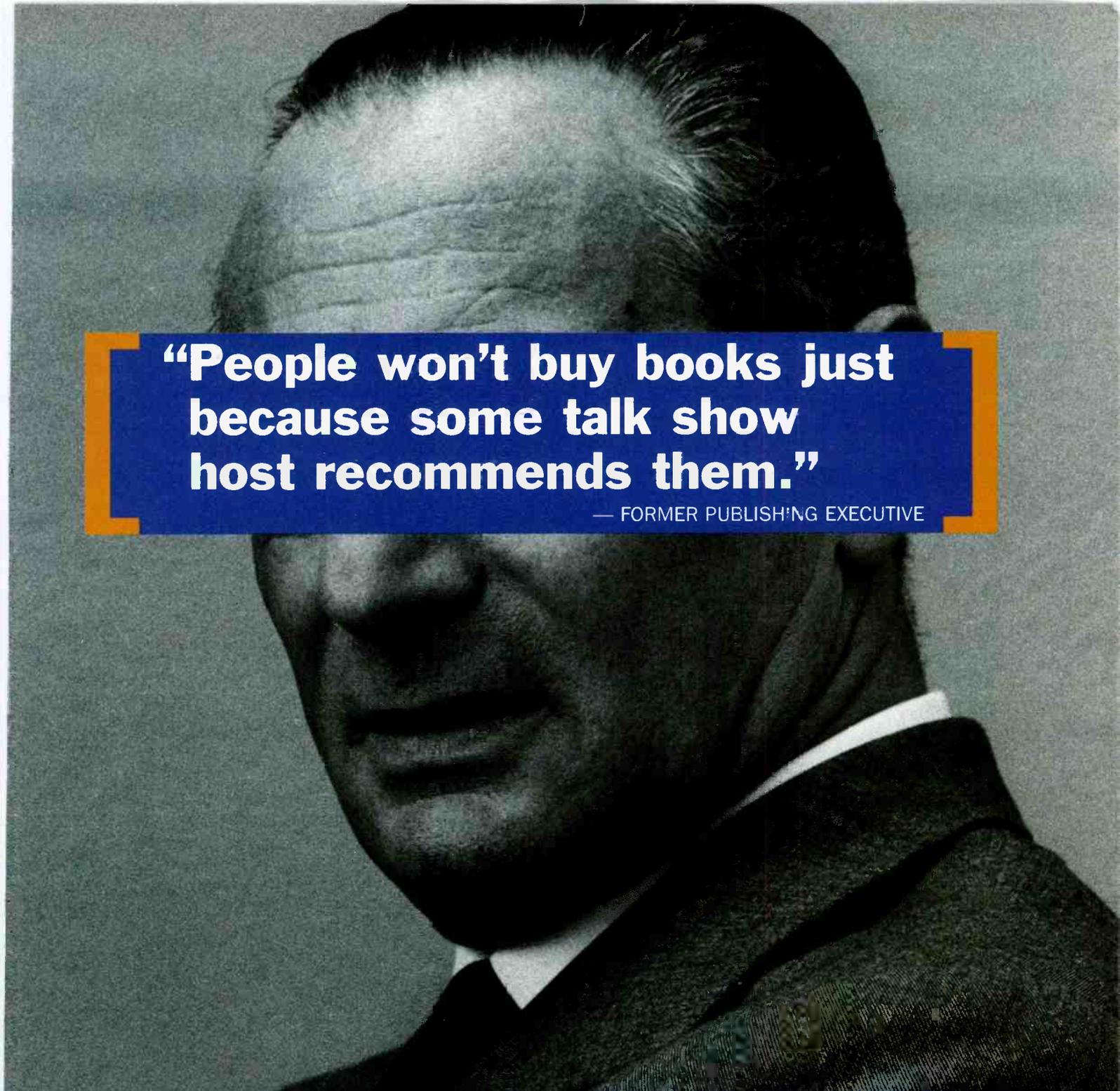
"It's a huge hit for us, but what can you do? We hate the fee, but we love the network," said one cable programming executive who spoke on condition of anonymity.

That ambivalence seems to be common. According to a 1999 Myers Mediaenomics

report, operators ranked ESPN as the top brand in terms of value and relevance to them. The network also ranked highest for consistently fulfilling operator's expectations.

ESPN confirmed the rate increase but explained that it is part of its contract, and that the price-value relationship with operators justifies it. A representative said ESPN accounts for as much as \$550 million of the \$2.8 billion cable operators generate from local advertising. That windfall, he argued, reduces the fee to about 65 cents a sub.

However, some ill will remains over what operators say are overly burdensome rates. "They are printing money off our backs, and we have to justify increases to customers and lawmakers while DBS tries to eat our lunch," said one exec at a top-10 MSO. ■



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NETWORK TV

The broadcast networks' ownership stakes in the number of new shows they schedule for the 2000-2001 season will continue to grow, according to a report by TN Media. Of NBC's 27 potential new series for this fall, the network has an ownership stake in 16. Fox has a stake in 15 of its 25 potential series, ABC has an interest in 11 of 13, CBS a stake in 9 of 18 and the WB an interest in 11 of 19. UPN lags in this area, with an ownership stake in only 3 of 14 potential series.

May sweeps programming will determine whether CBS or NBC is the runner-up to ABC for the season in both household ratings and total viewers. Going into the sweeps' first night last Thursday, the two networks were deadlocked at an 8.6 rating/14 share in households, according to Nielsen Media Research. CBS held a slim lead, with 12.52 million viewers to NBC's 12.31 million average. ABC is too far ahead to catch for the top spot, with a 9.3/15 in households and a viewer total of 14.13 million, and with numerous *Who Wants to Be a Millionaire* shows scheduled to air during the sweeps. ABC is also way ahead in the 18-49, 25-54 and 35-54 demos.

CBS executives sipped some champagne last week after *Everybody Loves Raymond* ended up the highest-rated sitcom for the week ended April 23. *Raymond* recorded an 11.3/17 in households, beating NBC's Thursday-night block and ABC's *Dharma & Greg* for the week. One footnote, however: *Raymond* was an original episode, while all the others, except for NBC's *Daddio*, were repeats. Six of the top 25 shows for the week were news magazines.

Larry Novenstern, BBDO's long-time network TV sports-buying guru, has left his post as senior vp and director of sports marketing services to become executive vp of sales & marketing at Sportvision, where he will develop company and product strategy. Sportvision provides enhancements for the Internet and televised sports, including the virtual first-down line markers that appear on the screen during football telecasts. —*John Consoli*

Small Gains in Playoffs

ESPN/ABC grow male demos on NHL; NBA 1st round bounces a bit

TV SPORTS / By John Consoli

After the first weekend of the NBA playoffs, ratings for NBC's coverage were down 2 percent, while ratings on cable networks TNT and TBS after four nights of telecasts were up a cumulative 5 percent. Meanwhile, hockey playoff ratings on ESPN declined, but ABC scored a 23 percent rise in ratings for its first two weekends over last season's lame-duck network Fox.

A small positive for ESPN's hockey coverage was its April 25 telecast of Game 7 of the first-round series between the San Jose Sharks and St. Louis Blues, which scored a record-high household rating of 1.37, surpassing last year's record rating of 1.30.

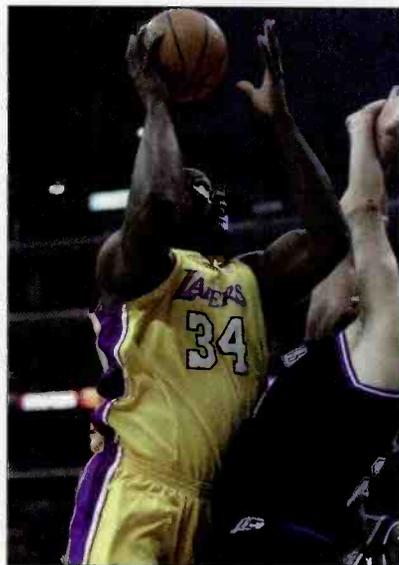
Media buyers say that with seven weeks of playoffs remaining, it's too early to tell what overall ratings the basketball and hockey coverage will bring in. It's sort of moot anyway, since sports advertisers usually are not given ratings guarantees.

One possible positive for the networks covering the NBA is that the ratings downturn since Michael Jordan's retirement two years ago is starting to level off—at least for the playoffs. While ratings for NBC after the first weekend's six games this year were down only 2 percent, to a 4.5, ratings for the same period last year were down 16 percent from the comparable playoff games in 1998.

NBC's ratings for the first three Saturday games (April 22) were down 12 percent, to a 3.6, while Easter Sunday's three games drew a cumulative 5.4 rating, up 6 percent over first-round games last season. Ratings for TNT and TBS through April 25 were up to a 2.1. Ratings for regional Fox Sports networks playoff coverage, like the April 26 game two of the New York Knicks-Toronto Raptors matchup, were not available.

Going into this past weekend, NBC Sports executives were anticipating a rat-

ings decline because Game 3 of the best-of-five series would be airing. Last season's second weekend of playoff coverage on NBC aired the more meaningful Games 4 or 5.



NBA playoff ratings aren't exactly slam-dunking like the Lakers' Shaquille O'Neal.

Ratings for the first two weekends of hockey playoff coverage on ABC were a 1.6, compared to a 1.3 on Fox last season. ABC was particularly encouraged by the growth in its male audience. Among men 18-24, ratings were up 44 percent, to 1.3 from an 0.9. In the 18-34 male demo, ratings were up 33 percent, to 1.6 from 1.2, and in the 18-49 and 25-54 male demos, ratings were up 45 percent, to 1.6 from a 1.1.

While playoff ratings on ESPN dropped 3 percent, to 0.71 from 0.73, male demos again grew: 66 percent in 18-24s, 70 percent among 18-34s and 16 percent among 18-49s. Even ESPN2, where overall household ratings for the first two weeks of the playoffs were down 13 percent, male demos rose 23 percent in 18-24s, 7 percent in 18-34s and 6 percent in 18-49.

Jon Litner, NHL executive vp/COO, said the increased ABC ratings and the hike in male demos on ESPN "is a very positive story for us, especially when some of the other sports leagues are showing some declines in their male audiences." Litner said another good sign is that ratings are up significantly in markets that do not have hockey teams. "During the regular season, [household] ratings in Seattle were up 600 percent," Litner said. "And ratings in markets like Charlotte, Indianapolis and San Antonio were also up significantly."

John Rash, chief broadcast negotiator at Campbell Mithun Esty, credits the synergy between ESPN and ABC for the better ratings, and Litner agrees. "Fox was a terrific partner for the NHL, but Fox and ESPN coexisted. There was a reluctance on either side to cross-promote," Litner said. ■

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SYNDICATION

Pearson Television, in an effort to streamline its programming operations and get more content from its North American programming division, last week announced a major restructuring under CEO Richard Eyre. Brian Harris, formerly managing director of the program distribution division for Pearson TV International, will head Pearson Television North America. Tony Cohen, formerly the company's president of production in North America, will return to corporate headquarters in London as chief executive of worldwide domestic production. According to Harris, Joseph Scotti will continue his hands-on role overseeing Pearson's domestic syndication product and will report directly to him. "The objective is to make it a more cohesive operation," Harris said.

Paramount Domestic Television has put the fate of its *Real TV* in the sure hands of former NFL receiver and current NBC basketball sideline reporter Ahmad Rashad. Rashad will replace John Daly as host of the syndicated reality strip when it starts its fifth season this fall. In other former-jock syndication news, TWI has recruited one-time tennis star Chris Evert to host a nationally syndicated one-hour special, *Women at Risk*. The show, which focuses on health issues for women, will premiere May 19 and is cleared in 90 percent of the country.

Joel Berman, Paramount co-president, said recent protests from gay activists will not affect the scheduled Sept. 11 premiere of the controversial strip *Dr. Laura*. Speaking at a Hollywood Radio Television Society syndication luncheon panel last week, Berman said: "We're not going to cancel it, we're not going to give it a half-hearted [promotional] effort and we're going to produce the best show possible."

Buena Vista Television last week told production staff that celebrity-and-lifestyle talk strip *Ainsley Harriott* will not return for a second season. *Harriott* has averaged an 0.9 national Nielsen Media Research rating since premiering in January. —Daniel Frankel

Nets Eagle Senior PGA

CNBC, Pax take ratings-challenged tour off ESPN's hands

TV SPORTS / By John Consoli

While some media buyers say that CNBC may have overpaid for its new four-year deal to air weekend coverage of the Senior PGA Tour beginning next year, they note the deal will expand the business-oriented cable network's weekend audience.

"It provides CNBC with a programming draw on the weekend which it does not have now, and they can make money by packaging it with their tight weekday business inventory," said a media buyer who spoke on the condition of anonymity.

Although the rights fees were not announced, PGA Tour commissioner Tim Finchem said the fees to be paid by CNBC under the new contract will increase over the current contract on a tournament-by-tournament basis. CNBC will also air nine more Senior Tour events than the 24-hour ESPN will carry this year, the last year of its contract.

ESPN, which has aired Senior PGA golf events for the past 16 years, would not comment officially on why it dropped out of the bidding, but one exec at the sports network cited steadily declining ratings. ESPN was also unable to accommodate the Senior PGA Tour's desire to air 33 tournaments.

"We couldn't commit to more than 30 because our programming schedule is too full," said the ESPN executive.

Over 17 telecasts this season on ESPN, the Senior Tour has averaged an 0.5 rating,

down from an 0.6 last season and a falloff of almost 70 percent from 1990's average 1.38. The ESPN exec said the network will have no trouble replacing seniors golf with other programming.

CNBC will air its Senior PGA coverage live and on tape, from 6 to 8 p.m. on Saturdays and Sundays.

The network hopes that time period will draw viewers from PGA Tour telecasts on the broadcast networks, which generally end by 6 p.m. ET.

The first round of each event will air Fridays from 1-3 p.m. on the Pax network.

CNBC president Bill Bolster said a poll done by the cable network showed that 65 percent of its audience was "interested in golf, watched golf or played golf."

"While CNBC sees golf as a good way to expand its audience, CNBC is not a sports network," added NBC president Bob Wright. "This is not a direction we're heading into."

Pax head of programming Bill Scott said he sees his net's airing of the Senior Tour as a way to attract new viewers. ■



Senior Tour star Jim Colbert says the new TV deal is a plus for players.

A&E Soups Up Series

Green-lights Lumet series for '01; History programs to youth

CABLE NETWORKS / By Megan Larson

After a successful run of prime-time movies, A&E is making its foray into original prime-time series, it was announced to advertisers in Detroit last week.

Due to premiere early next year is the Sidney Lumet vehicle *100 Centre Street*, drawing inspiration from New York City's night court—and likely offsetting the network's loss of *Law & Order* in 2002, said one buyer. This fall, A&E launches Joan Lunden's *Behind Closed Doors*, based on

her ABC specials, and *First Prize*, which showcases competitions—from chili cook-offs to boat races—across the nation. "I'm glad that [A&E] is going in the direction that is more towards its heritage," said one media buyer who requested anonymity, noting the network had strayed with "unsavory" topics such as teen prostitution on *Investigative Reports* with Bill Curtis.

"We got our feet wet with movies and learned a bit about the drama busi-

Privacy



“What do Internet marketers know about me and who are they sharing it with?”

That question is on the minds of many consumers as privacy becomes a greater concern on the Internet.

Here's the danger for marketers: questions about privacy can very quickly lead to questions about trustworthiness — a costly breach in consumer confidence.

Of course, most consumers appreciate the power of the Internet to deliver personalized and knowledgeable service. For many, the Internet has become like the friendly shopkeeper who calls you when he receives a shipment of your favorite Chardonnay. Or the fellow at the laundry who knows how you like your shirts pressed. However, problems arise when marketers know more than the consumer wants them to know. Consumers are growing more concerned about technologies like “cookies” which make it possible for anyone to follow them online, gathering information about their Internet habits and purchases, many times without their permission.

It's important for marketers to embrace this concern. If a consumer doesn't give permission, Internet marketers have no right to assume it. The approach is called “opt-in.”

An opt-in policy means consumers need to give their explicit consent to any exchange of information. There's a world of difference between opt-in — where a company must seek and secure permission — and the lazy

alternative, “opt-out.” Opt-out means: “you didn't say no, so we assumed yes.”

We have followed a strict opt-in policy since our company was founded in 1996. What's more, we submit to voluntary “privacy audits” to verify that our performance on matters of consumer privacy exceeds the highest expectations. We believe that all companies conducting business online should be required by law to disclose precisely how they collect and use consumer information. Ultimately, consumers should retain control of how this information is used.

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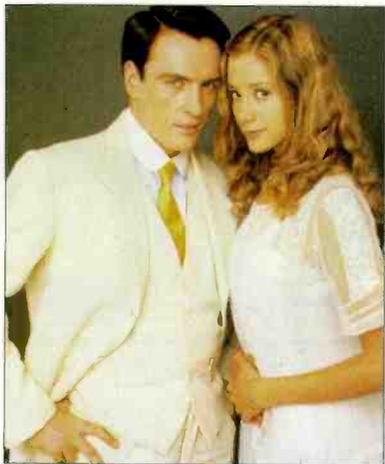
ness," said Allen Sabinson, A&E senior vp of programming. "We knew we could reach an audience in a fiscally responsible way...Drama series was the next logical evolution."

Following in the wake of last year's Revolutionary War epic, *The Crossing*, which earned a 5.6 rating, A&E will present *The Great Gatsby*,

Horatio Hornblower and *Robert B. Parker's Thin Air*, the adaptation of Parker's second Spenser detective novel.

The network has increased its household prime-time ratings 19 percent since first-quarter 1998, to 1.5 this past quarter, according to Nielsen Media Research. Total revenue for the network has risen 21.8 percent, to \$542 million, according to Competitive Media Reporting.

The History Channel is also rolling out more originals, with *This Week in History* and the quiz show *History IQ*, aiming to bring in younger viewers.



Gatsby's Toby Stephens and Mira Sorvino

"We've talked not only about providing in-depth reporting on history but the importance of telling it in a dynamic and entertaining way," said History executive vp and gm Abbe Raven. The four-part miniseries *Founding Fathers*, featuring, among others, the voice of Burt Reynolds as Patrick Henry, also debuts in

the fall.

History's ratings grew more than 100 percent over the last two years, to a 1.9 in first quarter, and generated an estimated \$117.4 million in revenue in 1999. History is hoping those numbers will show it is on equal footing with sports networks. Both chase male viewers.

"Anyone who follows the numbers would know to look for multiple places to find [men], and this network is a great place for it," said David Lerner, associate director of national broadcast for MindShare. "Sports is terrific. So is this. It's not either/or." ■

Northern Lights Out

Hollinger International looking to sell off most newspaper holdings

NEWSPAPERS / By Tony Case

Another Canadian media giant is looking to dump most of its vast newspaper holdings. Hollinger International, the Chicago subsidiary of north-of-the-border press baron Conrad Black's Toronto-based Hollinger Inc., last week said it will sell most of its U.S. and Canadian community papers and seek partners for its larger metro papers to pay down debt and boost its sagging stock. Hollinger operates 77 dailies, including the *Chicago Sun-Times* and Canada's *Ottawa Citizen* and *National Post*, as well as 302 smaller, non-daily papers. The company did not specify which assets were going on the block.

Hollinger management believes the company's shares are undervalued. The stock has lost more than one-fifth of its value this year, and the company is laden with heavy investment in Canada's *Na-*

tional Post, which competes with Thomson Corp.'s *Globe and Mail* of Toronto. In February, Toronto-based Thomson said it plans to sell its 130 U.S. and Canadian papers, except for the *Globe and Mail*, to focus on its burgeoning technology-based information businesses.

The Hollinger sale "is particularly timely, as most recent concerns about the long-term viability of the newspaper industry and its ability to adapt profitably to the Internet seems largely to have subsided," Black said in a statement.

Likely bidders are companies that already publish in or near Hollinger's markets. Newspaper analyst John Morton valued the Hollinger assets at \$1,000 to \$1,500 per subscriber. Morton said he does not expect Hollinger's growing Chicago-area holdings, including the *Sun-Times*, to be sold off. ■

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Local Media

TV STATIONS • NEWSPAPERS • RADIO STATIONS • OUTDOOR • MAGAZINES

THE SOUTHEAST CABLE TV

Turner South's Uphill Climb

Turner South, the regional network launched by Turner Broadcasting System last October, is having a rough time getting on cable systems in Dixie—even with a corporate-sibling relationship with Time Warner Cable (both are owned by Time Warner). The difficulties became public recently when subscribers to TBS Superstation and Fox Sports South realized 35 Atlanta Braves baseball games had been switched to Turner South. The new network has minimal or no coverage in major Southern markets such as Nashville and Memphis, Tenn., Charlotte, N.C., and Birmingham, Ala.

"We got at least 500 calls April 10th when the first game was moved to Turner South," said Sally Bloom, general manager of AT&T Cable Services in Valdosta, Ga. "The response was certainly that intense here in south Georgia and I'm sure throughout the Southeast."

But it's more than just a Braves issue. David Rudolph, Turner South gm, is frustrated that the network reaches only 1.6 million of 7 million potential cable subs. Comcast and AT&T also do not yet carry Turner South. "This whole process has been eye-opening to me," Rudolph said.

The problem, according to Rudolph: Turner South's distribution efforts are getting bogged down at the corporate level of the cable operators. "The truth of the matter is, in the cable business, nothing gets done except at the corporate level, no matter how great a reaction you get locally," Rudolph said. That's true even

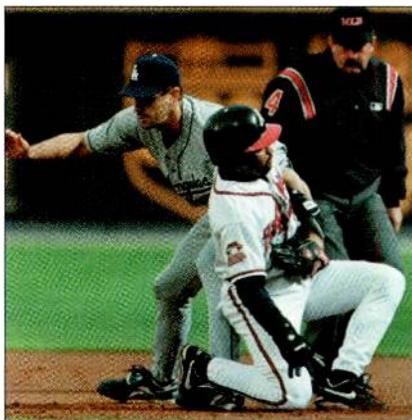
with Time Warner Cable, which has a large presence in Memphis, Charlotte and Birmingham, he added.

Why has the network been on for seven months and still no deal? "There's a general misperception out there that simply because two companies are part of the same organization, there's some automatic situation," said Mike Luftman, a Time Warner Cable vp. "We've always said negotiations like this within the company are kept at arm's length. People don't believe us. Maybe this proves the point." Several local Time Warner Cable gms in the South either declined to comment or didn't return calls.

Meanwhile, there's "insane demand" at the local level for Turner South, Rudolph said, evidenced by 1,300 viewer communications in April, twice that of TBS and more than any Turner network. "We've got local cable operators begging and pleading for the service," he says.

"It takes time," explained AT&T Broadband representative David Capo. Talks are slow as the cable giant attempts to negotiate a deal that will best serve subscribers, he said. Rudolph is skeptical. "I don't buy that. We're a big company too and we can get stuff done."

Capo also mentioned finite cable capacity. "Once we get an agreement with them [Turner], we'll have to reshuffle our lineup and someone else will have to be dropped," Capo said. "Then comes the next difficult decision." Rudolph isn't buying that either. "There's always channel capacity. They just



Regional Braves fans who don't receive Turner South are out of luck till their operators sign up.

don't want to give it up."

Meanwhile, subscribers report local cable operators are giving reasons bordering on bizarre as to why Turner South isn't on their systems, Rudolph said. "We're getting this weird stuff back, like, 'They said Turner South doesn't want to be on here,' and 'Turner [Broadcasting System] won't put it on,'" Rudolph said. "It's creating a huge cycle of negative experiences for everyone involved. It's feeding the animosity the public already has for cable operators, and now it's turning on us because they're getting incorrect information."

The price may be paid in subscribers who turn to satellite TV operators if they can't get Turner South. "We like to work with cable operators," Rudolph said. "But when people who can't get it on cable call, you have to say it's available on satellite. It's a real threat out there for cable operators. Losing subs is the worst thing in the world." —Gilbert Nicholson

RADIO

AMFM Grabs No. 1 Winter Ratings Spot



As its \$23.5 billion purchase by Clear Channel nears completion, AMFM scored the highest combined audience share in Arbitron's Winter 2000 data for New York (20.2 share), Los Angeles (19.5) and Chicago (22.3), edging out Infinity Radio, which came in second. Third place went to Emmis in New York, Hispanic Broadcasting in L.A. and Bonneville in Chicago.

With few exceptions, the winter numbers, which Arbitron began releasing last week, showed stations maintaining their relative positions, with the top five stations holding their ranks in L.A. and Chicago.

In New York, AMFM-owned WLTW-FM was up nearly a point, to 6.4 from 5.7, widening its lead over Emmis' WQHT-FM, which was flat at 5.2. Similarly in Chicago, AMFM's Urban WGCI-FM scored a 7.5, up from 6.8, holding its lead over Tribune's second-ranked Talker WGN-AM, which was up slightly at 6.4.

Farther down in the New York rankings, changes could be brewing. ABC-owned WABC-AM—which recently announced

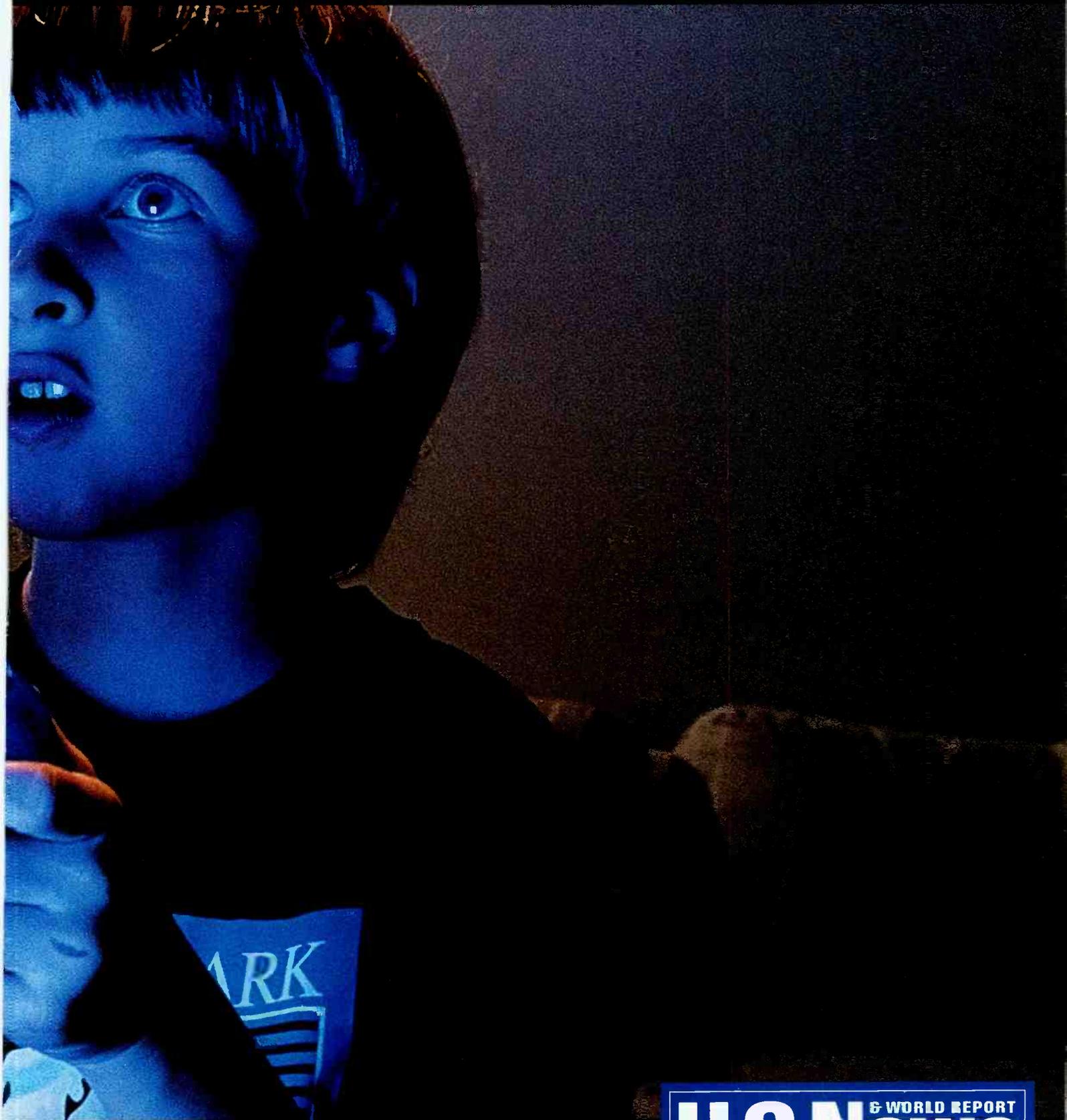
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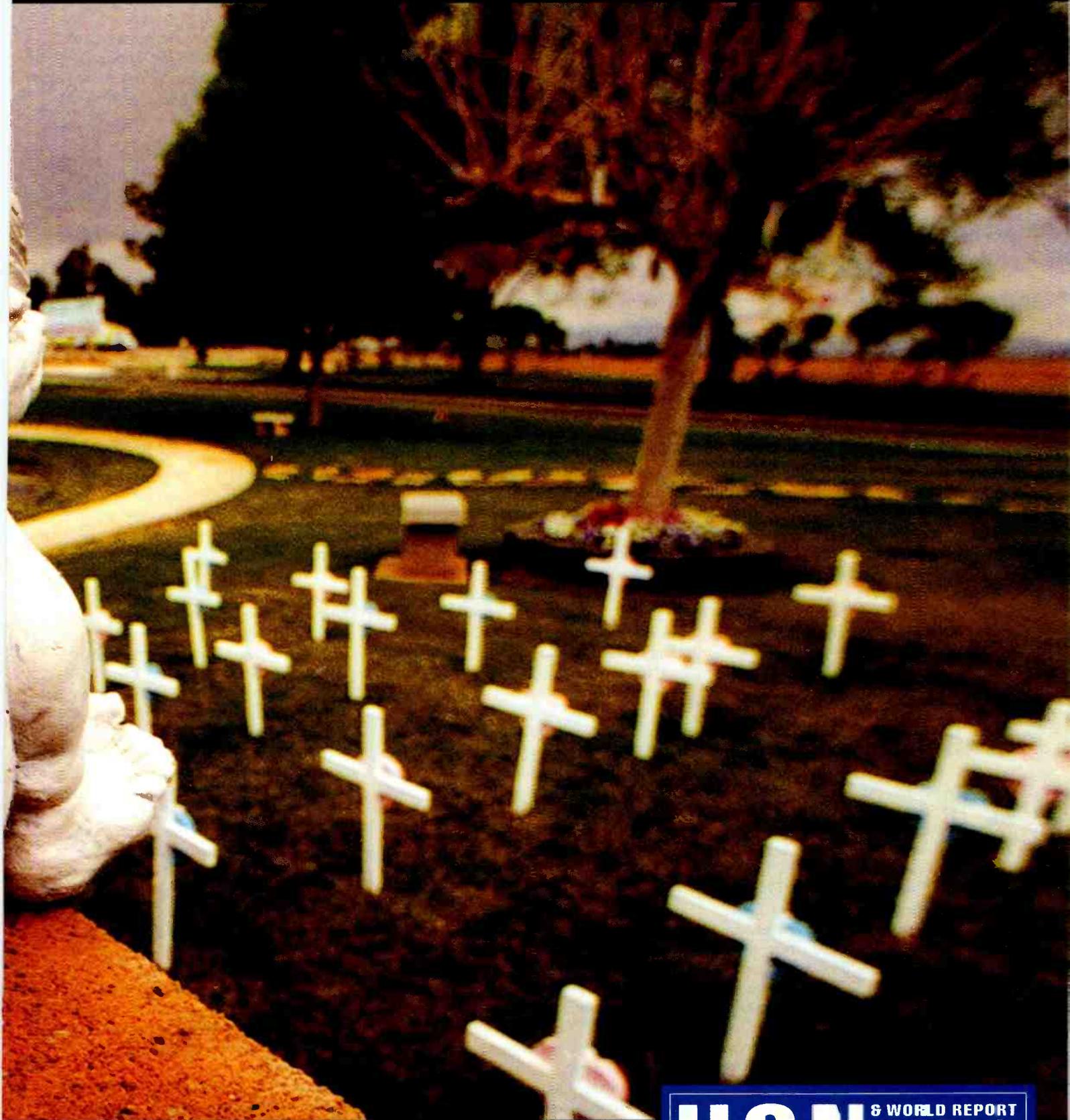
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its former morning show, the *Rocky Allen Showgram*, just wasn't making the grade—slid from 2.7 to 2.4. The only Classic Rocker in the Big Apple, AMFM's WAXQ-FM, is moving up slowly, from 2.1 to 2.4. Infinity's WNEW, which also announced several programming changes, is gaining, up to 1.5 from 1.2.

In Los Angeles, the battle for the top spots is fierce. Hispanic Broadcasting's KSCA-FM is still No. 1, but down to 6.1 from 6.8. Clear Channel's KIIS-FM is gaining on the top spot, up to 5.5 from 5.0, while HBC's KLVE climbed slightly, to 5.1 from 4.9. Infinity's KROQ-FM increased its share from 3.9 to 4.3, keeping it in fourth place. In fifth place, Emmis' Urban KPWR-FM showed a healthy increase, from 3.8 to 4.2.

Like most Country stations nationwide, Infinity's usually strong performer WUSN-FM is in decline, falling to a 2.9 from 3.8 and moving from sixth place to 12th.

Also worth noting in Chicago: The ever-volatile but popular afternoon Talker Steve Dahl on Infinity's WCKG-FM—who was suspended for one week after talking about a lawsuit against the station on-air and then quit—is back on the air. It's a cycle the station is used to, but now Dahl's remarks will be constantly monitored by his bosses, who can edit him with the push of a button, the same system employed by Infinity management with Howard Stern. —*Katy Bachman*

BALTIMORE TV STATIONS

WBAL Rewards Itself With New Studio



After fighting its way up to first place from a weak third ranking for most of the 1990s in the 24th-largest television market, Baltimore NBC affiliate WBAL-TV rewarded itself with a new studio. Last Thursday, the Hearst-Argyle outlet began broadcasting from the refurbished news environment—which industry sources said cost an estimated \$200,000—complete with high-definition TV equipment and monitors and a new satellite-equipped InstaWeather center.

"Here we were, working hard to create late-breaking local news, and our set was straight out of the early '90s," said Bill Fine, WBAL president and general manager. "Now we have a set designed to take us into the digital future that match-



An artist's rendering of WBAL's high-def facilities

es our news philosophy."

Over the last two decades, the Baltimore outlet has flopped from being an NBC affiliate to a CBS affiliate in the 1980s and back to NBC in 1995. Regardless of its affiliation, the station had always struggled to find its local identity.

But during the February 2000 sweeps, WBAL grabbed first place at 5 p.m. among adults 18-49, earning a 4.3/25, according to Nielsen Media Research—a 38 percent increase in share from its second-place position the previous year. The NBC affiliate was also tops among adults 25-54 at 5 p.m., growing 20 percent, to a 4.4/24.

At 6 p.m., WBAL was the leader among 18-49-year-olds with a 4.8/19. Among 25-54-year-olds, WBAL came in second place behind historical ratings hog CBS affiliate WJZ-TV, which grew its share 23 percent, to a 5.4/21. The station's 11 p.m. newscast has held first place since NBC started running *ER* on Thursday nights.

"It was like turning around an oil tanker, compared to a Boston Whaler—it took a long time," said Fine. And though the station has been helped along the way by NBC prime-time programming and the acquisition of *Oprah* in early fringe a few years ago, February's book was all the more satisfying, said Fine, "because we did it by ourselves." —*Megan Larson*

BALTIMORE NEWSPAPERS

Marimow Helms *Sun*



Bill Marimow, managing editor of Baltimore's *The Sun*, a Times Mirror newspaper, will succeed John Carroll as editor. Carroll, who brought Marimow to *The Sun* in 1993, has taken the editor's reins at sibling publication *The Los Angeles Times*.

Marimow, a two-time Pulitzer prize-winning writer, says he has great respect for the work of Carroll, who was his mentor at *The Philadelphia Inquirer* and

at *The Sun*. "I believe that our editors have put in place a foundation that is already producing some excellent journalism, and now we want to produce even more," says the 52-year-old editor. He plans to continue Carroll's initiatives, by emphasizing beat reporting, increasing literary journalism and perfecting all the "crafts" of the newspaper. —*Lori Lefevre*

NEW YORK/FLORIDA MAGAZINES

Two Lawyers Launch



A week after launching business-focused *Florida Lawyer*, New York-based American Lawyer Media rolled out another lawyer publication that is more than just geographically distinct—*New York Lawyer*.

ALM, which publishes 22 other magazines and newspapers nationally, including daily newspaper *New York Law Journal*, decided to expand its New York presence. The glossy *New York Lawyer*, which hit newsstands April 26 with a distribution of 25,000, is more upscale than its Florida counterpart, targeting young urban lawyers. *NYL* will come out five times in 2000, and plans are to take it monthly next year. "It is designed for this select age group who kind of needs guidance on how they should proceed with their careers," says associate publisher Stephen Lincoln.

The 72-page launch issue has 35 pages of advertising, ranging from traditional legal-services advertisers to New York Health and Racquet Club and Sothebys.com.

Matt Weber, a media planner for Merkle Newman Harty in New York, says the magazine was a demographic fit for his client, a group of regional Mercedes-Benz dealers. "Presumably, the publication is going to a very targeted group of people to whom the content is relevant, their profession," said Weber. "If this is something that is especially relevant to them, they'll pay attention to it and read it regardless of what else they read."

Florida Lawyer will be distributed to 26,000 readers. Competing against *The Daily Business Review*, another regional publication, the monthly will provide news and business information for Florida's 79,000 lawyers.

Also in the Florida legal market, city magazine *Miami Metro* will launch the annual *The South Florida Legal Guide* in October with a distribution of 30,000. —*LL*

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2000

The SonarCorp Incorporated Annual Report

WE ARE SONAR!



"WE'RE MAKING LIFE BETTER...
FOR ADVERTISERS!"

REACH

VALUE

OPTIMIZATION

TARGETING



It's never too late to
make a good first
million impressions



www.sonar.com/together

SONAR
NETWORK

WE ARE SONA

"TOGETHER, WE DELIVER..."

LETTER FROM THE CHAIRMAN



Dear Colleagues,
We started Sonar with a shared vision. It's a vision of advertisers like you, achieving reach they never imagined, with targeted efficiency they never thought possible. What makes the Sonar Impression so valuable? It's smarter—thanks to our advanced reporting and optimization tools. And more targeted—thanks to the popularity of our niche categories. Some folks call that content aggregation. Around here we call it togetherness. And how is it working for advertisers? By the end of this year, they will enjoy billions of our high-impact impressions. Sonar, so good.

Sonar Chairman



OUR MOTTO:

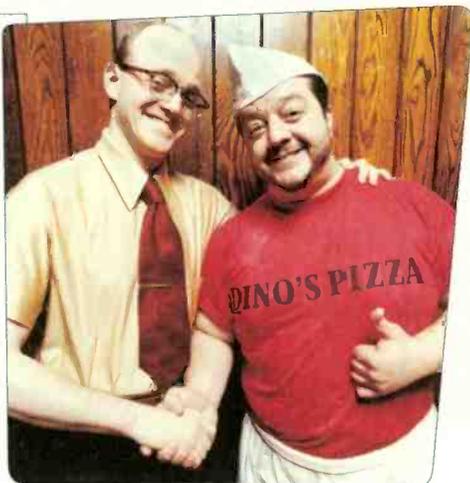
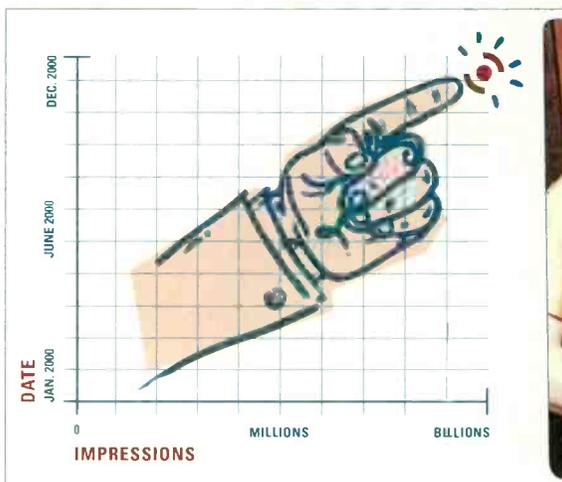
"It's never too late to make a good first million impressions."

R!

IMPRESSIONS!"



"TOGETHER, WE REACH FOR GREATNESS!"



EMPLOYEE PROFILES



"Working at Sonar taught me the power of content aggregation. As a Finance Audience Specialist, my impressions are more valuable to advertisers because they reach a specific target audience—people interested in their own personal finance."

**—Cynthia, Finance Audience Specialist
350,000 impressions/month**

"My Sonar teammates and I keep reminding each other, 'Quality is Quantity!' In other words, high-quality content leads to high-quantity impressions. With that strategy, every advertiser is a winner!"

**—Gretchen, Sports Audience Specialist
800,000 impressions/month**



visit www.sonar.com/together

WE ARE SONAR!

"TOGETHER, WE ACHIEVE"

THE SONAR SECRET



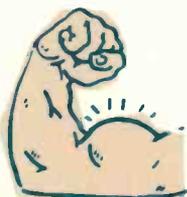
STEP 1: REACH

We select only the most promising sites to join the Sonar team. (Sites with under 100,000 impressions per month need not apply! We're looking for go-getters. Self-starters. Real humdingers.)



STEP 2: VALUE

We divide the Sonar team into crowd-pleasing categories. ("Content Aggregation" is just another way of saying "Teamwork.")



STEP 3: OPTIMIZATION

Advertisers can drop poorly performing sites from their media buy and test their creative. (Only the strong impression providers survive. That's optimization. That's Sonar.)



STEP 4: TARGETING

We use the power of DART™ technology. (Can you reach employees of Acme Insurance in Des Moines, first thing Monday? Yes you can!)

Let's Review:

REACH + VALUE + OPTIMIZATION + TARGETING = SONAR

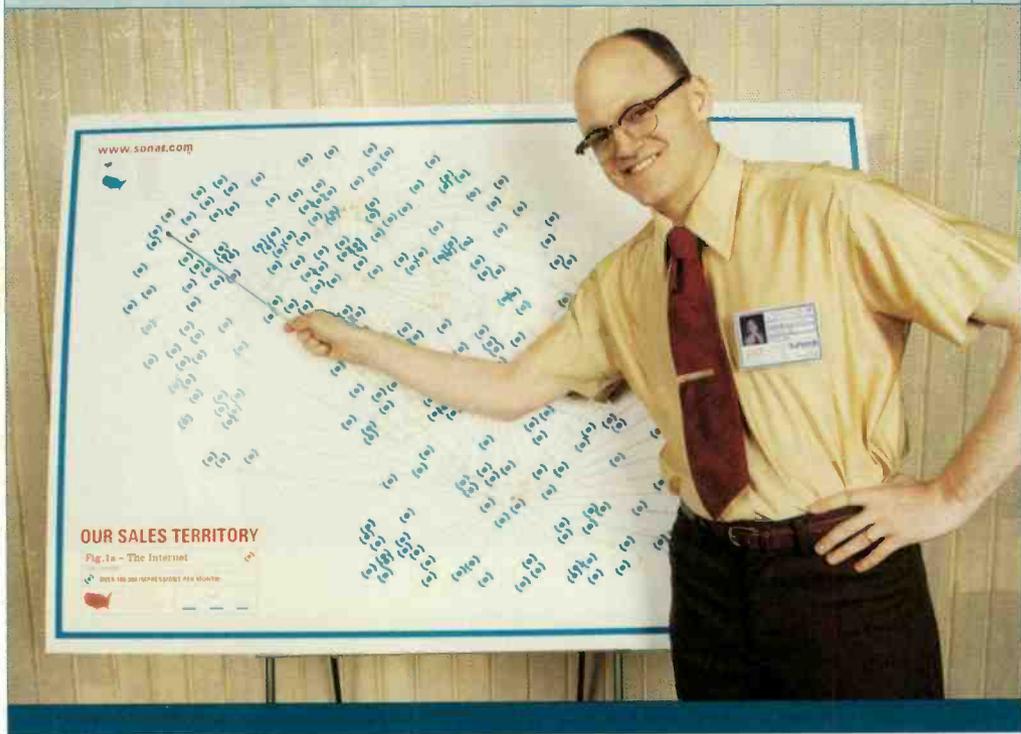




ACCURACY!"



OUR SALES TERRITORY



"TOGETHER, WE PUT YOUR MESSAGE ON THE MAP!"

EMPLOYEE PROFILE



"At Sonar, millions of impressions are just the beginning! To truly reach greatness, we track those impressions—to constantly improve advertisers' campaign performance. It's a fast-paced environment... and I love it!"

**—John, Health Audience Specialist
2,400,000 impressions/month**

visit www.sonar.com/together

WE ARE SONAR!

EXPERIENCE SONAR



EMPLOYEE PROFILES

“Occasionally, one of our teammates will get dropped from a media plan. They may not be the best fit for that particular advertiser. It’s all part of our effort to optimize advertisers’ campaign performance. That’s the Sonar difference!”

—Dino, Food Audience Specialist
480,000 impressions/month



“I enjoy getting to know the Sonar customer. For example, she’s not just a travel advertiser. She’s a travel advertiser who wants to target online customers in New England, on weekday evenings. And using Sonar’s advanced technology, I can fulfill her needs!”

—Crystal, Travel Audience Specialist
600,000 impressions/month

POWER



***VISIT**
www.sonar.com/together
AND START REACHING FOR GREATNESS!

REACH

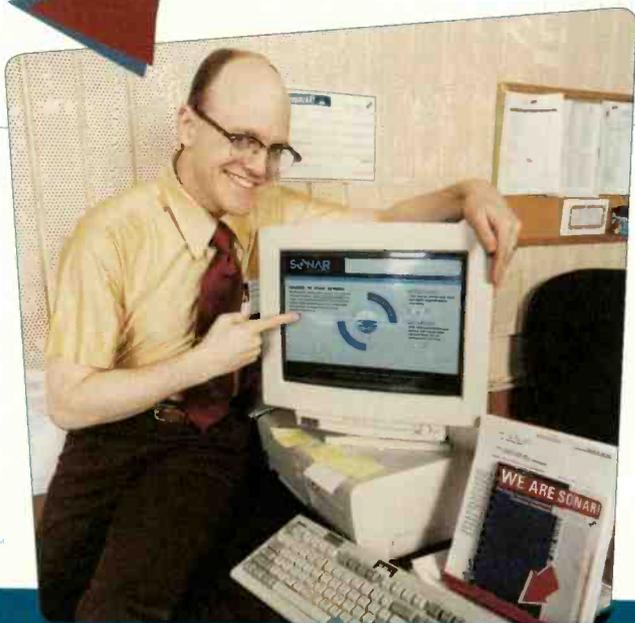
VALUE

OPTIMIZATION

TARGETING



Put the power of the Sonar team to work for you. You'll come in as an advertiser—and you'll leave as a winner!



SONAR
NETWORK™

visit www.sonar.com/together

"TOGETHER, WE'RE MAKING AN IMPRESSION...
ON THE FUTURE!"



*VISIT
www.sonar.com/together
AND START REACHING FOR GREATNESS!

REACH

VALUE

OPTIMIZATION

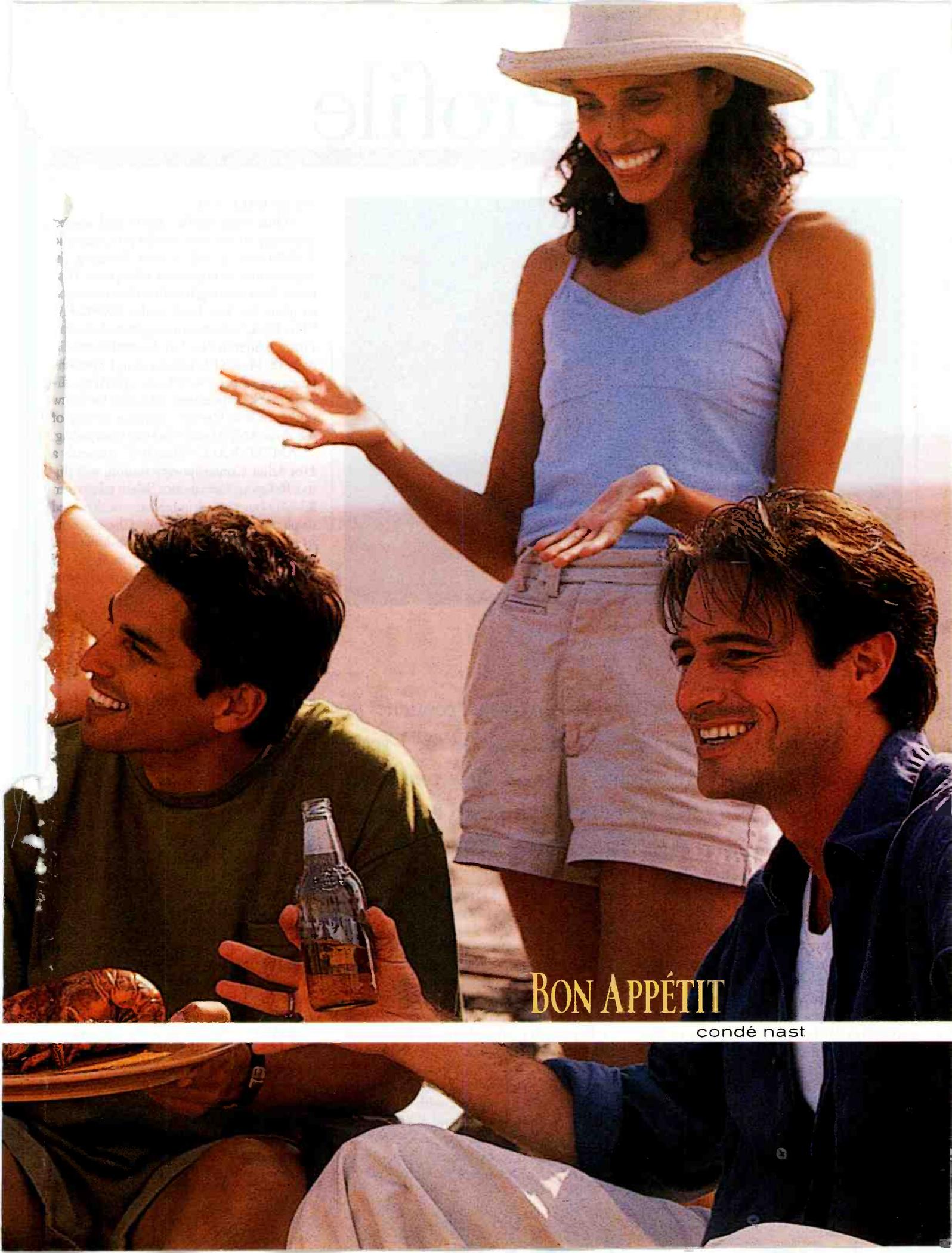
TARGETING

SONAR
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www.sonar.com/together

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212.655.SONAR(7662)

A Division of DoubleClick Inc.

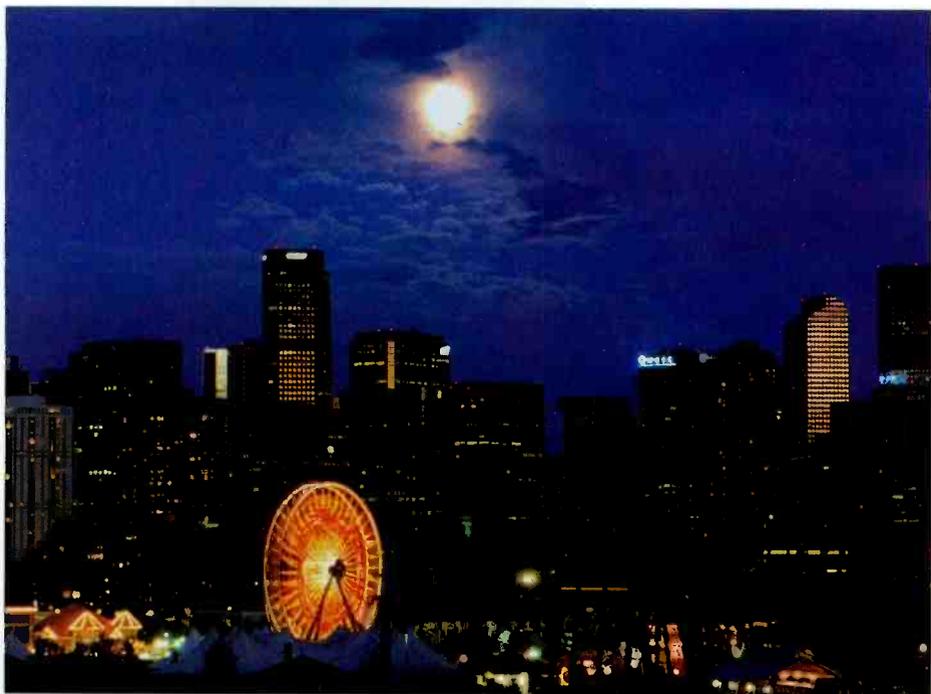


BON APPÉTIT

condé nast

Market Profile

EILEEN DAVIS HUDSON



JOHN ELK III

Denver

Denver is a young-skewing, dynamic market that continues to grow at a rapid rate. Colorado's state capital boasts the 5-year-old Denver International Airport, a state-of-the-art terminus that serves as a major hub for several airlines and has helped build the area's economy. The region is home to a host

of major high-technology, aerospace and financial companies, some of which are housed in the Denver Tech Center. A similar office complex for tech companies, Interlocken, is being built between Denver and Boulder, the suburb about 30 miles north of downtown that is dominated by the University of Colorado.

The Denver-Boulder radio market, the country's 23rd-largest, has been on a roller-coaster ride for more than five years, as new players have come in and stockpiled acquisitions. The latest shake-up is the pending merger between Clear Channel Communications and AMFM Inc. To win federal approvals for the deal, Clear Channel has agreed that once the two radio giants unite, AMFM's six outlets in the Denver-Boulder

market will be sold off. Both the merger and the spinoffs are expected to be finalized at the same time, early in the third quarter. Clear Channel agreed to divest the AMFM properties in Denver-Boulder because the merged group would have controlled a prohibitive 67.5 percent of the market's radio advertising dollars. Clear Channel already is the dominant group in the market, with a 48 percent market share (see *Scarborough Research chart on page 32*).

In the CC sell-offs, CBS' Infinity Broadcasting will acquire its first properties in the Denver-Boulder market with three FM sticks—KDJM, KIMN and KXKL; Hispanic Broadcasting will acquire KXPK-FM; Rodriguez Communications plans to buy KVOD-AM; and Salem Communications

will get KALC-FM.

While local media buyers had waited anxiously to see who would purchase the AMFM outlets, talk is now focusing on what format changes may take place. Hispanic Broadcasting has already announced its plans for New Rock outlet KXPK-FM "The Peak," whose morning show featuring Howard Stern is No. 1 in the market among men 18-34. KXPK will become a Spanish-language station, so Infinity, which syndicates the Stern program, is looking for a new outlet for it in Denver—perhaps on one of the three AMFM sticks Infinity is acquiring.

AMFM's KALC "Alice 106," currently a Hot Adult Contemporary station, will flip to a Religious format once Salem takes over. KVOD buyer Rodriguez has not divulged its plans for the market's only Classical outlet; it may also change to Spanish-language.

Chad Haldeman, general manager of KXPK and KALC and director of sales for AMFM Denver, says ownership changes and consolidation have become the norm for the market. "This is my fifth owner in six years," he notes.

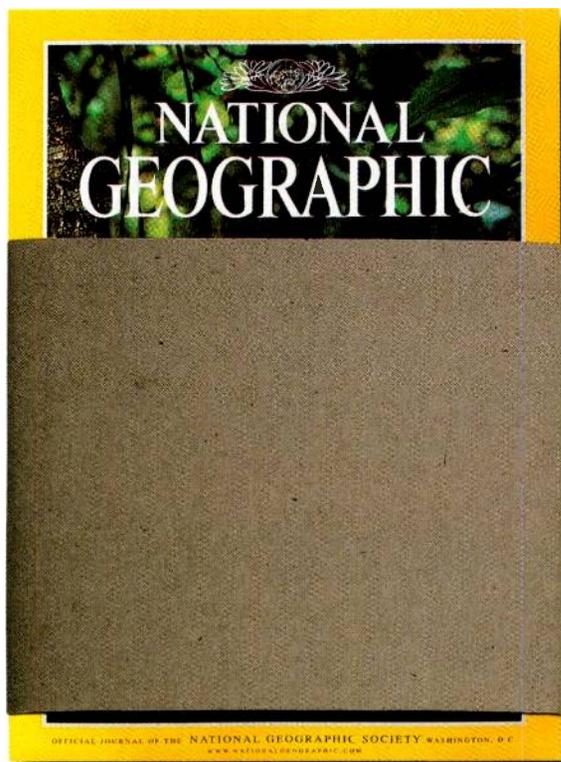
The Denver television market, which ranks 18th in the U.S. with 1.3 million TV households, has also been active of late. "Inventory for the last eight months in all broadcast has been ridiculously tight here," says Ellen Wiederanders, media director with Barnhart/CMI in Denver.

The most significant development on the horizon is Fox O&O KDVR-TV's planned launch in July of its first local newscast. The station, which Fox acquired in 1995, will face a difficult challenge in carving market share out of an already tightly contested local news race.

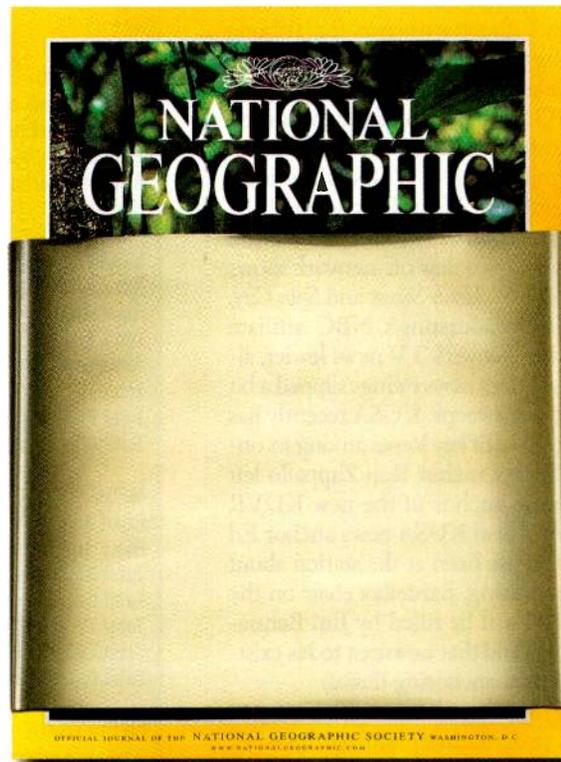
KDVR is tight-lipped about its plans for the hour-long 9 p.m. news. Two weeks ago, the station completed a new production facility for the show. The outlet is doubling the size of its staff, to about 120. There is speculation that KDVR may also soon launch an 11 a.m. newscast.

KWGN-TV, Tribune Broadcasting's WB affiliate, also airs a 9 p.m. news; that program runs a half hour. In recent months, the station has been beefing up its local news offerings. In January, KWGN launched a three-hour morning news block that runs from 6-9 a.m. In late March, the outlet introduced an 11-11:30 a.m. news. The new programs pushed the station's local news

18K.



24K.



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The National Geographic
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Demographic Edition

\$100,000+ HHI

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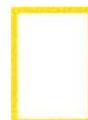
For 100% pure value

call Ad Director Andrea Vaughan

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to reserve your space.

June 2000 launch.



coverage up to 24½ hours a week.

"We had children's programming in [the 11-11:30 a.m.] time period, and there really isn't the [kids] programming available to fill it anymore," says KWGN programming director Mary Ann McKown. "News has been an important expansion project for Tribune. There's no question about it," adds Steve Grund, director of news for Tribune Broadcasting and news director of KWGN.

Tribune hopes to hire by the end of May a new KWGN general manager to succeed William Ross, who retired a few weeks ago.

In programming, KWGN is the local broadcast outlet for Major League Baseball's Colorado Rockies. This fall, the station plans to pick up two new off-network shows in syndication, *Suddenly Susan* and *Spin City*.

Gannett Broadcasting's NBC affiliate KUSA-TV is Denver's TV news leader, although the outlet's news ratings slipped a bit in the February sweeps. KUSA recently has suffered a couple of key losses among its on-air talent. Sports anchor Ron Zappallo left to become the anchor of the new KDVR newscast. And lead KUSA news anchor Ed Sardella, who has been at the station about 20 years, is retiring. Sardella's chair on the 10 p.m. news will be filled by Jim Benne-man, who will add that newscast to his exist-ing 5 and 6 p.m. anchoring duties.

KUSA, which produces 30 hours of local news programming during the week and another 2½ hours on weekends, this fall will add several syndicated shows to its schedule, including *Dr. Laura* and *Montel*.

CBS' owned-and-operated KCNC-TV has seen its news ratings climb over the past year, particularly for its 10 p.m. newscast. Marv Rockford, KCNC vp and gm, attrib-utes the late-news gains in part to on-air tal-ent changes. The station brought in a new sports anchor, Marc Soicher, and a new female news anchor, Theresa Marchetta. Soicher handles the 5 and 10 p.m. sports-casts, while Marchetta co-anchors the 5 p.m. newscast and reports for the 10 p.m. program. "The strength of the CBS prime-time lineup has helped [the 10 p.m. news], particularly Sunday, Monday and Tuesday," Rockford says. "We're playing on a much more level playing field."

A year ago, KCNC expanded its early-morning news by a half hour, going from 5:30-7 a.m. to 5-7. In the February sweeps, the station ranked second at 6 and 10 a.m., No. 1 at 4 and 5 p.m. and No. 2 at 10 p.m., according to Nielsen Media Research.

"We're pleased with the growth in our local news," Rockford says. He notes that the 10 p.m. news' seven-day average house-

Scarborough Profile

Comparison of Denver To the Top 50 Market Average

	Top 50 Market Average %	Denver Composition %	Denver Index
DEMOGRAPHICS			
Age 18-34	32.3	33.2	103
Age 35-54	40.0	44.0	110
Age 55+	27.7	22.8	82
HHI \$75,000+	22.2	19.7	89
College Graduate	12.3	14.3	116
Any Postgraduate Work	10.5	11.5	109
Professional/Managerial	21.9	25.5	116
African American	12.4	4.0	33
Hispanic	11.9	10.2	85
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	56.9	61.8	109
Read Any Sunday Newspaper	66.9	72.2	108
Total Radio Morning Drive M-F	24.5	23.9	98
Total Radio Evening Drive M-F	18.6	17.2	93
Total TV Early Evening M-F	29.3	31.7	108
Total TV Prime Time M-Sun	37.2	36.4	98
Total Cable Prime Time M-Sun	10.5	9.9	94
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	75.4	80.4	107
Read Any Sunday Newspaper	80.3	82.7	103
Total Radio Morning Drive M-F	79.7	82.0	103
Total Radio Evening Drive M-F	73.9	74.2	100
Total TV Early Evening M-F	67.6	69.7	103
Total TV Prime Time M-Sun	91.7	90.3	99
Total Cable Prime Time M-Sun	52.8	45.9	87
MEDIA USAGE - OTHER			
Accesses Internet/WWW	44.2	49.0	111
HOME TECHNOLOGY			
Owns a Personal Computer	56.8	63.8	112
Shops Using Online Services/Internet	10.5	11.2	107
Connected to Cable	69.3	62.2	90
Connected to Satellite/Microwave Dish	11.3	15.1	134

*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)

hold rating has grown 20 percent since May 1999, while market leader KUSA is down 26 percent and KMGH-TV, McGraw-Hill Broadcasting's ABC affiliate, has fallen 8 percent over the same period.

KDVR's new newscast "will mean more competition for local viewers," admits Rockford. But [KDVR's] "challenge will be to provide something new for audiences."

McGraw-Hill's KMGH has also expanded its local news slate. Last July, the outlet launched a 6 p.m. half-hour newscast, bumping the syndicated *Jeopardy!* to 3:30. The 6 p.m. news features the same lineup as the 10 p.m. program—co-anchors Mitch Jel-niker and Anne Trujillo, weatherman Marty Coniglio and sports anchor Tom Green.

Kitty Delio, KMGH marketing director, notes that the station's late newscast has enjoyed a boost this year from ABC's wild-ly successful *Who Wants to Be a Millionaire?*

KTVD-TV, the locally owned UPN affiliate, is big on sports. The station is in the first year of a three-year contract with regional cable network Fox Sports Rocky Mountain, which gives KTVD the local broadcast rights to the NHL Colorado Avalanche's road games for the first two rounds of the Stanley Cup playoffs. The first away game, on April 17, earned a 13.2 rating and 21 share in households from 8 to 11 p.m. in the preliminary Nielsen over-night numbers, tops in the time period. The Avalanche won their first-round

ask NAN!

“There are no problems – only 30-minute solutions!”



Dear NAN: I think it might be time to sit my curious pre-teen children down for, you know, “the talk.” I’m nervous, so I’ve been avoiding the discussion by losing myself in countless hours of television watching. What should I do?

–Desperate Dad

Dear Desperate: What’s your question? “What should I tell my kids,” or “what should I watch?” Luckily, I have the answer to both! **The Facts of Life** on Nick at Nite. Watch and learn from the wisdom of Mrs. Garrett. (The girls didn’t figure this stuff out on their own.) Happy chatting!

–NAN



ADULTS TRUST NAN

15 years of Nick at Nite. The leading cable network in targeting families \$50,000+ and among the most watched cable networks in delivering Adults18-49*.

**NICK
at
NITE** 15
YEARS

*SOURCE: NIELSEN, 1Q '00, A18-49 (000), M-SUN 9P-6A; NAN: SUN-F, 9P-6A, SAT 10P-6A, 4Q '99, A18-49% COMP, M-SUN 9P-3:30A; NAN: SUN-FRI, 9P-3:30A; SAT 10P-3:30A; HHB 550K+ /CHILD, BASE: A18+.

Fifteen years ago, Discovery made a promise to advertisers. High-quality entertainment, reaching across multiple platforms, that would offer consumers everywhere the personal and immediate impact of a real world experience.

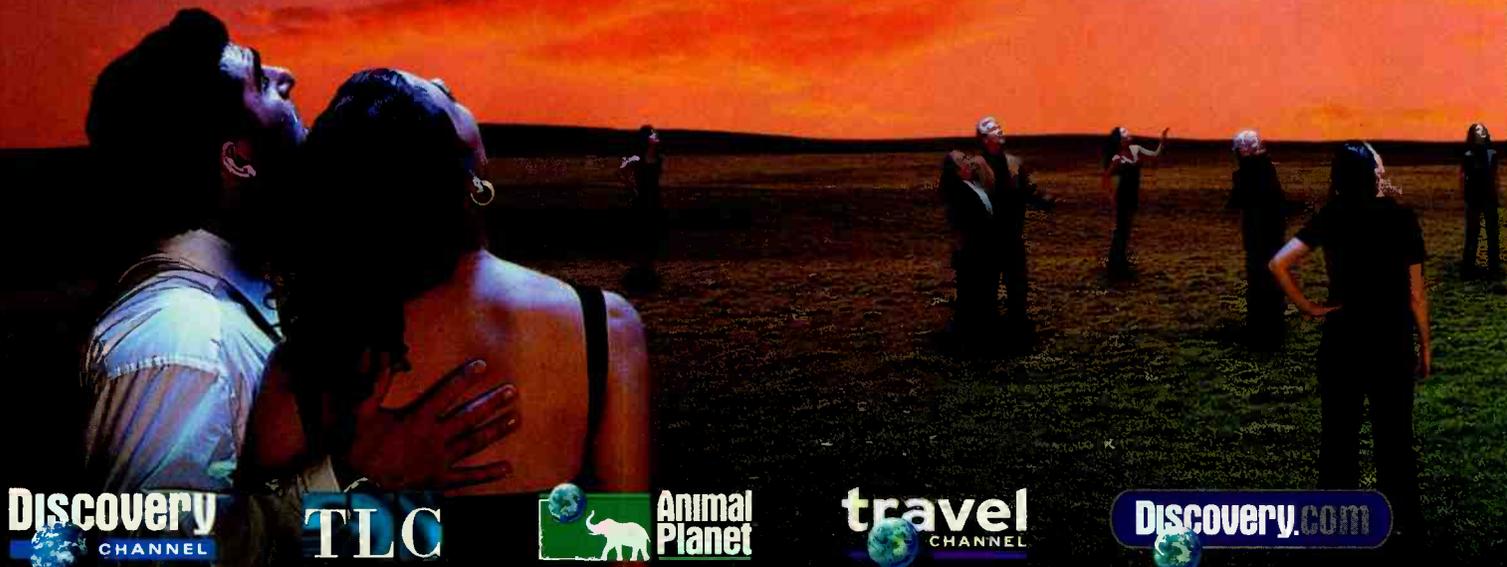
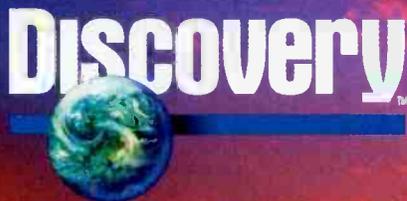
Today, we're living that promise.

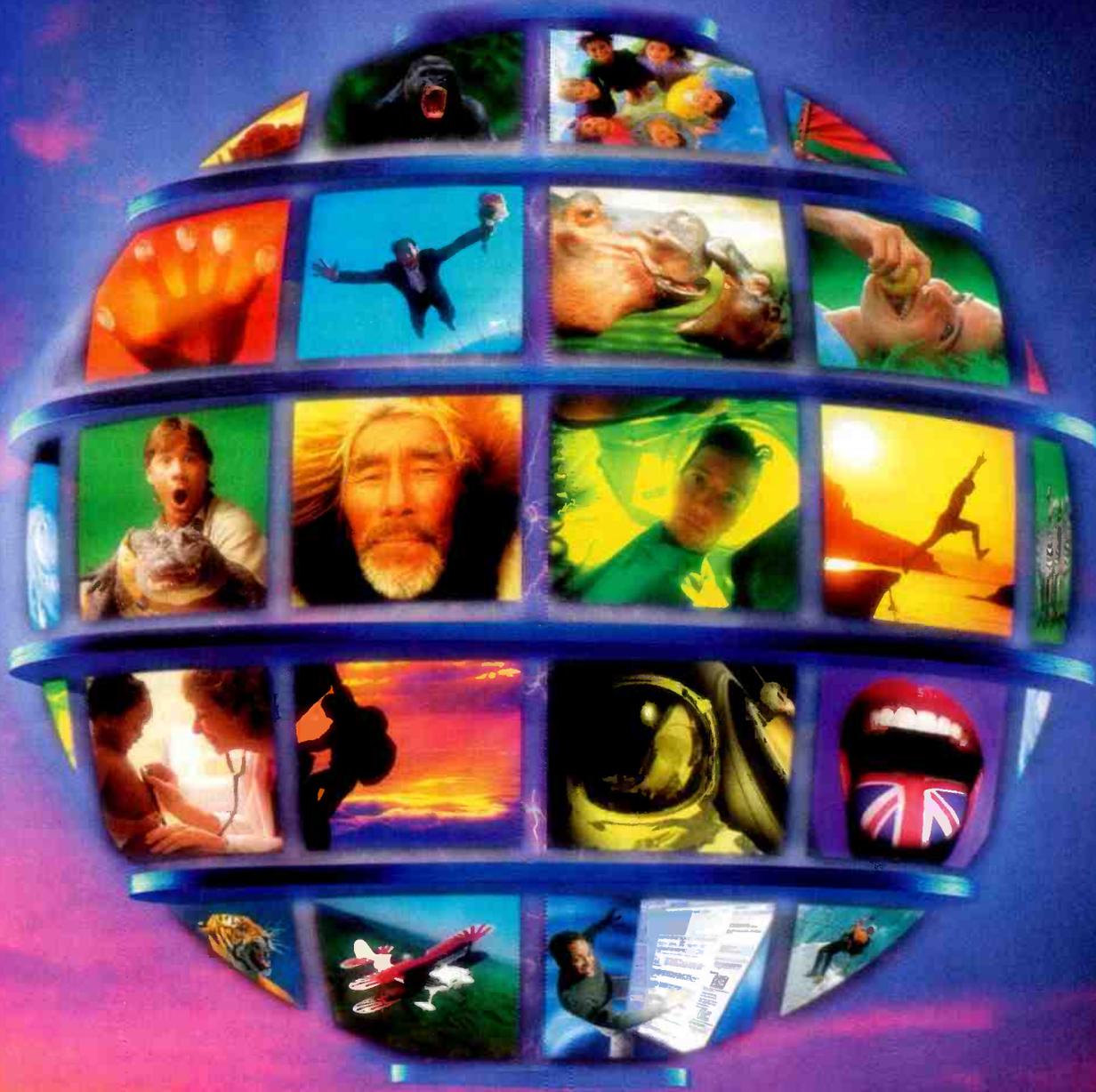
Fortified by the collective power of our portfolio of distinctive brands, Discovery now plays across a media landscape of unprecedented scope, with unparalleled programming, an award-winning website and consumer products that comprise an entertainment entity like no other in the industry.

Link your name with ours to extend your message to a highly targeted audience, and reap the benefits of the world's most preeminent brands.

Experience Real World Entertainment. Experience Real World Brands.

The Discovery Experience





Discovery
Health

discovery.com

BBC
AMERICA

Discovery
DIGITAL
NETWORKS

playoff series against the Phoenix Coyotes; KTVD is scheduled to carry Games 3 and 4 of the Avalanche's second-round series against the Red Wings tonight and Wednesday from Detroit.

"In terms of large, 'impact' programming, the Colorado Avalanche on UPN in Denver is doing very well," says Greg Armstrong, KTVD vp and gm. KTVD also broadcasts Denver Nuggets NBA basketball games and has carried Big 12 college football for the past four years.

KTVD has no plans to get into the local

Radio Ownership

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in Millions)	Share of Total
Clear Channel	3 AM, 5 FM	33.4	\$82.6	48.1%
Jefferson-Pilot	2 AM, 3 FM	17.3	\$30.0	17.5%
Tribune Broadcasting	1 AM, 2 FM	11.4	\$22.6	13.2%
Infinity Broadcasting	3 FM	11.0	\$18.2	10.6%
Salem Communications	1 AM, 2 FM	5.2	\$9.8	5.7%

Includes only stations with significant registration in Arbitron diary returns and licensed in Denver-Boulder or immediate area. Data reflects new owners and market shares that will result from Clear Channel's pending sales of six AM/FM Inc. stations in the market. Ratings from Arbitron Fall 1999 book; revenue and owner information from BIA Research.

news game, and Armstrong says all the recent expansion in the market in news could spell better times for his station. "The

news market is in a state of change that is going to be pretty good theater," he says. "We think our ratings will go up as more players get into the news business, simply because the entertainment viewers have already made up their minds that they don't want to watch news."

The Hispanic population in Denver is significant, at 10.2 percent of the total. Several radio stations, along with two Spanish-language television stations, cater specifically to that audience.

The newest of the two Spanish-language TV stations in the market, Telemundo affiliate KSBS-TV, was acquired last month by Council Tree Communications, a Colorado-based startup that launched about a year ago and whose ownership is largely controlled by Native Americans. Steve Hillard, president of Council Tree, says the company plans to have its main facility in Denver, although it will also be broadcasting in the Colorado Springs-Pueblo market.

Hillard says he expects to launch the first newscast on KSBS within the next year. He also says the station will continue to run the full slate of Telemundo network programming. "We will also be launching substantially expanded cable coverage in the [Denver] market," he says, through a comprehensive carriage agreement with AT&T Media Services, which controls the Denver cable market (cable penetration in the market is 62.2 percent).

KSBS' expanded cable carriage will begin on May 4, to coincide with the outlet's coverage of the local Cinco de Mayo celebrations. Denver's Mexican Independence Day observance is said to be the largest in the country, attracting approximately 700,000 people to downtown Denver over two days.

KCEC-TV, the market's Univision affiliate, is owned by Entravision Group, which late last year purchased two Spanish-language radio stations in the market, KJMN-FM and KMXA-AM. Yrma Rico, KCEC gm, is not concerned about KSBS' planned launch of local news—she says she has heard talk of such plans for several years. KCEC, which began producing local news more than five years ago, has 5 and 10 p.m. news-

Nielsen Ratings/Denver

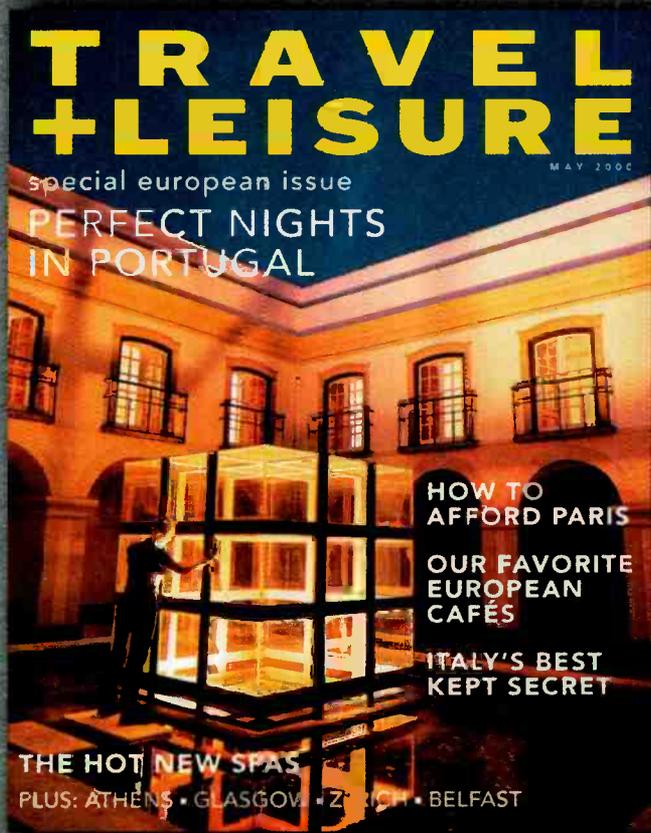
Evening and Late-News Dayparts, Weekdays

Early News

Time	Network	Station	Rating	Share
4-4:30 p.m.	CBS	KCNC	6.7	18
	ABC	KMGH*	4.7	12
	NBC	KUSA	4.4	12
	WB	KWGN*	3.3	9
	UPN	KTVD*	2.5	7
	Fox	KDVR*	1.5	4
4:30-5 p.m.	Pax	KPXC*	0.4	1
	CBS	KCNC	6.7	18
	ABC	KMGH*	4.7	12
	NBC	KUSA	4.4	12
	UPN	KTVD*	2.8	7
	WB	KWGN*	2.3	6
5-5:30 p.m.	Fox	KDVR*	1.6	4
	Pax	KPXC*	0.4	1
	CBS	KCNC	7.3	16
	NBC	KUSA	6.9	15
	Fox	KDVR*	5.3	12
	ABC	KMGH	4.3	10
5:30-6 p.m.	WB	KWGN*	3.2	7
	UPN	KTVD*	2.6	6
	Pax	KPXC*	0.6	1
	CBS	KCNC	7.3	16
	Fox	KDVR*	6.8	14
	NBC	KUSA**	6.2	13
6-6:30 p.m.	ABC	KMGH**	5.3	11
	WB	KWGN*	4.5	9
	UPN	KTVD*	1.9	4
	Pax	KPXC*	0.7	1
	CBS	KCNC**	7.9	15
	WB	KWGN*	7.2	13
Late News	NBC	KUSA	6.5	12
	Fox	KDVR*	5.3	10
	ABC	KMGH	4.8	9
	UPN	KTVD*	3.6	7
	Pax	KPXC*	0.6	1
	9-10 p.m.	WB	KWGN	5.0
10-10:30 p.m.	Fox	KDVR*	3.3	5
	UPN	KTVD*	3.1	5
10-10:30 p.m.	NBC	KUSA	13.8	25
	CBS	KCNC	10.2	18
	ABC	KMGH	6.1	11
	WB	KWGN*	5.4	10
	Fox	KDVR*	3.1	6
	UPN	KTVD*	3.1	6
Pax	KPXC*	0.4	1	

*Non-news programming **Network news programming Source: Nielsen Media Research, February 2000

TWO HOT!



Adweek 1999 Hot List top 10



Adweek 1999 10 under \$40 million

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- A CLIENT WHO THINKS THEY CAN WRITE COPY BECAUSE THEY WERE ON THE YEARBOOK STAFF IN HIGH SCHOOL.
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- THE PRODUCT GUY TELLS YOU, "TO BE FRANK, I DON'T REALLY BELIEVE IN THE WHOLE ADVERTISING THING."
- 50% OF CUSTOMERS CAN'T FIND YOUR CLIENT'S PRODUCT ON THE WEB.

INTERNET KEYWORDS: A DREAM COME TRUE FOR YOUR CLIENT'S BRAND.

If you're losing sleep worrying whether you're making the most of your client's advertising efforts, here's the solution: Internet Keywords. Internet Keywords help you bridge your client's traditional marketing and online content by making their product name their web address. Internet Keywords allow you to control your client's brand

Instead of This	Address	http://www.barnesandnoble.com/subjects/horror/horror.asp
Type This	Address	Barnes & Noble Horror

across all media. With Internet Keywords your client can reach over 70% of all U.S. Internet users.* And with digital brand management tools, you can track the effectiveness of their communications and the ROI of all of your client's marketing aims. In short, your client will see you as a pioneering mastermind. Or, at the very least you'll catch up on some shut-eye.

INTERNET KEYWORDS
by  **RealNames**SM

To find out more, go to [Internet Keyword: RealNames Solutions](#) or call 1-888-468-5993

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PEOPLE LOVE TV & MOVIES.

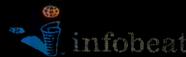
Sony Online Entertainment.

The Online Network for Games, Music, TV, Movies and More.

People love to be entertained – and nobody does it better online than Sony. Millions from every key demographic flock to online games like **JEOPARDY!** and **Wheel of Fortune**; mega-popular music sites featuring artists like **Bob Dylan** and **Jennifer Lopez**; movie and TV sites with the likes of **Dawson's Creek** and blockbuster films. Our audiences get entertained, our advertisers get results.

To advertise, call James Smith at 212-833-8403 or check out ads.station.sony.com/adinfo/

Sony Online Entertainment Network





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MAY 1, 2000

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Stan Lee

The IQ Q&A by Steve Pond

**Over 7,938 sites today think you
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Sadly, when most say run, you should.**



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At 77, Stan Lee has embarked on a new career, as head of stanleemedia.com. He's creating new superheroes, and new marketing opportunities, for the Web. *Interview by Steve Pond*

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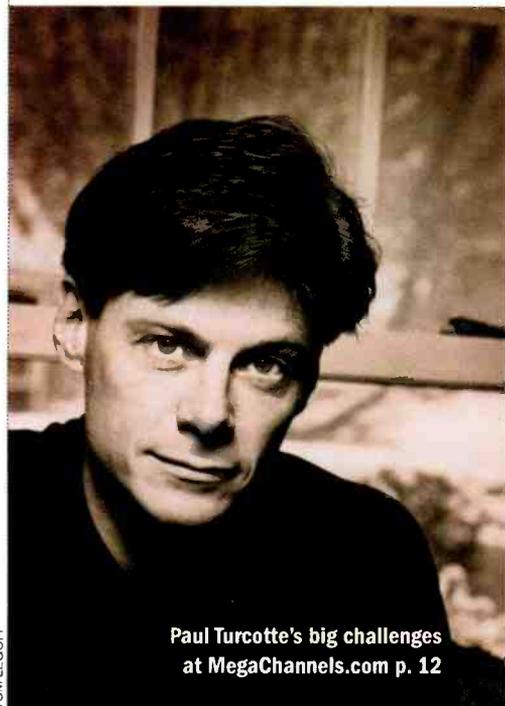
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Kids and pre-teens are a Web-savvy bunch, and there's a lot to choose from in the cyber-playground. *IQ* rates the best sites for advertisers. *By Kristina Feliciano*



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COVER PHOTOGRAPH BY JUSTIN STEPHENS

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Bullet•Points

SHOTS FROM AROUND THE WEB

BY JENNIFER OWENS

I'M TOO SEXY FOR YOUR WEBCAM...

Ever wondered what happens to those s-lender-faced models once they strut off the catwalk? Starting in a few weeks, you'll be able to see for yourself, if only from 6 to 9 p.m. each night on the Internet. That's when Modelslife.com's Webcam will be switched on in the New York apartment that is home to models working with the ID Model Management agency.

Think of it as the *Real World*, only prettier.

"It's going to be about the life of the model, which is what drives most of the fashion," explained ID president Paolo Zampolli. "But it's not only about the model apartment because that is only going to be a couple of hours a night. We'll have the girls there, maybe there will be a little talk show, things like this."

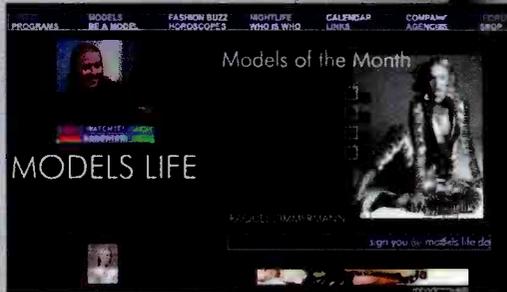
Zampolli said he also plans to show the inner workings of his agency on the Web. "By having a Web camera in the agency, we're also going to show how girls get a job," he said. "Then we can follow them during a shoot. It's model life."

Hence, the name.

According to a press release, Modelslife.com hopes to give the models a forum, albeit one based in their living room, "to break free and show that models are normal people."

"The show will be run by the models, talking about the issues that face young women struggling to break into the glamorous world of fashion," said Zampolli. "We will be blowing away a lot of old stereotypes about the fashion world."

Zampolli stressed that the models have agreed to participate in the Webcasts and that they live with a chaperone. "The show is about youth and fun and coming to the big city to be a star," he said. "Anyone who is looking for a cheap thrill can go somewhere else."



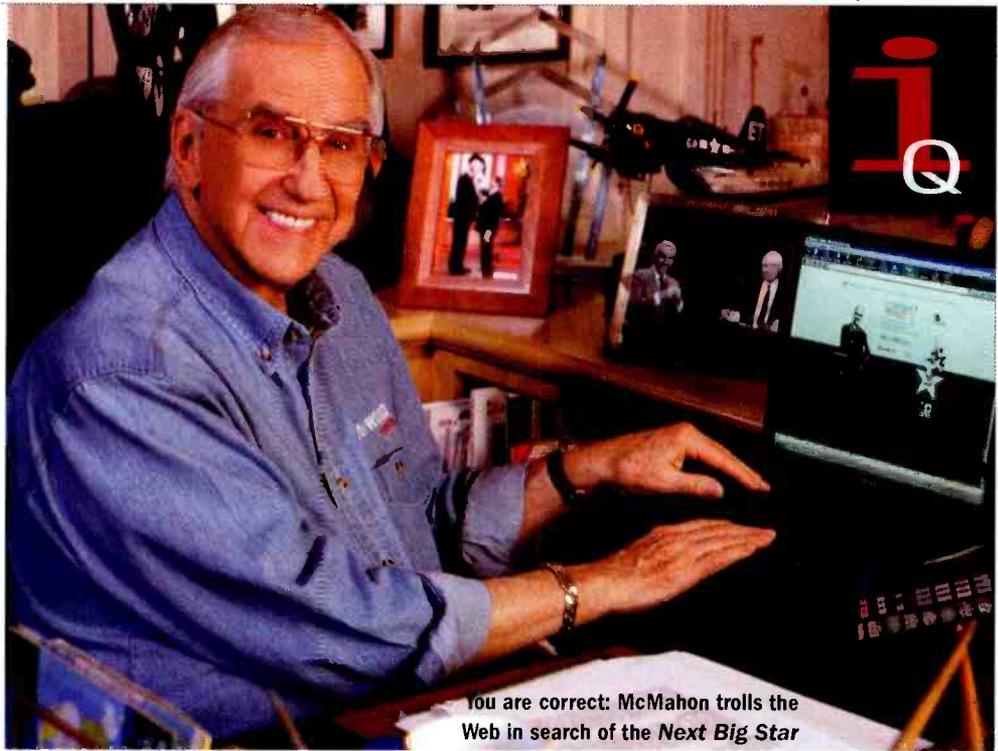
HEERE'S ED!

Instead of waiting to be discovered by recording industry execs, the next LeAnne Rimes or Britney Spears might find her big break on the Web. Erstwhile TV sidekick and Publishers' Clearing House huckster Ed McMahon has taken the *Star Search* talent show format to the Internet with *Ed McMahon's Next Big Star*. Beginning March 30 in Los Angeles and ending May 3 in Washington, McMahon and *Next Big Star* will travel to 40 cities in 40 days searching for talent in more than 20 categories.

From cheerleaders and pep squads to comedians and pop singers, contestants' performances can be viewed and voted on at www.nextbigstar.com.

And beginning in July, winners of the online voting will appear every 13 weeks on national television in a final competition hosted by McMahon. The final competitions will also be simulcast on the Web by ProWebCast of Deerfield Beach, Fla., an event-based Webcast developer.

Just a word of caution to all you would-be stars, however: One person's big break can easily be another's embarrassing turn on VH-1's *Before They Were Rock Stars*.



You are correct: McMahon trolls the Web in search of the *Next Big Star*

FINDALAWYER.COM?

On courtroom TV dramas, the conclusion of every case seems to hinge on the soaring closing arguments by brilliant attorneys, filled with finger pointing and righteous indignation.

These shows, however, rarely show all of the dry case management that goes into preparing a lawsuit, let alone how

clients are typically matched with lawyers in the first place.

Enter Lawyers Homepage Network. Founded two years ago as a Web site and database company, Kearny, N.J.-based LHN in recent months has become a virtual law partner for many firms, and a lucrative one at that.

In less than six months, LHN's free flagship product, Casematch—through

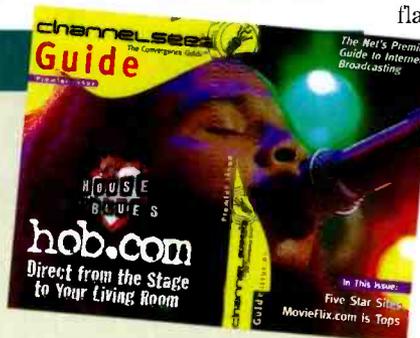
which consumers fill out a confidential form that is compared against a database of lawyers—has generated some 1,800 cases. "We've sent out about 60,000 e-mails," said David Rizzo, president and founder of LHN. "And a few hundred attorneys have been matched to consumers."

On the revenue-generating side, LHN also provides the services that small- to medium-sized law firms need to check out a case as well as run their business—everything from document management and directories of experts to a "law concierge" to shop for lawyers. Additionally, Last Communications signed on last month to offer LHN members access to a suite of voice, data, video and Internet services. And in the next few months, LHN will be offering lawyers custom homepages and an advanced form of Casematch that will add more parameters to encourage more matches.

"We're really the best of both worlds," said Rizzo. "We're helping the lawyers get clients and make money, and we're saving them money on the Web."

SEEK AND YE SHALL FIND

Yeah, we know: there's never anything good to watch on cable TV, so how about perusing the ever-expanding world of entertainment on the Web? Music, sports, talk shows—it's all out there and two online guides, New York-based Yack.com and Indianapolis-based ChannelSeek.com, want more than anything to help you find it. Here's a breakdown of what you'll find at these online guides:



CONTENT

ChannelSeek: Broken into 14 main channels, including Travel, Lifestyles and Movies.

Yack: Split into 11 main channels such as Sex & Dating, TV & Film, Culture & Reference.

SPORTS

ChannelSeek: The place to catch AA Baseball: Carolina Mudcats vs. West Tennessee Diamond Jaxx.

Yack: The options are little more major league: Atlanta Braves vs. Philadelphia Phillies.

RELATIONSHIP ADVICE

ChannelSeek: Dr. Laura, Dr. Drew and Howard Sheldon, "one of the most widely recognized radio and television astrologers in the world."

Yack: Dr. Laura, Dr. Drew and David of Crazy-Bitch.com.

SERVICES

ChannelSeek: Reminders and Webcasts, ratings and reviews.

Yack: Reminders and Webcasts, ratings and reviews, chat areas and auctions.

ADDED FEATURES

ChannelSeek: A new printed booklet offers a weekly programming guide and lists of top-sited sites.

Yack: The Yack Toolbar gives users one-click access to their favorite Web sites.



Dining at a corner table at Eleven Madison Park, Paul Turcotte peers out the restaurant's ceiling-to-floor window front and admires the view. It's an early spring day in New York and the city is alive, buzzing with Manhattanites who have ventured out from hibernation to partake in the unseasonably warm weather. "There's nothing like springtime in New York," Turcotte says, almost wistfully.

The recently named president of MegaChannels.com, an Internet-based broadcasting company, is reflecting on his tenure in New York and his imminent move to Orlando, where his new employer is headquartered. From his first apartment in Tribeca as a newlywed to his current home in Westchester as a family man, from his humble beginnings as an advertising director for *Video Review* magazine to his latest stint as vice president and publishing director at *Yahoo! Internet Life* magazine, the Detroit native has carved out a nice existence for himself in New York, both privately and professionally. Right now, as Turcotte reminisces, the land of Mickey and Donald seems a far cry from the hustle and bustle of Madison and 24th. Yet after 13 years in the Big City, Turcotte is preparing to shed the trappings of urban life and start a new chapter in the Sunshine State.

The firmly rooted Turcotte had no intention of relocating when he first accepted the job with MegaChannels.com. Happy where he was, he planned to work from the company's satellite office in New York City. But it became increasingly clear that the startup's president was needed in Orlando, and Turcotte and his wife decided to make the move. It was a tough decision, but Turcotte is looking on the bright side. He won't miss the Westchester-Manhattan commute for one thing. In Florida, he says, "I'll only be an eight-minute drive away from my children." Until summer's end, however, he will split his time between Orlando and New York, hoping to make the transition easier for his wife and three young children.

While perhaps a bit ambivalent about relocating, Turcotte reveals nothing but enthusiasm about his new job. He practically beams as he touts MegaChannels.com's potential as an Internet broadcasting mainstay. Founded in June 1999, the company promises on-demand delivery of movie, television,

music, sports and other entertainment programming. Turcotte admits the PC won't replace the TV as a programming venue. But unlike traditional television, which was created to appeal to the masses, MegaChannels is entertainment for the individual, he points out. The broadband network will offer customers access to special-interest programs (such as foreign news and films) that can't generate the audience numbers required for national TV.

As MegaChannels' president, Turcotte oversees all aspects of the company's operations, from interviewing prospective employees to signing deals with major film studios and television networks, as well as independent producers and filmmakers. This particular week he was in New York interviewing possible candidates, mostly young, Internet-savvy twenty-somethings, for a couple of job openings.

This isn't Turcotte's first foray into the world of startups. In September 1996, he joined Ziff-Davis to launch *Yahoo! Internet Life*. At first, the idea of bringing the Internet to print received much criticism from skeptics. "They said 'Why would someone read a magazine about the Internet?'" he recalls. But Turcotte hushed the naysayers by growing the advertising sales to more than \$28 million, making the magazine profitable.

He then extended the brand by creating the *Yahoo! Internet Life Online Music Awards* in 1998. By its second year, the awards show boasted a star lineup that included Seal, Public Enemy and emcees Penn and Teller. But the coup that Turcotte remembers most fondly was when "the artist formerly known as Prince" volunteered to perform, a signal that the awards show had arrived.

Turcotte's vision didn't stop at online music. He also wanted to establish an event to pay tribute to innovative online film-

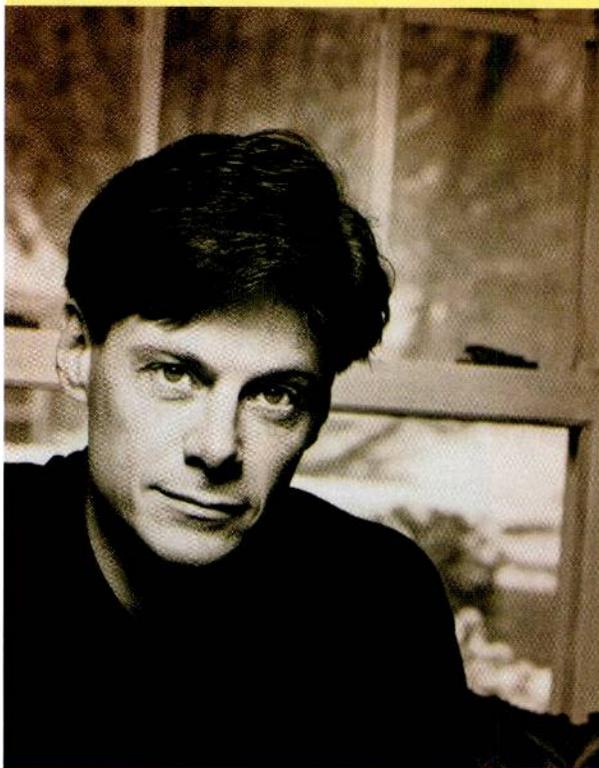
makers, but he shied away from mimicking the awards show format. Instead, he invented something new—the *Yahoo! Internet Life Online Film Festival*. It was another idea that captured the moment. While 500 to 700 attendees were expected, more than 1,800 people packed the March 2000, Los Angeles event.

So why did Turcotte bow out after catapulting *Yahoo! Internet Life* to the top? Why join yet another startup? He craves the challenge, Turcotte admits. "It's the classic case of David and Goliath."—Ann M. Mack

SHOCK TROOPS/THE MEDIA

Mega Ideas

MegaChannels.com's president Paul Turcotte goes where the action is.



ClickN' Stick

A hand is shown holding a basketball. A thick, white, sticky substance is being pulled away from the top of the ball, creating long, stringy strands that connect the hand to the ball. The background is a dark green gradient.

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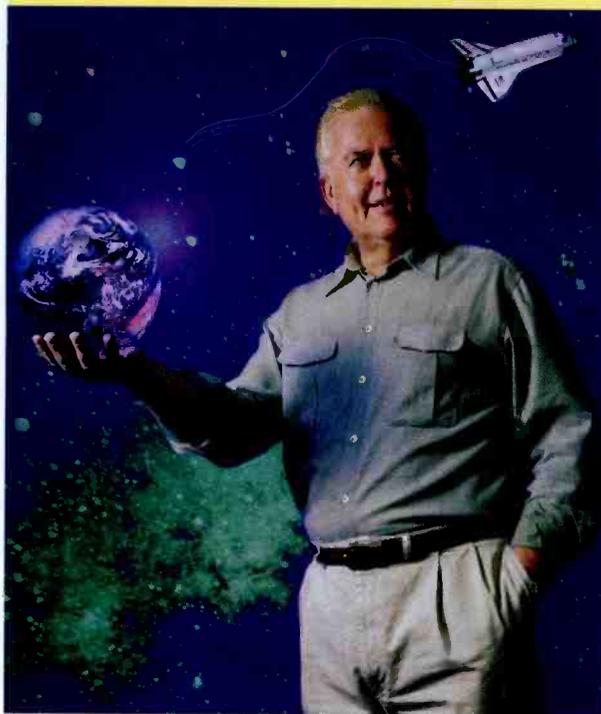
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E-BRANDING

Space Cadet

Space.com's Lou Dobbs is going where
no journalist has gone before.



Back in 1997, when real-time photos were transmitted to Earth by the Mars Pathfinder, Lou Dobbs, the then-CNN heavyweight, browsed the Web for news on the cosmos. The search came up lacking. "I couldn't find broad space content," he says, "and, finding none, decided it would be a terrific thing to build."

When the CNN executive VP, who was also an architect of the network's Internet strategy and anchor of the highly successful financial news show *Moneyline News Hour With Lou Dobbs*, chose to immerse himself in the dot-com world, colleagues were not surprised—and not only because of the potential financial windfall. Dobbs is not known for shirking a good media challenge.

"My experience at CNN and Time Warner and building *cnnfn.com* was very helpful," says Dobbs. "It made most of us unafraid of experimentation and taking risks, and helped us understand that one has to absolutely be market- and user-sensitive."

Nearly a year after its July 1999 launch, *space.com*, a provider of space news, information, entertainment and educational content, is thick with deals. It is also waiting to see how successful its mission is.

Recent news makes *space.com* look, at least on paper, like a healthy contender in the world of startups: a second round of financing has been secured; a juicy deal completed with NBC; a TV campaign is breaking in May; and a national newstand magazine, *Space.com Illustrated*, has a planned July launch.

"We believe we've tapped into a latent interest in space that is unrequited by traditional media, and for which the Web is uniquely positioned to serve," says Dobbs. It's an interest often found among "the highest common denominator," he adds—meaning users with \$75,000-plus incomes, college education and a strong interest in technology and science.

Space.com's stated mission is to "popularize" space across a wide spectrum of users. The site is for "the stargazer, the amateur, the professional, the teacher, those in the industry, the fans of science fiction," says John Philips, vp marketing, *space.com*. "There's a real varied set of groups out there and we have to aggregate all the interests," he explains.

The multipronged site includes *space.com Science* (astronomy, the solar system), *Space History*, *Space Imagined* (books, TV, movies) and *spacekids.com*. It also has a daily news service with a staff of 27 journalists. Topics range from satellites

that keep an eye on a Manhattan-sized iceberg, to the Boeing Co.'s dealings in Tokyo. Bureaus are based in Washington, D.C.; Cape Canaveral; Houston; and Pasadena.

The site's multiple-source revenue model includes online advertising—advertisers so far include Coca Cola, AT&T and Dr. Pepper—and sponsorships. Where its success may lie, however, is in content syndication. So far, the site has deals with Alta Vista, AvantGo, Britannica and ZD Net, plus limited content syndication deals with Screaming Media and iSyndicate. It also hopes to generate money from its magazine and a retail presence that would include licensing and merchandising.

Space.com's second round of financing, to the tune of \$50 million, was ponied up by original funders Venrock Associates and Greylock, plus SpaceVest, Blue Chip Venture Company, PaineWebber and NBC.

Under terms of the NBC agreement, announced in March, NBC will provide a combination of cash investment and advertising time across the

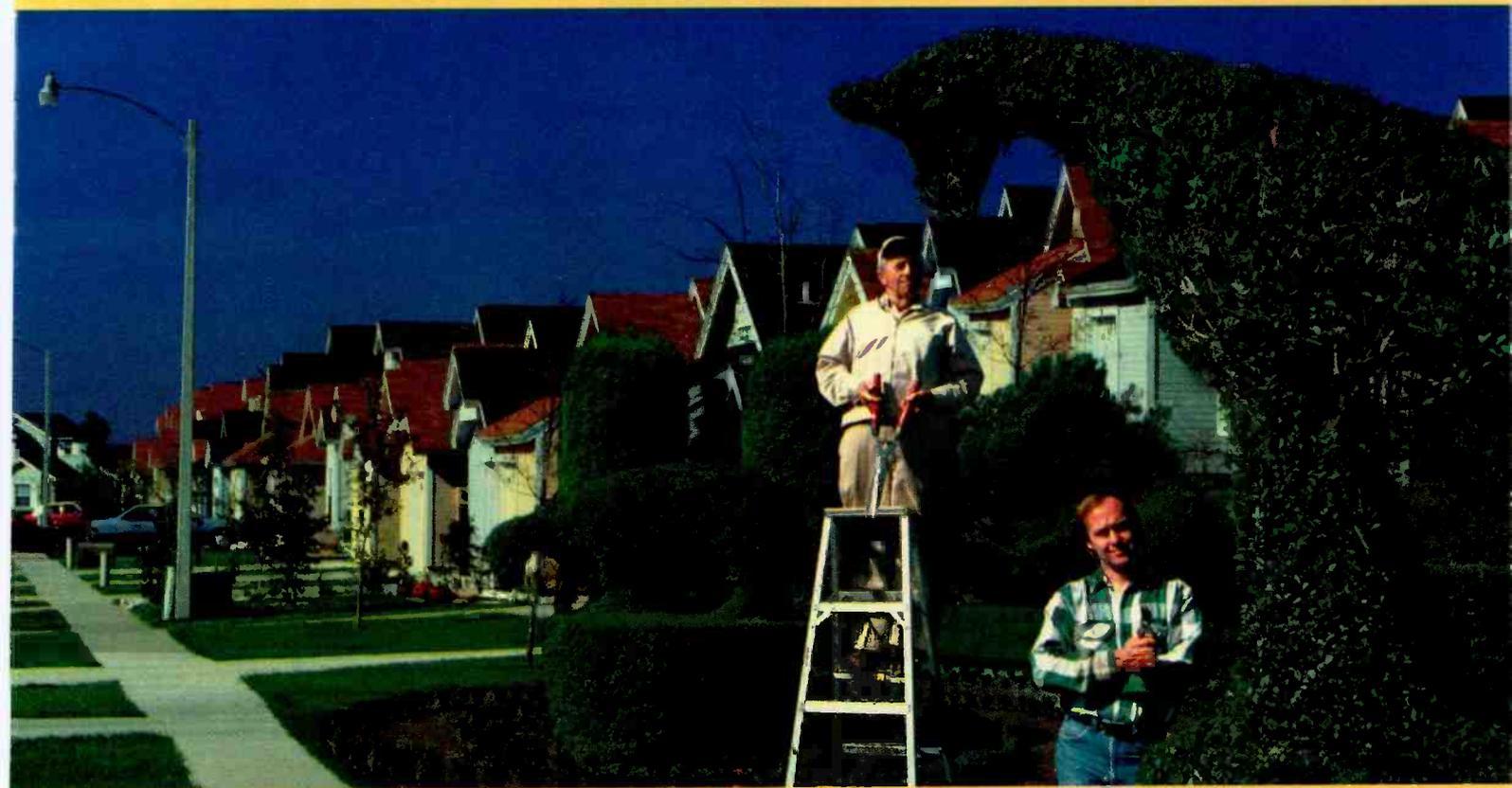
NBC Television Network, NBC's 13 owned-and-operated stations, and NBC cable properties—NBC owns CNBC, operates MSNBC in partnership with Microsoft, and maintains equity interests in A&E, The History Channel and Rainbow Programming Holdings—in exchange for a minority equity stake in *space.com*. (Financial details were not disclosed.)

The deal opens the way for *space.com*'s first television advertising campaign. The campaign, being launched across NBC's portfolio, consists of two :30s and two :15s with the tagline "Houston, we have a Web site," and was created by New York-based the Wolf Group. Online, *space.com* is running banners and badges on lifestyle-oriented sites like *natgeo.com*, Yahoo, Excite and Snap, and linking to key word searches (i.e. "NASA," "space shuttle," "Hubble").

Looking ahead, Dobbs says one priority is developing the site's business-to-business capability: "We'd like to become the gathering point for the space community, a place for dialog about trends in the business, communication between NASA and subcontractors. That's an extremely big area."

Space.com is the latest manifestation of a "lifetime interest" in the cosmos, Dobbs maintains. He still has a letter from NASA from when he applied to the now-defunct Civilians in Space program. It says "you'll be hearing from us at some point in the future," he says. "I'm still waiting."—*Roberta Bernstein*

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PASSIONATE.



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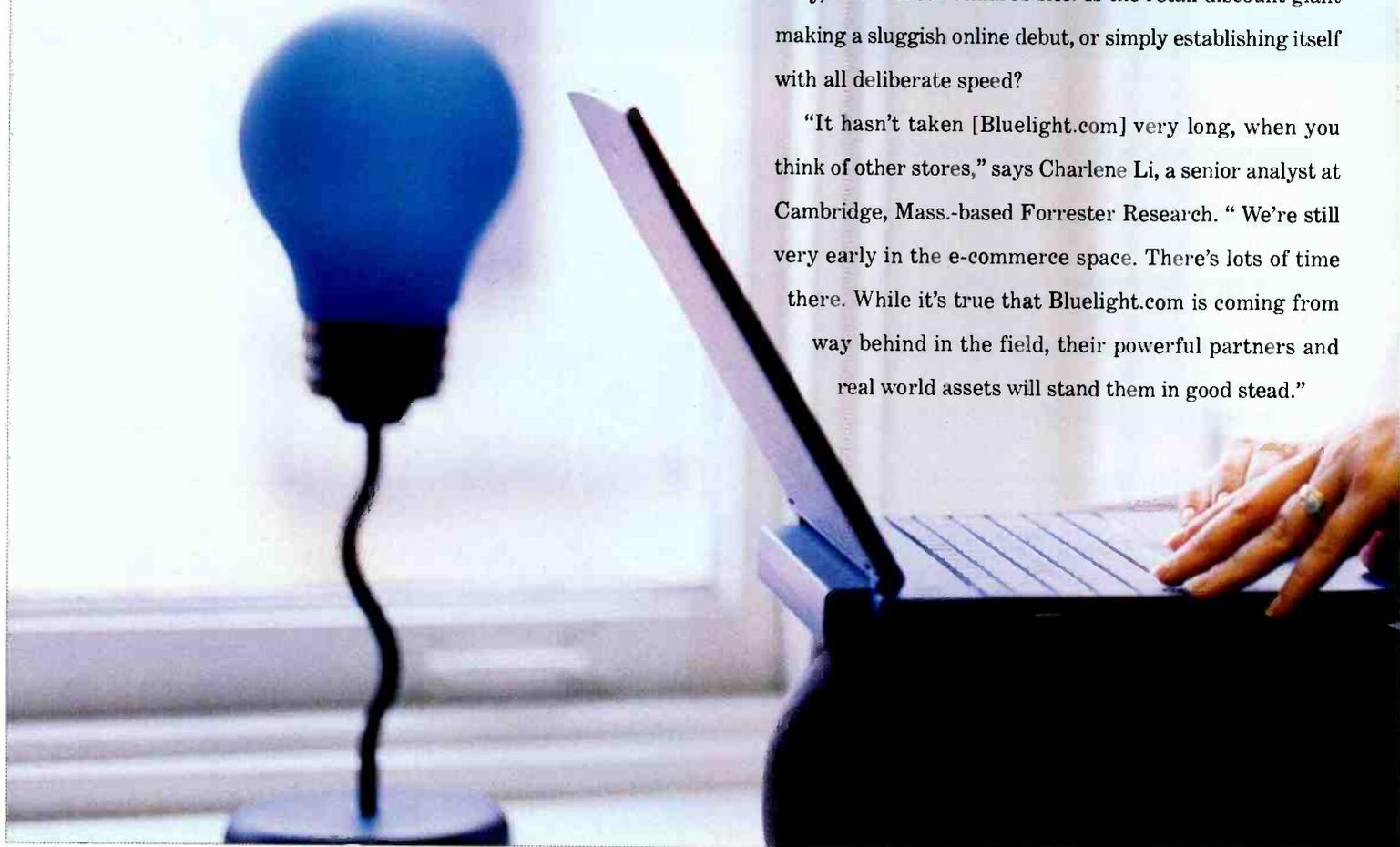
It's All Net

Can Bluelight.com get the attention of Kmart shoppers with a free ISP and stock offers on its site? By Janis Mara

Photography by Mike Martin

When Kmart launched its Web site, Bluelight.com, in 1999, the news made quite a splash. Things have been a bit quiet since then, though, and there's still not much merchandise for sale on the Troy, Mich.-based Kmart's site. Is the retail discount giant making a sluggish online debut, or simply establishing itself with all deliberate speed?

"It hasn't taken [Bluelight.com] very long, when you think of other stores," says Charlene Li, a senior analyst at Cambridge, Mass.-based Forrester Research. "We're still very early in the e-commerce space. There's lots of time there. While it's true that Bluelight.com is coming from way behind in the field, their powerful partners and real world assets will stand them in good stead."





"We're not Kmart.com but Bluelight.com," says Frances Maier, vp of marketing for Bluelight.com. "We intend to extend the brand and go places Kmart might not go."



In contrast, Li cites Paramus, N.J.,-based Toys "R" Us as an example of a bricks-and-mortar company that hasn't been able to transition successfully so far. "The site broke a lot. At some point fairly well before Christmas, the company issued a statement that it couldn't promise the orders would arrive by Dec. 25," says Lee.

Bluelight.com's attenuated list of product offerings at least makes it likely that the San Francisco-based Bluelight.com won't have problems similar to those of Toys "R" Us, Li says. "Kmart is learning what are the things people are most interested in buying online and not taking on more than it can handle," she says.

BLUELIGHT SPECIAL?

One of the things that distinguishes Bluelight.com from other major online discount store sites such as Wal-Mart of Bentonville, Ark. and Minneapolis-based Target is its attempts to establish itself as a Net entity. The site offers a free ISP service and the option to purchase Kmart stock on the site. It has a different name than Kmart and is based in San Francisco, not Troy, Mich., Kmart's home base.

It's true that Bluelight.com is not totally unique in its Net-centric efforts. Target, for example, has had a Web site for several years, and last year launched several additional sites, including a catalog site. And both Target and Wal-Mart have more established sites with larger inventory.

But Bluelight.com is arguably the most Web-focused major online discount retailer. "The biggest difference between Target, Wal-Mart and Kmart's sites is Kmart's free ISP service," says Ken Cassar, a senior retail analyst for New York-based Jupiter Communications.

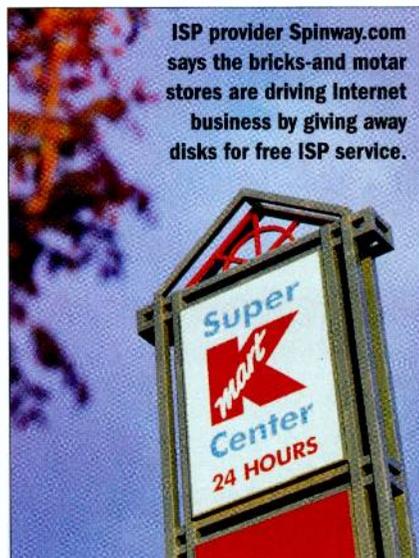
Free ISP service is becoming a standard offering on most portal sites. Like television, it is subsidized by advertising dollars. When a user connects to the Internet via a free ISP service, the sponsoring company's logo and ads show up in various places, generally on the desktop and perhaps in the browser window.

By offering a free ISP service, Bluelight.com strengthens its Net presence and its brand as well. The company uses Palo Alto, Calif.-based Spinway.com, a provider of co-branded, free dial-up Internet access, to power its service. This gives Spinway.com the benefit of Bluelight.com's reach, and Bluelight.com gets an added service to offer its subscribers.

Yahoo! of Santa Clara, Calif. is also a partner in the deal with Bluelight.com and Spinway.com. When users log on using the free service, a co-branded My Yahoo! start page with Bluelight.com shopping options comes up. Bluelight.com also advertises in the Yahoo! shopping area and across the Yahoo! network.

SIGN UP, AISLE 3

Kmart has taken an integrated approach to the ISP offering. Users can sign up for the service on the Bluelight.com site, an offer that is currently displayed at the top of the homepage. There is a link to the service from Yahoo!'s front page in the market section. And the disks for free ISP service are available in 2,200 Kmart stores.



"The biggest difference between Target, Wal-Mart and Kmart's sites is Kmart's free ISP service." —

Ken Cassar, Jupiter

"The stores are driving more users than Yahoo right now," says Danny Robinson, CEO and founder of Spinway.com. "If I had to guess I'd say people on Yahoo! are already connected to the Internet and people in Kmart might not be connected. Plus when you're in the store it's a tangible thing. You can hold the disk in your hand and you bring it home and give it a shot."

Spinway's other customers include NBC, CollegeClub and Tutopia, a Latin-American portal. The company has the same type of partnerships with these companies as it does with Bluelight.com, and is negotiating some deals with other major bricks-and-mortar retail stores as well.

The December 1999 announcement of the Bluelight-Yahoo!-Spinway.com partnership made quite an impact. The service signed up its millionth subscriber after about three months, marking a significant step toward establishing Bluelight.com's online presence.

Not everyone sees it quite this way, however. "Just about anybody who wanted to could get into the business of giving away ISP services," says Jerry Storch, president of new business for Target. "At Target we're the upscale store so we sell premium products, and it's our belief the consumer wants Internet service without the nuisance of persistent windows characteristic of free ISPs."

Storch feels that "ultimately, free ISP service either has to be lower quality than the services which charge or lose a lot of money. It costs between \$10-\$15 a month to provide quality Internet service."

NO BUSY SIGNALS

Spinway's Robinson responds, "The service we are providing has customer support as good or better than most of the paid ISPs out there. If you want to talk about dialup or busy signals, we get less busy signals than any that I know of. This is because we have a redundant dialing system which reduces our cost and results in a higher availability of the service."

Though Robinson refused to specify numbers, he said, "That dollar quote is way higher than our cost." Robinson adds, "We wouldn't be around if the users couldn't use the service. They would just leave because it is as easy to leave as



**if you're looking at the web
any other way, you're not
getting the whole picture.**

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it is to get on."

Though the Target site is better populated with goods than Bluelight.com, Analyst Cassar says there is nowhere near the same number or variety of products for sale on Target.com or Wal-Mart's sites as there is in the bricks-and-mortar stores.

Storch responds, "I would agree that we could have more and we are adding more. We will keep adding through 2000 and will have more than four times as many items." Storch defends Target's Web presence vigorously, pointing out that the company is bringing its bridal registry, Club Web, which is something of a natural for the Internet, on line this year.

This move on Target's part underscores the philosophy, "To survive on the Internet, you have to have an Internet mentality," as Spinway's Robinson puts it. Whether or not Bluelight.com has achieved this condition, the site does appear to be headed in the right direction.

"Bluelight.com is morphing into a Web-based entity, and any way a company differentiates itself and extends its brand will yield dividends in the future," says Stephen Klein, CEO of the San Francisco-based Stockpower, which enables the site's online stock buying program.

STOCKING UP

"This is a new and formidable distribution for Kmart and they're leveraging it in many ways. One way is by offering customers an opportunity to buy the company as well as its products." To buy Kmart stock on the Web site, users click on what is currently a rather unobtrusive link on the left-hand rail of the homepage. They are transported to a page where simple instructions lead them through the stock buying process.

Klein comments, "When you make someone a stakeholder, they become more loyal. We have data that indicates on average if you were a shareholder in Kmart and a customer you would visit the Web site 68 percent more on average than if you were just a customer." Klein says the volume of stock sales on the site is going up.

Kmart seems to feel positively about the arrangement. "We are very pleased with Stockpower's performance so far; it has only been up eight or 10 weeks. We are happy with the activity on it right now and look forward to it building," says Mary Lorencz, a Kmart spokesperson.

If Bluelight.com's stock purchasing service and free ISP offering are key elements in its Internet identity, another important element is the attitude of its executives, who affirm the site's independent status.

"We are not Kmart.com, but Bluelight.com," says Frances Maier, vice president of marketing for Bluelight.com. "It's our

intention to extend the brand and go places where Kmart might not go. We're not just promoting Kmart."

Maier says efforts by Kmart and the site to integrate promotions have been successful. "Bluelight.com was mentioned in a radio spot Kmart ran to advertise the free ISP service. People can get information on Bluelight.com at over 2000 Kmart stores. This all drives traffic to the site, which in turn drives traffic to the store," Maier says.

Bluelight.com was formed in 1999 by Kmart, which owns 60 percent of the company, and major investor Softbank Investment Capital, which put over \$60 million into the deal.

Commenting on the competition, Maier says, "Kmart was the first to partner with a VC partner; Wal-Mart followed. We were the first to do an ISP relationship; then Wal-Mart did a deal with AOL, though it's not free." Wal-Mart did not return phone and e-mail messages.

WHAT'S IN STORE?

Maier acknowledges that there's not much to buy on the Bluelight.com site at the moment, but says, "Right now we're in preview mode. What's up right now does not reflect the full scope of our partnership with Kmart. Bluelight.com is ramping up and intends to have around 100,000 items for sale on the site by early summer 2000."

Kmart "has tremendous buying power," Maier says, and "we intend to leverage that. Kmart has exclusive brands and merchandise, such as the Martha Stewart line and the Route 66 line, and we will offer them soon."

Ken Cassar, a senior retail analyst for Jupiter Communications of New York, agrees that Kmart's strength lies in its brands and says that is what Kmart should be selling online. He also applauds the ISP offering: "The adoption of a free ISP service was a smart one, especially the way they financed the deal. As far as I can tell Kmart didn't commit any cash, just their brand name and participation."

Overall, Bluelight.com appears to be more like a grande dame deliberately plotting her strategy than a slow-moving behemoth making a tardy entry on the scene. Adding to this impression, Maier says, "We plan to integrate our offerings by placing Bluelight.com kiosks in the stores. We intend on touching the Kmart/Bluelight.com customer everywhere she goes."

Cassar approves. "What Bluelight.com really needs to do is offer Kmart customers the opportunity to buy whatever they want to buy wherever they want to buy it. If they're at home with their computers, they should be able to buy from home. Kmart has to accommodate the customers' needs, wherever they want to be." ■

**"Bluelight.com
is ramping up
and intends to
have 100,000
items for sale
by summer." —**

Frances Maier, Bluelight



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NET RADIO

In the brief history of streaming media on the Internet, it's likely that no other offline medium has been as greatly affected by the recent advances in technology as traditional broadcast radio. With last year's to-do about MP3 hogging so much media attention, many mousepad pundits were quick to herald the end of radio as we know it. After all, if consumers can download any kind of music they want at any time and for *free*, why would anyone bother listening to advertising-supported radio?

The notion that MP3 would gobble up radio altogether, however, proved short-lived. After all, giving away the goods turned out to be a fundamentally flawed business model, since offering up content for free equaled zero revenue. Thus, advertising-supported Web sites delivering either streaming or downloadable music rebounded as a sound business plan.

Strangely, while the major recording labels eventually conceded that they'd have to deal with what was happening with music online, radio networks seemed less inclined to join in on the revolution.

Until recently, traditional radio stations have shied away from the Internet due to a variety of factors including denial, resources and air space, say experts.

Whereas TV, print media and the film industry have been quick to join the cyber bandwagon, traditional radio has looked the other way. Of the 600 terrestrial radio stations that have an online presence, only 30 have streaming audio content, according to a 1999 study by New York-based Jupiter Communications.

So why have traditional radio stations been slow in bringing programming from the airwaves onto the Internet?

The short answer might be chalked up to ignorance or misunderstanding. However, crossing the divide that separates traditional radio from its Web counterpart is more than educating station managers on ways to exploit the capabilities and benefits of the Internet.

From a programming standpoint, cybercasting a terrestrial radio signal would not only increase audience reach but also offer advertisers a way to target their advertising in more innovative ways. For radio stations, the additional outlet for their signal would allow station suits to increase ad inventory, since on-air commercials could be replaced with Net-only spots.

While many traditional radio stations have been reluctant to build their presences online, a crop of nothing-but-Net radio sites have capitalized on the dearth of Web radio networks.

The current genre of Web-specific radio stations offer hundreds of channels of customized music options, streaming



music videos, original editorial content, e-commerce and interactive DJs. In addition, many sites, through so-called "smart" software, automatically program content and advertising based on a user's preference and listening habits. Meanwhile, traditional radio stations use their Web sites as little more than dot-billboards highlighting on-air events, offering nothing in the way of customized music playlists, e-commerce or interactivity.

Despite the slow progression of traditional radio to the Web, the demand for Internet radio continues to grow apace. In a study conducted by New York-based Arbitron NewMedia, more than 30 percent of avid radio listeners complained that their favorite stations' signals didn't come in clearly at work, and welcomed Webcasts as an alternative. The study also found that 50 percent of online browsers go to a Web site to see products advertised on the radio, making this audience an attractive target for advertisers.

Arbitron also found that 30 percent of Web radio listeners prefer listening to out-of-market stations, forcing traditional stations to rethink their marketing plans for these listeners. Finally, the Internet is used more than 50 percent of the time in conjunction with radio and TV, which translates into greater marketing opportunities for advertisers, say experts.

"Web marketers should continue to take advantage of the cross-media synergies to efficiently promote their sites, reinforce Internet brands and drive Web traffic," says Dr. Roberta McConochie, director of research for Arbitron NewMedia.

DAZE



Listeners are eager to hear radio online. Advertisers are ready to exploit the marketing possibilities. But radio stations continue to be slow to move to the Web.

By Erik Gruenwedel

new identity and streaming audio and visual content. "We want to be like Yahoo!, which created a national brand first, and then went back into the local communities and created Yahoo! L.A. and Yahoo! Japan," says Peaslee. "We're going to New York to launch a hip-hop station and another in Nashville."

An additional impetus for change in the way traditional radio stations do business is on the horizon. Some even say it may mean the end of terrestrial radio stations. While the Internet has challenged traditional radio in the home and at the office, radio has maintained its dominance in the car due to technological limitations. That is expected to change by 2004 when car-based Web receivers incorporating Global Positioning Satellite technology bring Net radio into the automobile—in effect eliminating terrestrial radio's last stronghold.

More than 26 percent of the consumers queried by Arbitron said they would welcome direct-to-car digital satellite radio. When given the option, a majority said they would prefer Internet radio stations with some commercials and lower monthly fees compared to no advertising and higher fees. To David Goldberg, chairman and CEO of Launch.com, a Santa Monica, Calif.-based Internet music site, satellite-direct radio will be the final nail in traditional radio's coffin.

"The only advantage [traditional] radio stations have is their licenses to a piece of spectrum, which doesn't have any value on the Internet," says Goldberg. "I don't see why traditional radio stations would be successful on the Internet. It's all about the end-user having more control through customization of the experience, which is completely counter to what traditional radio does."

Launch.com claims a registered membership base of 250,000, which Goldberg says represent 250,000 individually programmed sites. "That kind of power completely changes the user's experience," says Goldberg. "It's going to be very difficult for traditional radio to compete with that." ■

"At the same time, traditional media should continue to extend their brands and franchises into cyberspace."

According to the Jupiter Communications study, radio has failed to "impact sales of music online the way the medium does offline."

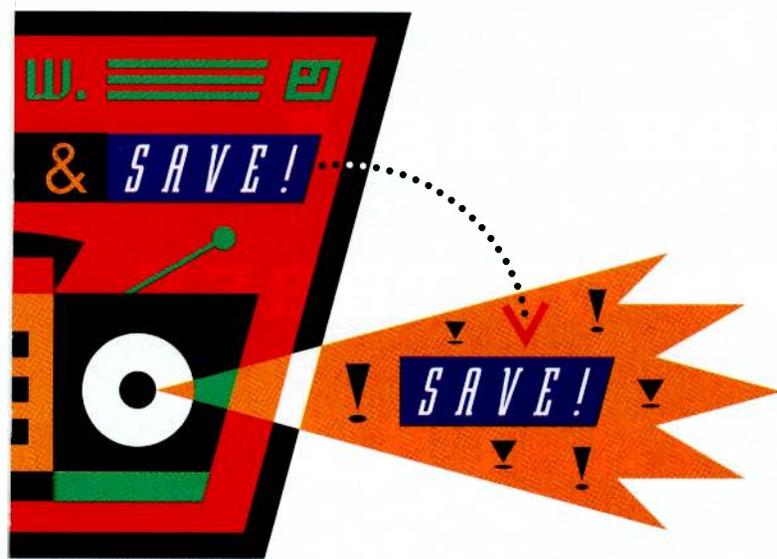
The study suggests radio seek to use its on-air personalities to capitalize on potential online commerce possibilities and develop synergies with cross-media programming.

"Radio's business is to sell air," says Scott Zafran, director of marketing for Los Angeles-based WebRadio.com, which offers Webcasting solutions to traditional radio stations seeking to establish an Internet presence. "Over the last year, they've begun to realize that they need an online presence. They realize the need to stream [video and audio] as their best vehicles for promotion."

Now, says Zafran, the stations are starting to "open their eyes and their pockets to bring on the dedicated technological people."

One of those is KIIS-FMi, the stand-alone Net counterpart to top-rated Los Angeles station KIIS-FM. Launched last October, the site embraces new technology, including broadband and streaming video. "We realize that radio stations have to become visual and interactive mediums," says Chris Peaslee, executive vice president of operations for KIIS-FMi. "We're preparing ourselves for that."

While the Internet site's content is compiled by KIIS-FM programmers, Peaslee says the music focus is on new music, a





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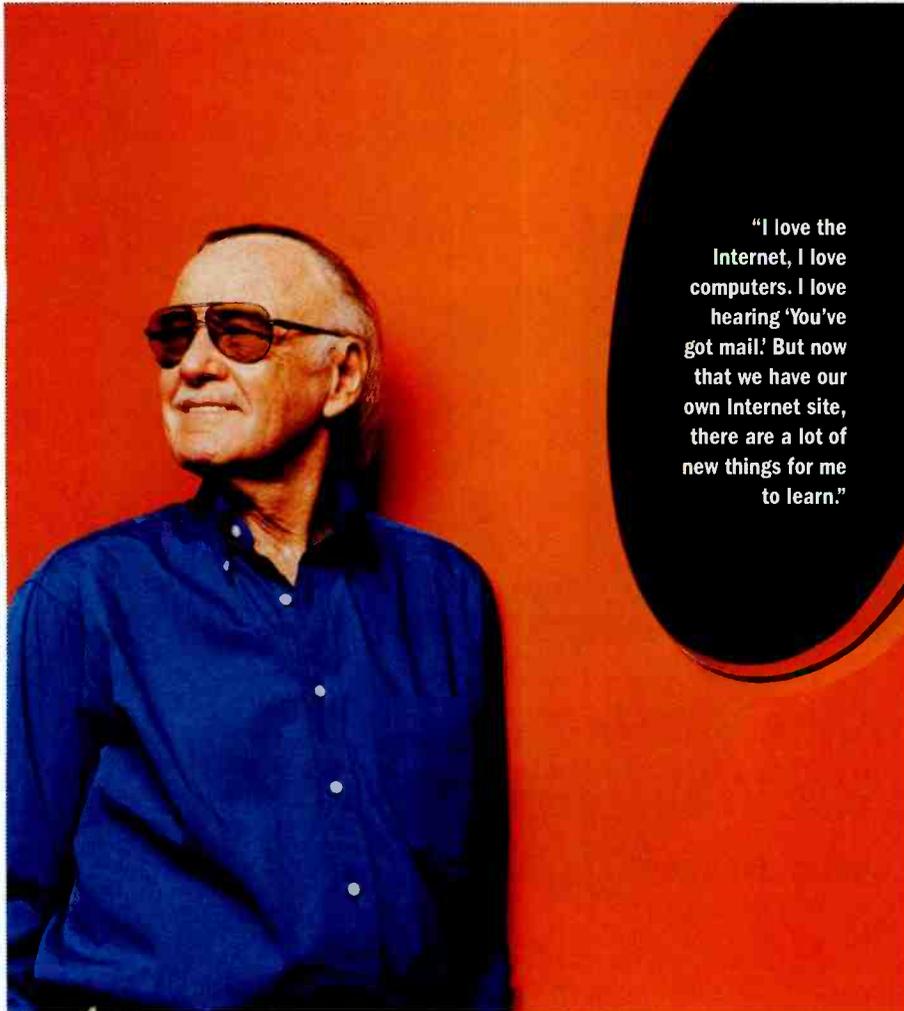
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"I love the Internet, I love computers. I love hearing 'You've got mail!' But now that we have our own Internet site, there are a lot of new things for me to learn."

Superman, Batman, Wonder Woman and all the other signature characters for Marvel's longtime rival company, DC Comics. "I must be crazy, but I love to work," he says, surrounded by memorabilia in his Encino, Calif., office. "And if you're a guy who loves to tell stories, what kind of work could be better than this?"

IQ: In a sense, here you are again in a medium that's in its formative stages. Do you see any similarities between getting involved with the Internet now, and starting in the comic business when you did?

Stan Lee: Yeah. There are a lot of similarities, to me. As a kid, I was a voracious reader—and among everything else I read, I read comics. But when I got into comics, I learned there's a lot of differences between reading them and producing them. And it's the same with the Internet. I love the Internet, I love computers. Since they started home computers, I've always had my own personal computer. And when the Internet came along, I hooked on. I got onto AOL, I loved hearing "You've got mail." But now that we have our own Internet site, there are a lot of new things for me to learn, too.

But now, 60 years and more than 2 billion books after getting his start, Lee seems to have lost none of his energy and enthusiasm. He's still got a part-time job with Marvel, where as chairman emeritus he's contractually obligated to give the company 10 percent of his time. (He spends more than that, he says, "but I'm not going to quibble.") His focus, though, is squarely on Stan Lee Media, an Internet-based, publicly-traded company for which he is creating his first new superheroes and villains in 25 years—characters who are debuting not on the printed page, but in downloadable "Webisodes" on www.stanlee.net. The downloads, geared for slower modems, are free; the profits come from global licensing deals, from merchandising, from spinoffs into everything from books, television shows and movies to video games and theme-park rides. When the initial episode of Lee's first new series, *The 7th Portal*, went online in late February, it drew enough hits to overwhelm and temporarily disable the server at Shockwave.com, where Stan Lee Media's Webisodes are hosted. (In addition, Lee himself has made more money since his company began trading publicly last August than he made in his entire career at Marvel.)

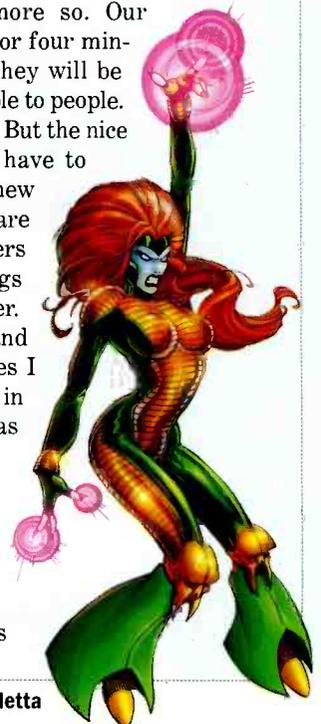
Lee probably wouldn't be able to do this if it wasn't for the fact that the comic industry is in trouble these days. Sales of traditional comic books have declined some 40 percent since 1993, forcing Marvel into bankruptcy proceedings and causing the company to void a lifetime contract that prohibited Lee from working for anyone else. Now free to take his work elsewhere, the comic pioneer is wholeheartedly embracing a new medium—though he hasn't completely abandoned his old, low-tech ways, he recently signed a remarkable deal to reinvent

Have you ever found yourself restricted creatively by the new format?

Well, I've been that way all my life. When I did comics, I wished that I could have had more room. I love to write dialogue, but in comics you only have room for so much dialog. The panel is so big, you have an illustration, and you squeeze the dialog in where there's room. So I've always had that problem. Also, in comics our stories were about 20 pages each. I would have loved to have made them 50 pages. Now I've got the same problem, but more so. Our Webisodes are only three-and-a-half or four minutes. I wish they were longer, and they will be once the bandwidths are more accessible to people. It's a slightly different form of writing. But the nice thing is, if you're a storyteller, you have to learn to adapt to the rules of the new media, but the rules of the story are always the same. You need characters people will believe in. You need things happening so you don't bore the reader. You need surprises and excitement and action, especially in the kind of stories I do. And I find that you can do that in Webisodes on the Internet as well as anywhere else, maybe better.

Are the people downloading your Webisodes the same people who buy comic books?

I don't know this for a fact, but I'm guessing that they are. I think the average comic book reader who reads



Vendetta

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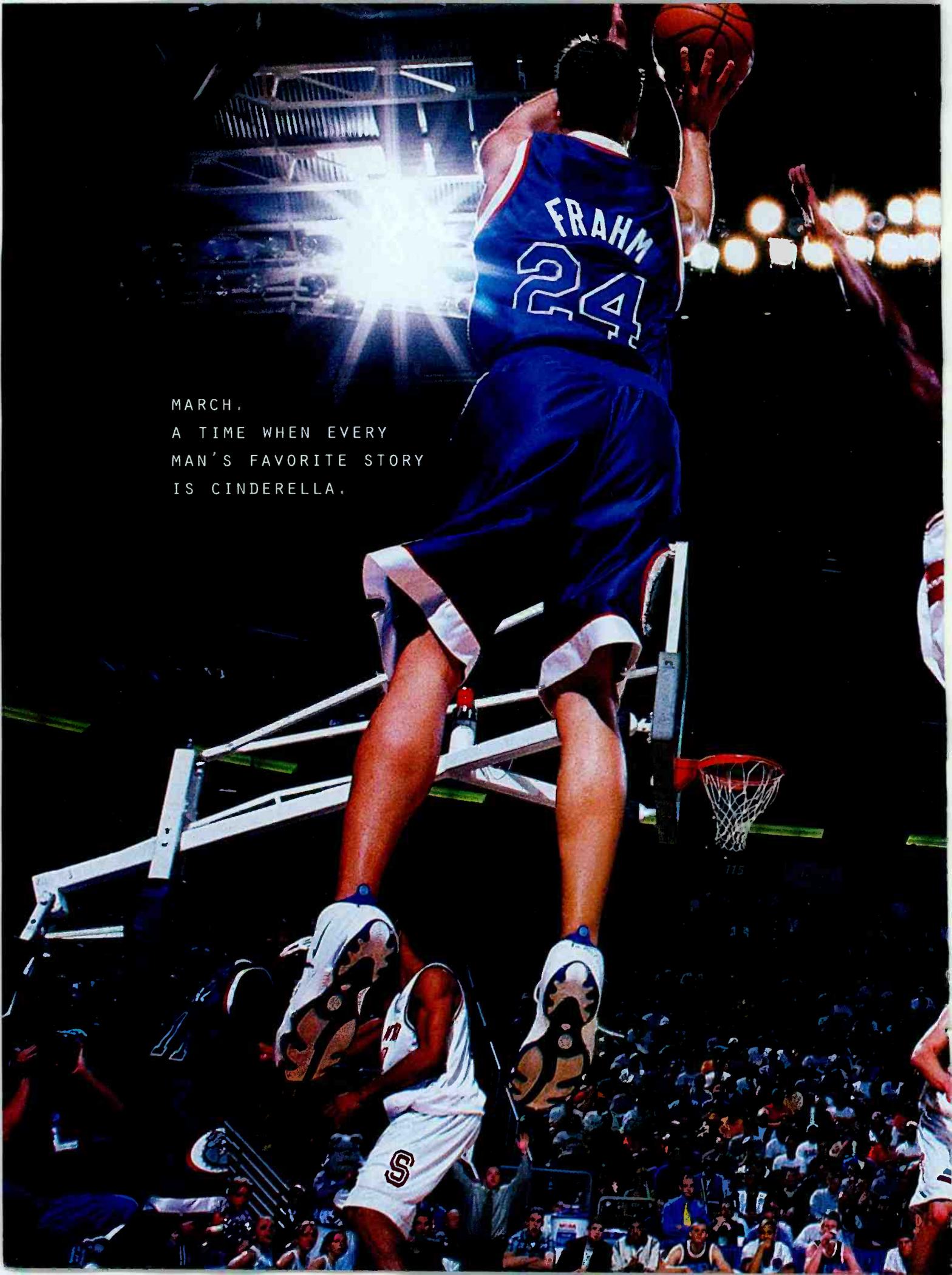
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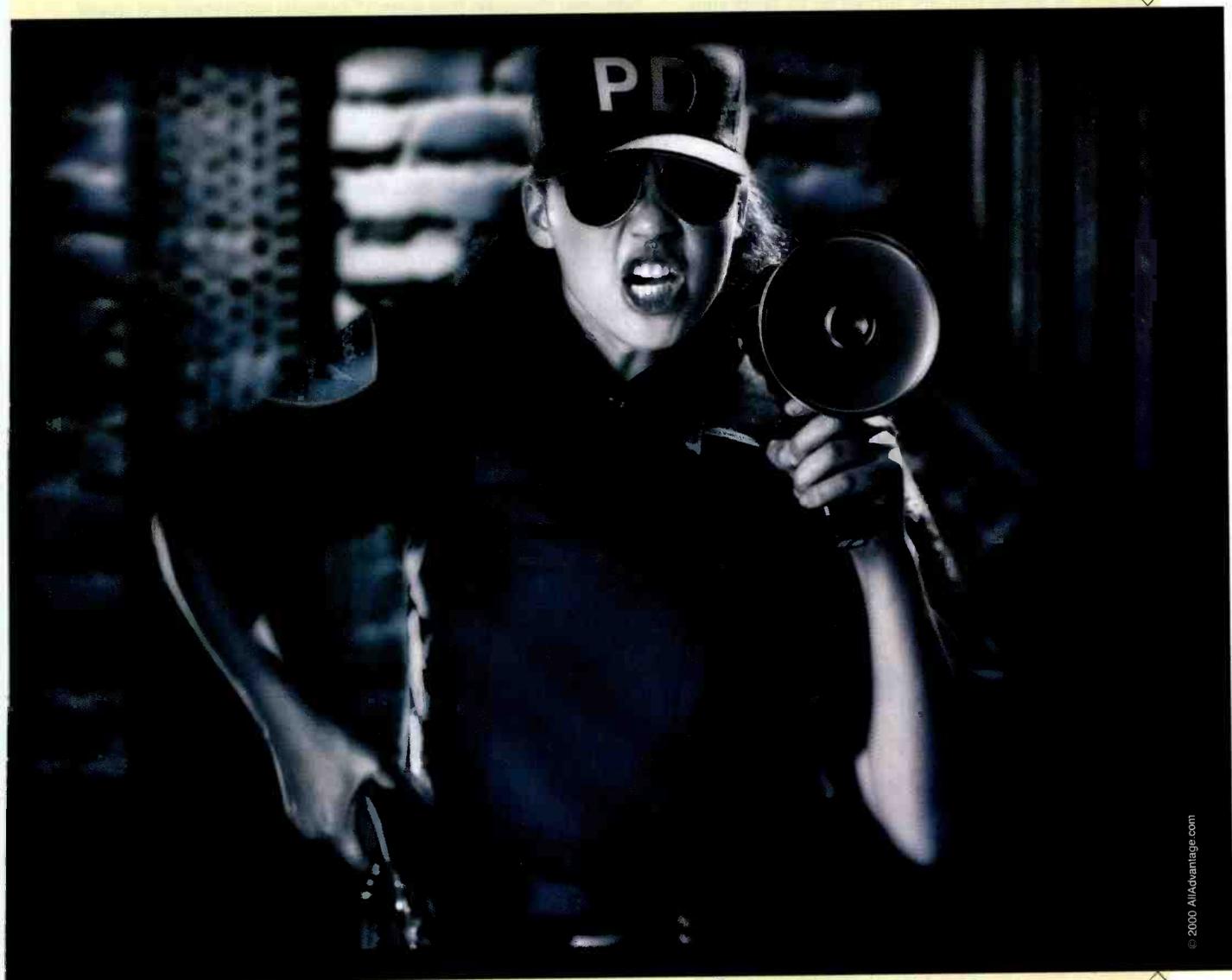
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superhero comics, he's usually somebody who likes science fiction, who likes interactive games and things like that. And those are the kind of people that are turned on by their computers. I would imagine that the average superhero comic book reader is very much involved in the Internet and computers.

When you sit down to create a character or write a story, do you do it with a specific audience in mind?

Everybody wants to feel that you're writing to a certain demographic because that's good business, but I've never done that. When I was at Marvel, in all honesty, I tried to write stories that would interest me. I'd say, what would I like to read? Then I'd try to write them clearly enough so that a youngster could enjoy and appreciate and understand the story, and I tried to write them intelligently enough so that an older person would enjoy it too. But I never thought, I'm writing for eight-year-olds or 13-year-olds or college students. I don't think you can do your best work if you're writing for somebody else, because you never know what that somebody else really thinks or wants. But I know what I like, and I can't believe I'm so unique. If I could write a story that really pleases me, there must be millions of people who have the same taste I do. So if I like it, there'll be a lot of other people who like it. And I've always used that rule.

Was it intimidating to sit down for the first time and say, "All right. I can't use Spider-Man or any of the old superheroes, I've got to create brand-new characters from scratch." Basically, you're starting at ground zero and trying to create new characters that will catch on the way the old ones did.

It's not really intimidating because I've always tried to create new things. When I was doing the old Marvel characters, essentially each one of them was something new when I did it. It's like doing a crossword puzzle.

You lose yourself in it. So I never find it really intimidating. Sometimes it's difficult. You say, "Gee, this is a great idea," and then you say to yourself, "Oh, wait a minute, I did something like this years ago with this strip."

That's the only problem.

After doing it for 60 years, it seems like sooner or later you're going to have to say, "Well yes, I have done that before, but that's OK."

No. I try not to do anything that's too close to what I've done before. And the nice thing is we have a big universe here. It's filled with new ideas. All you have to do is grab them.



Streak

The Liberator

Peter Paul helped free Lee from Marvel and get him on the Web



He's the man who masterminded the early '90s blitz that turned a hunky romance-novel cover model named Fabio into a star of sorts. But don't hold that against Peter Paul. The co-founder of Stan Lee Media has also run a digital production company, designed virtual characters, produced televised awards shows and international broadcasts, spearheaded California's participation in the Bicentennial of the Constitution and the Bill of Rights, and worked as a media strategist and marketing guru on a spectrum of international events. A longtime friend of Stan Lee, he also helped negotiate the deal that allowed Lee to continue as chairman emeritus of Marvel Comics, while freeing him to develop characters and stories outside of Marvel for the first time ever. While Lee's creativity is the company's "primary asset," according to its own executive summary, Paul is on hand to market, showcase and aggressively exploit that asset.

IQ: When you helped Stan renegotiate his contract with Marvel after their bankruptcy, were you thinking about taking him to the Internet?

Peter Paul: I was thinking about putting Stan on the Internet

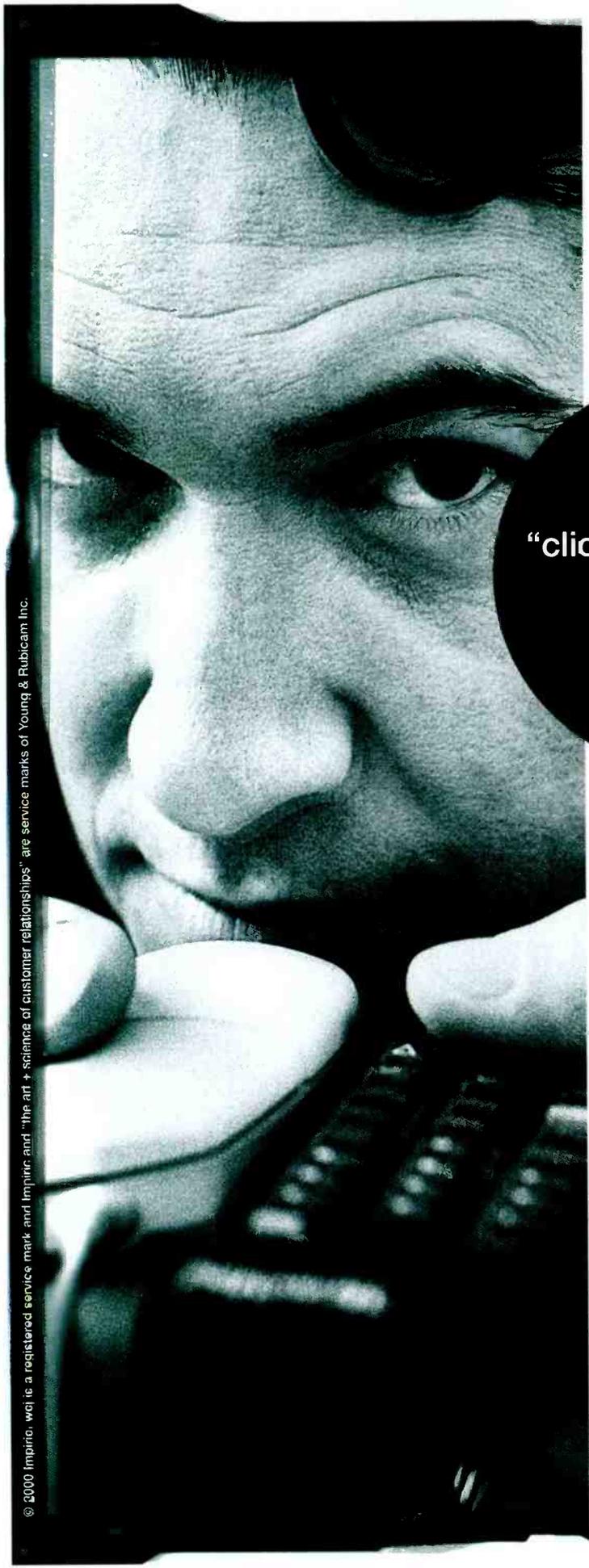
in 1998, or maybe '97, when I was looking into ways to liberate Stan from Marvel. When Marvel presented the opportunity by rejecting his contract in bankruptcy, it was godsend, because it saved me the aggravation of figuring out how to liberate him.

What was the impetus behind Stan Lee Media?

It was the ability to take a creator with unsurpassed success creating branded character franchises for global audiences and to take him to the Internet. The Internet is in desperate need of branded content and compelling entertainment for the technology that exists at the time and not some broadband future. I saw an immediate opportunity, because although the Internet is a high-tech infrastructure, at this point it really is low tech in its ability to deliver any kind of compelling entertainment. The best low-tech entertainment that exists is panel-graphic comic books. If we could develop compelling animation around the genre of fantasy and superheroes, we would be in the forefront of delivering global branded entertainment franchises. That is where I thought Stan could excel and dominate that space.

Why did you take the company public by merging it with Boulder Capital Opportunities, a shell company set up specifically to merge with another company?

Venture capitalists and investment bankers tried to discourage me from developing a public company around the brand and activities of a 76-year-old man, so I was forced to encourage Stan to go public through the least blue-chip approach to going public, which is a reverse merger. I knew that Stan could overcome the obstacles most people face in that type of backdoor entry into the public arena. And I think, in retrospect, we've been proven correct. Forbes recently did an article about what



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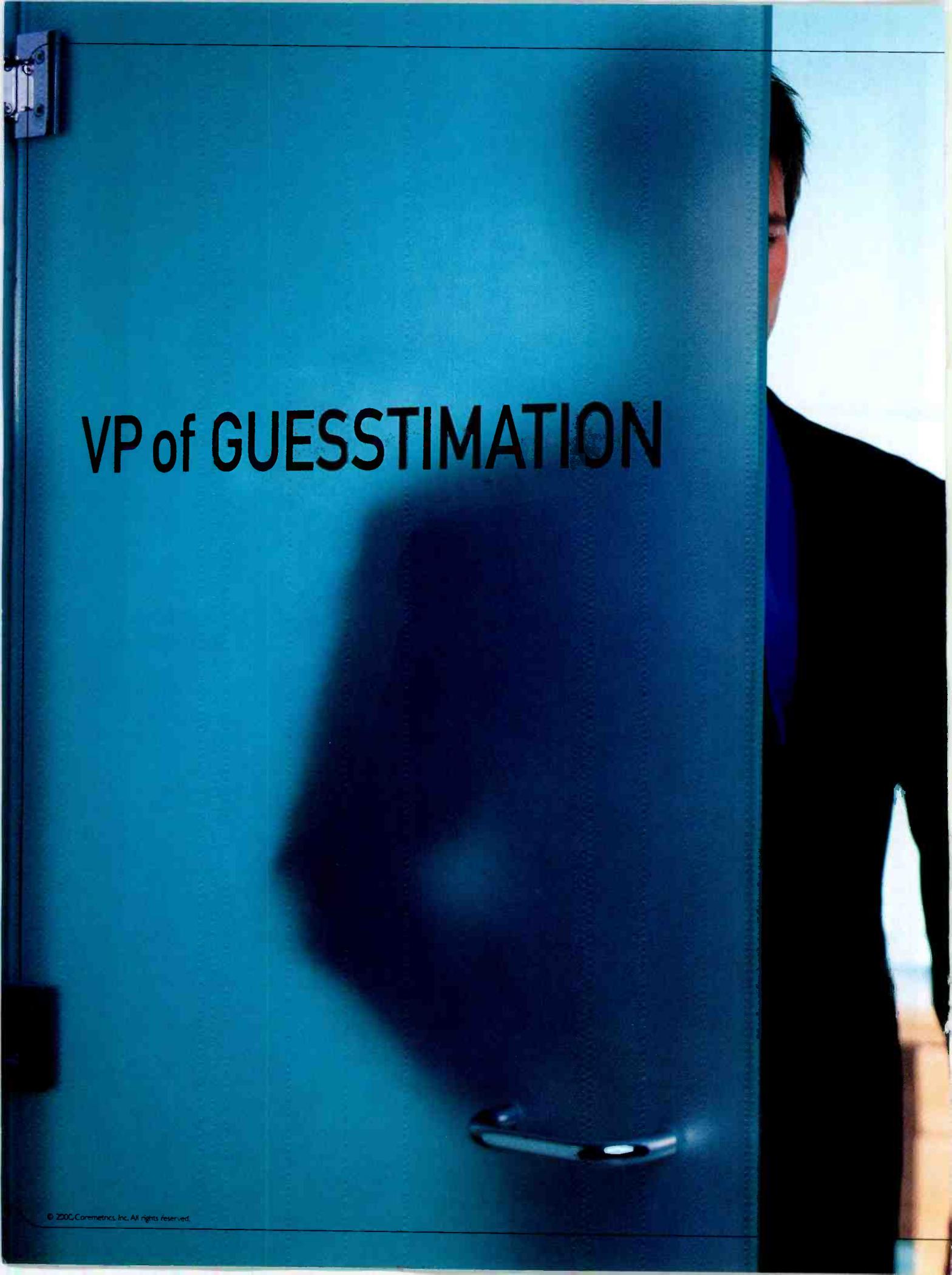
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VP of GUESSTIMATION



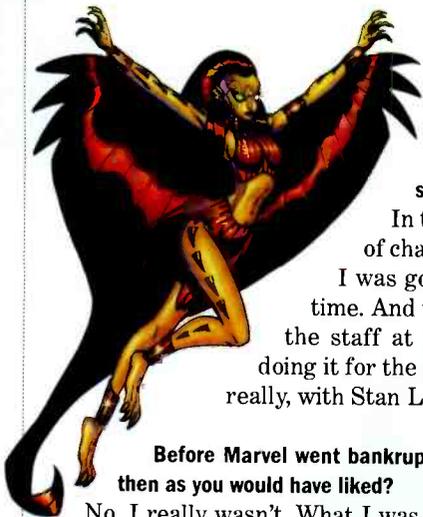
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Were you involved when Marvel started going online?

In the beginning I did quite a lot of chats. They would advertise that I was going to be chatting at such a time. And they still do that with a lot of the staff at Marvel, but I haven't been doing it for the past year. I've been too busy, really, with Stan Lee Media.

Before Marvel went bankrupt, were you doing as much work then as you would have liked?

No, I really wasn't. What I was doing mainly was I'd go to a few meetings about the movies and the animation, and I did a lot of promoting of Marvel. I'd make speeches and go to conventions. But I wasn't doing that much writing. I was writing the newspaper strip. That was one day a week. And I wrote the columns. I wrote the soapbox column that I write every issue. But I could have been doing more. There wasn't that much for me to do. I was out here [in Los Angeles], and the Marvel editorial offices are in New York. Most of the actual stories and the strips, they were handled in New York, so I did what I could here with the movie and TV and animation projects mainly.

Why did you make the move to a form an Internet-based company?

I've always had a lifetime contract at Marvel Comics and about

a year and a half ago, in their bankruptcy, they rejected everybody's contract. So for the first time, I had a chance to do whatever I wanted. My friend Peter Paul said, "Stan, here's your chance to form your own company. Let's do it on the Internet." I said, "I love the Internet, but I don't know that much about it." And he said, "Don't worry. I do." So we became partners, and we formed this company. We decided we would try to do with this what I had been somewhat successful in doing with Marvel: We'd create new characters and hope that they become popular.

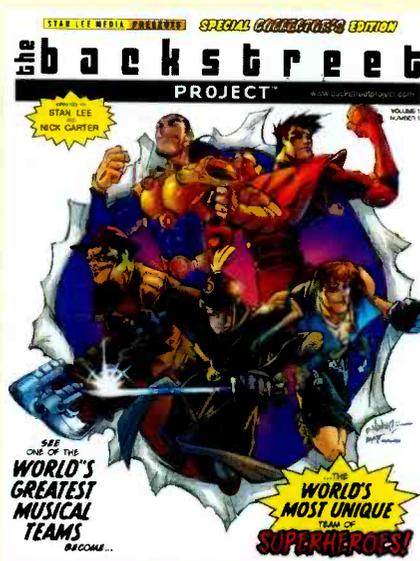
And if they become popular, do you foresee those character being licensed, merchandised, going to video, heading in a variety of different directions?

Oh, yeah. If the characters and stories prove popular, we've no reason to think that they won't spin off into interactive games, into movies, television, Saturday morning animated shows, T-shirts, everything. That's what happens to anything that's popular these days. If the Webisodes are popular, then every comic book publisher is going to want to do the comic book. Every interactive game company is going to want to do games. Every T-shirt manufacturer. We've already been talking to people about doing Saturday morning cartoons. We're doing comics with the Backstreet Boys, and we're already talking about possibility of a feature-length movie for the characters I created for the Backstreet Boys, as well as a made-for-video movie. So

they called "Celebrity IPOs," and they compared Martha Stewart, Ralph Lauren, Vince McMahon, Dick Clark and Dr. Koop with Stan. All of the others were down in value 40 to 70 percent from when they came out, and Stan was up 220 percent. Stan has been around for three generations in a hundred countries and 27 languages. That brand penetration makes a difference.

What do you see as the purpose of Stan Lee Media?

We are establishing a studio dedicated to the development of compelling original content—created by globally recognized content creators, or in association with global entertainment franchises—to pioneer the way that the Internet is developed as an independent entertainment and marketing medium distinct from any other medium. And we're experimenting with the ways in which global brand and content and marketing and promotion can be synergized with offline media. We're an umbrella to harness other global-branded entertainment groups to develop strategies that integrate the best use of the Internet with rich content to enhance off-line promotions, marketing and activities.



How do you distinguish yourself from everything else available on the Internet?

It's based on global branded content. With 2 million channels of different technologies that deliver content, an emerging global audience will be overwhelmed by the variety of media that present themselves on a minute-by-minute basis in their lives, and they will

retreat, in my opinion, to the comfort of the tried-and-true: recognized brands.

And you view this as a global company, not just an American one?

We're really in the forefront of new media entertainment companies that recognize the immediacy of a global audience and the need to design content that's interesting and compelling to a global audience of multicultural users. That is a different paradigm than the American entertainment industry has traditionally used, which is to introduce content that Americans like and, when it catches on, roll it out in other regions. I think that whole mindset has to change. The ability to develop a Stan Lee superhero that lives in Tokyo, Berlin, São Paulo, Johannesburg gives us assets that we can use to catalyze partnerships in each region.

At this point, doesn't your profit generally come when the products leave the Internet and move to other markets? In other words, you'll make more money with licensing deals for T-shirts and videos and action figures than you'll make with anything you're selling online.

Right. I don't think the revenues on the



> > > **WHAT GENERATION Y IS WEARING OUT** < < <

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if what we put on the Internet works, if it becomes popular, then the sky is the limit.

How did the Backstreet Boys project come about?

They came to us. Nick Carter, one of the boys, wanted to—I think he's interested in comics. He had this idea for a strip. So I read it, and it was a good idea. So we collaborated on it. I whipped it into shape, and we made

it into a book called *The Backstreet Project*. And what he wanted to do was have me turn all of the characters fictionally into superheroes. Based on what he told me about each one of them, I gave them each an identity, and we did this book in which they become superheroes and save the world, naturally. The book sold very well, and now we're probably going to do a lot of other things with them.

But that happens all the time. People are always coming to us. And there are some people I can't mention now because we don't have a deal set down, but who are fairly well known as actors and actresses that want to do things on our Web site, and I'm going to find ways to use them. Writers come to us. They'd like us to do Webisodes of things they bring and so forth.

Internet from advertising and e-commerce are that significant, especially as new brands are established there. But after microtransactions are popularized, then it will flip-flop and the majority of revenues will come on the Internet. Because when you nickel-and-dime a global audience for enhanced experiences that start off freely given and are augmented through increments, you're looking at serious money being generated. But in the meantime, we'll be looking towards licensing, merchandising, sponsorship, product placement, and other applications to bring us revenues offline.

In the past, you've used the phrase "unobtrusive sponsorships." What do you mean by that?

Well, we want to keep at a minimum the blinking banners and the ads and look for ways to integrate into the entertainment environment the commercial messages that will generate revenues for us. We have a 3-D navigable environment developed through a partnership with Cyberworld, and we look forward to making that environment, like any environment, populated with messages that are interesting but aren't intrusive.

Are any of those sponsorships set up yet?

Actually, we've been reluctant at the outset to do a lot of advertising. We are beginning to test the waters to determine the best way to integrate this product placement and sponsorship.

Why did you enter into your venture with the Backstreet Boys?

By choosing the best boys' group in the world with the largest audience of female fans, Stan reaches out to embrace the female community with this superhero genre. Using the Internet to develop an episodic strip that highlights the exploits of the alter egos of the band, and being able to use the music as a component of the entertainment, means that we can probably harness one of the biggest audiences of girls ever assembled globally.

The initial comic books have already appeared.

When does this project hit the Internet?

We will effectively launch this August 25th, with the biggest Web party ever attempted on the Internet. And the reason we've chosen that date is that Burger King is doing their back-to-school promotion around the *Backstreet Project*. They're producing 40 million action fig-

How and when will you know if a project is successful?

Well, we know by the amount of hits we get. When *The 7th Portal* opened up, I understand that Shockwave just closed down. They couldn't handle all the hits. So that's one way. And when that happens, the rest of the world becomes of aware of you. All the people in licensing start calling you. Everybody's looking for the next big thing, for the next Pokémon or Power Rangers or whatever it will be.

Do you hear directly from the fans?

Oh, yeah. And to me, that is so exciting, so startling. When I wrote the comics, I knew that from 100,000 to 1 million people, depending on the sales of the books, would be reading them. When you do something on the Internet, there could be billions of people. I mean you put it on your Web site, and that's instantaneously going all around the world. It's so amazing, and also there's the idea that you get instant feedback.

In magazines it took a couple of months before the book got printed after I wrote the story. It had to be drawn. It had to be printed. It had to go to the distributor, who sent it to the wholesaler, who brought it to the newsstand. Months went by. Then it took another month or two before the mail started trickling in, assuming you'd get some mail. So we're talking five, six months before you get



Thunderer

ures that they'll distribute with a \$15 million advertising campaign, and the focus will be on the characters that Stan co-created with Nick Carter. And that's how we are showing

that a superhero brand extension is possible, starting in the music side and going into every other key area of the global popular culture. So you might look forward to seeing a similar franchise in NASCAR, where we are working with the Championship Group. And we'll be doing the same thing in wrestling and other sports that are appropriate, or other niche markets where we can identify a best-of-breed partner to build these brand extensions.

Where do you see this company a year down the line, five years down the line?

I think this will be the successor to Disney as a global lifestyle-brand content creator, producer, marketing and distribution company. We're not just a nice little content company that's making pretty superhero animations.—SP

"Man, Juno beat us again.
I'll be in deep @\$%
if my investors see this chart."



Rank	All Digital Media	Average Minutes Spent Per Month
1	AOL Network - Proprietary & WWW	403.4
2	JUNO/JUNO.COM	202.1
3	eBay	104.8
4	Microsoft Sites	76.3
5	IWON.COM	74.1
6	Yahoo Sites	73.9
7	Excite@Home	33.8
8	Go Network	27.3
9	FREELOTTO.COM	26.1
10	SONY ONLINE	25.4
11	Uproar Network, The	24.6
12	AltaVista Network	24.5
13	EARTHLINK.NET	23.5
14	AT&T Web Sites	21.4
15	Lycos	21.2
16	BONZI.COM	21.1
17	Quicken.com Sites	20.1
18	ZDNet Sites	18.6
19	Time Warner Online	18.2
20	CDNow, Inc.	17.6

Source: Media Metrix, February 2000 Top Properties

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any reaction. You put something up on the Web site, five minutes later you're going to get people commenting about it. It's incredibly exciting.

How does the process work here? Do you create the characters, come up with stories and then talk to your artists?

I created all the characters for all the things we're doing. We have *The 7th Portal*, and we have one called *The Accuser* and one called *The Drifter*, and we're doing a lot of other projects. I try to create the characters initially, and then I work with our writers and I tell them the way that I think it would be best to write them. And then we all work together from that point on. It's a collaborative effort. I've got these great young writers and artists. They're incredibly enthusiastic, and I love enthusiasm. And they're damn good at what they do. I had a meeting this morning with about six or eight of them, and it's just so... "invigorating" is the word. You kick around ideas, and by the time the meeting is over, you've got a dozen you hadn't thought of before that you think would be great for the stories. And then you can't wait to see the result, turn on your computer and see what the episode looks like on the screen.

Your process with Stan Lee Media has been described as "using the Internet as the world's biggest focus group." You put work out there, see what the audience thinks, and then move it into other areas if the reaction warrants it.

It wasn't me that said that. I'm not sure I understand that. I've never had much to do with focus groups or surveys or research. I have a lot of friends in TV and I'd say to them, "You know, if

focus groups meant anything, there'd never be a show on TV that bombed."

Because before they put anything on, they test those things interminably, one focus group after another. I think it's up to the person who creates the show to do the best that he can and to be incredibly enthusiastic. I tell our staff, "Anything of ours that you read or see, if you don't say to yourself, 'Oh, man, look at that, that's terrific,' if you don't feel that way, I want it done over until you do." Because unless we are gen-

uinely enthusiastic about what we're doing, how can we expect the public to be? And I don't want focus groups. I don't want people who know they're being tested. If we don't know what we're doing, we shouldn't be in this business.

When you created the characters in *The 7th Portal*, were you consciously thinking that this was not just an American story, that it should be worldwide and the characters should be international?

It's a funny thing—my partner, Peter Paul, gave me the idea. I was going to create a bunch of American heroes, which I've always done. And he said, "You know, Stan, it's a global thing. If you want to have six heroes, why don't you have each of them come from another part of the world?" I thought that was a great idea. So I did it. I mean, our comic books were always global. Spider-Man, for example, is sold in virtually every civilized country in the world and translated into virtually every language. But I never wrote it for the whole world. I just wrote the stories, and luckily people enjoyed them. So I would have done my Inter-

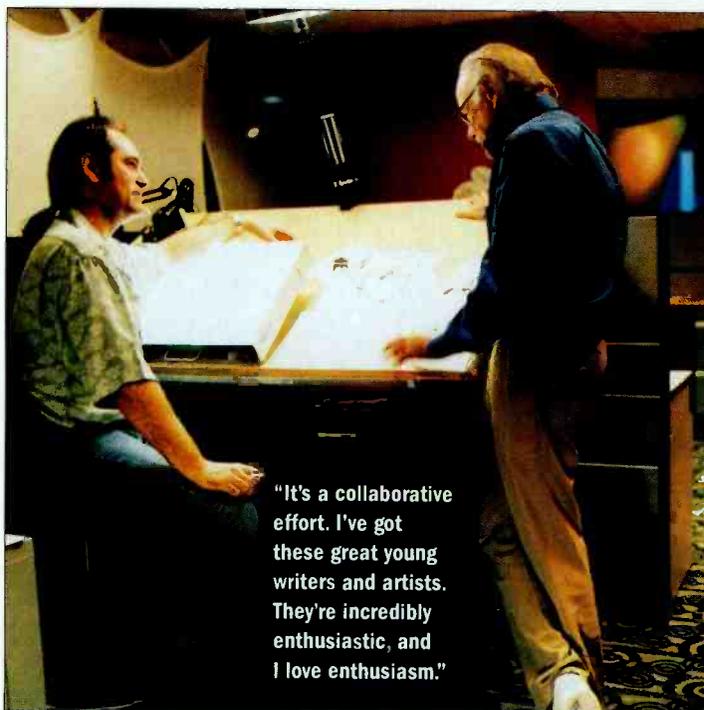
net stories just keeping them domestic and hoping people around the world would like them.

In recent years, sales of comic books themselves have fallen sharply. Do you think the future of comics is on the Internet, or are the books going to be strong again?

I'm no prophet, but I'm guessing that comic books will always be strong. I don't think anything can really beat the pure fun and pleasure of holding a magazine in your hand, reading the story on paper, being able to roll it up and put it in your pocket, reread again later, show it to a friend, carry it with you, toss it on a shelf, collect them, have a lot of magazines lined up and read them again as a series. I think young people have always loved that. I think they always will.

But I think the Internet is just another form of entertainment and of communication and of commerce. To me, it's like when television came in. Everybody said, "That's the end of reading. The book industry is going to be destroyed. Who'd read a book when you can watch things on a screen?" Well, books are as healthy as they ever were. I think the Internet is going to be the most powerful form of the media, the greatest form of entertainment and education and commerce and trade that the world has ever known.

I think eventually every family will have a screen in their house, whether it's a computer monitor or a TV screen or what. They'll do their shopping on it, they'll do their banking on it,



"It's a collaborative effort. I've got these great young writers and artists. They're incredibly enthusiastic, and I love enthusiasm."



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they'll look at their movies on it, they'll have the Internet on it. They'll have everything. And after a while, they won't even need a keyboard, but they'll have voice commands. And probably in another 10 years, you'll be able to think of what you want and it'll be on the screen.

But despite all that, you think the kid who comes in and talks to his screen is going to have a comic book stuck in his back pocket?
I think that's very likely.

You've been quoted as saying you'd love to buy Marvel Comics. Were you serious?

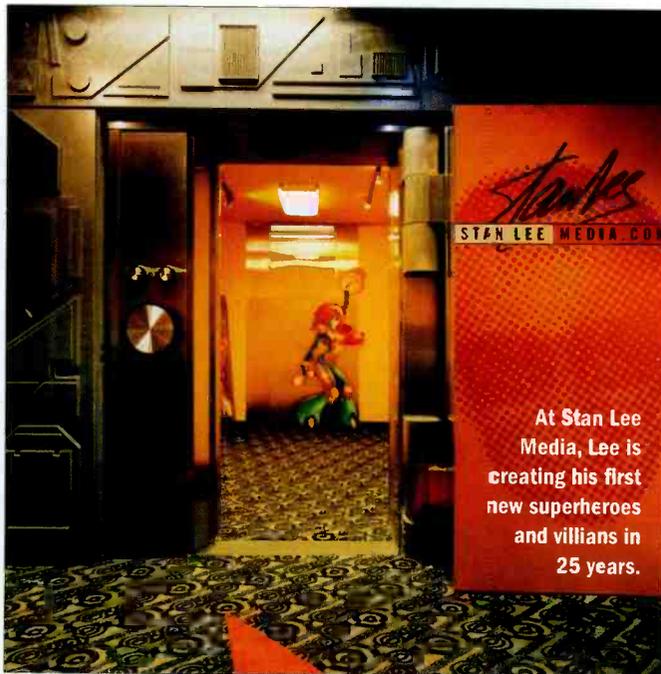
Somebody made that remark: "Hey, what if you guys bought Marvel? Would you want to do that?" And I said, "Well, jeez, I never thought of it." I certainly wouldn't mind if I could have Marvel, but it's not something I think about. I mean I'd like to own Microsoft, but I don't go around planning how to do it.

On the other hand, it would be nice if you had the rights to use your old work, so that if you wanted you could, say, bring Spider-Man into something on the Web site.

Oh, hey—when you say that, it's like dangling the Holy Grail in front of me. Of course, it would be wonderful if I had those characters to myself to do with what I wanted. But it's not something I think about.

How did the unprecedented deal with DC Comics come about?

It was the idea of a fellow named Michael Usland, who's the executive producer of the *Batman* movies. I've known him for



years, and he's involved with DC. He came to me and said, "Hey, Stan, how would you like to do your version, as if you had created them, of Superman, Batman, Wonder Woman, The Justice League, The Flash...?" On and on. I said, "Who could say no to an assignment like that? But DC would never go for it." He said, "Suppose I asked them?" He came back and he said they loved the idea. So now I'm doing it. I don't know why, I don't have the time, but how can you refuse something like that? The first one we're doing is Wonder Woman, because that particu-

lar artist is free at the moment. Then I'm going to do Superman, and then whatever they tell me. I think it'll be one 48-page book every two months, 12 or 13 of them.

At the end of which time, you will have written for just about every classic comic superhero who ever existed.
Yeah. There's nothing left.

Do you think comic superheroes are something that will always appeal to people, from low-tech genres like comic books to high-tech ones like the Internet?

Always. Always. From the time of King Kong and Moby Dick and Jekyll and Hyde and Dracula—they're bigger than life. People love



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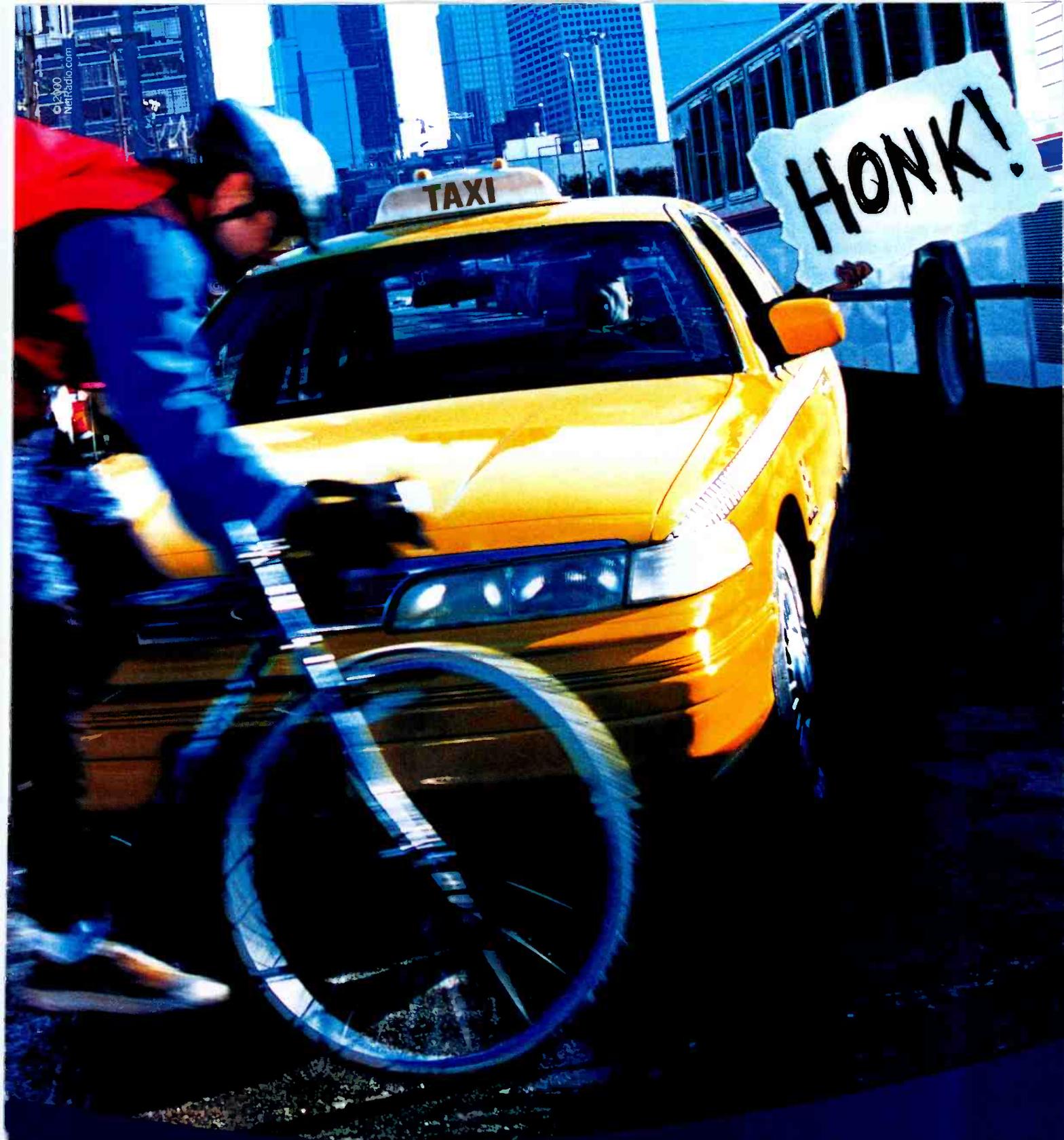
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to read about people with powers of any sort and people love fantasy. When you're a kid, you grow up on fairy tales, witches and giants and ogres. When we become adults, science fiction and fantasy stories and superhero comics are the only things that can give you that same amount of excitement and pleasure. It helps you recapture, I think, some very treasured moments.

Do you still have lots of characters and stories in you?

Oh, I'm sure. I'm not a guy who gets inspirations. I don't walk around the street and think, boy, this would be a good character, that would be a good character. But when I have to write something, I can sit down and think it up. And there have been a lot of things I've had to write that never got published for some reason or other and movie ideas I've had and television ideas that somehow or other didn't make it to the screen. So I've got a whole file

cabinet filled with things that I can draw on. But I usually don't even have the time to look in the cabinet. If I have to write something, I just sit down and try to dream it up.

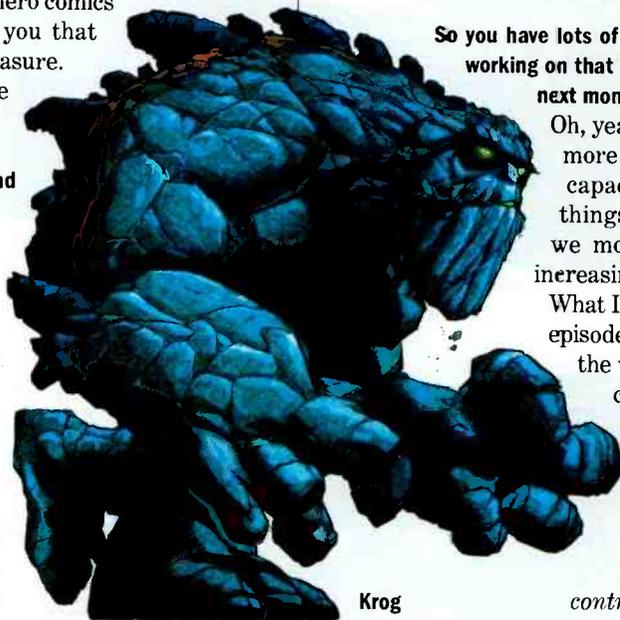
So you have lots of things in the works here that you're working on that will show up on the Web site over the next months?

Oh, yeah. It's just we've got to hire some more people. Everybody is working at capacity because we have so many things now that are going on. But as we move along, we're going to keep increasing the staff.

What I would like to do is have a separate episode of a separate story every day of the week, so that every day the users can come to our Web site and find a new chapter of something.

That would be great, but it will take a little while. ■

Steve Pond is a freelance writer based in Los Angeles. He is a contributing writer for Premiere.



Krog



Ashley said that Erin told Jennifer that Austin talked to Kaitlyn who heard Sean say that teens spent \$141 billion last year.

Five million teens. That's how many teens Alloy reaches every month. And those teens have friends, and those friends have friends. So no surprise that Media Metrix* recently named Alloy.com as the top site for girls 12-17. How much that group spends now that's a surprise — \$30 million last year at Alloy, alone. There's a lot more we'd like to tell you, but better to hear it firsthand. We're at (212) 244-4307 ext.8312.

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By Day: High School Track Star

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Male Teens 12-17: Network

Male Teens

Program	Network	Duration	Share
 SmackDown!	UPN 8 pm	120	27
Millionaire	ABC 9 pm	60	16
E.R.	NBC 10 pm	60	15
Whose Line Anyway	ABC 8:30 pm	30	15
Fox Thursday Night Movie	FOX 8 pm	120	14
Whose Line Anyway	ABC 8 pm	30	12
Friends	NBC 8 pm	30	11

Source: Nielsen Media Research Regularly Scheduled Thursday Primetime, 9/27/99 — 4/02/00

Persons 12-24: Syndication

Persons 12-24

Program	Rating
 Entertainment, Inc.	17.2
Friends	5.5
WCW Wrestling	4.9
Drew Carey	3.3
Seinfeld	3.3
Frasier	2.7

Source: Nielsen Media Research Syndication GAA Ranker, 9/27/99 — 4/C2/00

Male 12-24: Cable

Male 12-24

Program	Network	Duration	Share
 War Zone	USA 10 pm	60	37
 Raw	USA 9 pm	60	31
Farmclub.com	USA 11 pm	60	15
NFL Regular Season	ESPN 8:15 pm	180	12
WCW Wrestling	TNT 8 pm	60	10
South Park	COM 10 pm	30	10

Source: Nielsen Media Research Regularly Scheduled Cable Programs, 9/27/99 — 4/02/00

Entertainment Websites

Male Teens 12-17

Site	Unique Visitors
WWF.com	260,000
Nintendo.com	223,000
Disney Online	213,000
Uproar.com	160,000
MSNBC.com	119,000
iVillage sites	99,000
Playboy.com	97,000

Source: Media Metrix Report, January 2000

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WHAT'S GOTTEN INTO THEM?

ABOUT FACE (LIFT)

Unlike some dot-coms that perform superficial face-lifts to spark renewed interest, About.com's decision to redesign wasn't born out of whimsy or boredom. Still fairly young, the New York-based company was anything but an old debutante longing to spruce up its looks by going under the technological knife. As a network of more than 700 topic-specific vertical sites manned by experts or "guides" who provide original content, related links and interaction, About.com wanted the redesign to convey that the site was *the* destination for information.

The redesign of people-powered portal About.com goes more than skin deep. Luring more advertisers is the next step.

By Ann M. Mack

About.com has evolved since its inception. The site debuted in February 1997 as the Mining Company, a name that alluded to its roots of "mining" the Web for information. Since then, the site has transformed itself from a traditional portal service to one populated by real people who personalize—even humanize—the Internet experience. The site's 700 guides cover an eclectic range of topics, from economics and ecology to Shakespeare and soap operas. Unlike search engines or directories, the guides sift through the Web to find the best links, news and content on their topics, providing human judgment and integrity. In addition, they write original, timely and relevant content for their sites. "The guides started to write some great stories," says Chris Briggs, creative director for About.com. "A lot of guides have gems of knowledge that should be brought to the surface." To reflect the shift in focus and better communicate its topical approach, the company changed its name to About.com in May 1999. However, the name change was not enough. The site's old, drab design, reflective of its portal origins, failed to impart About.com's new content-heavy, one-stop-shop nature.



The final design: About.com retooled its color, content, back-end tools and business model in an effort to peg the network as the information destination.

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So, seven months later a redesign began. It would be a six-month journey—a lengthy one by Internet standards. “It’s like a pregnancy,” John Caplan, general manager and chief marketing officer at About.com, commented at one point. “We watch it evolve week by week.”

A NEW LOOK

Early November 1999—Initial plans for the network’s redesign begin. Shying away from hiring outside consultants, About.com decides to perform the bulk of the project internally. “Outside consultants didn’t really work,” explains Briggs. “They didn’t know who we really were.” With several hundred guides and associate guides, and upward of 12.6 million visitors per month, the redesign team wants to please all their constituents. So the company holds focus groups with all involved parties to determine the goals of the new design.

Late November 1999—With the conceptualization period behind them, About.com commences the site overhaul. The first issue of business is to tie the Net links and articles together under one roof in order to create a more cohesive, news-site-type look. It is a slight change, but a substantial one. “This was part of the impetus of the redesign in the first place,” explains Briggs. Rather than housing the components under one heading, the old design separated articles from Net links, creating a disconnected, list-like look.

The redesign team then plays with the site’s color palette, trying to create a warm, open feel, rather than a cold, reference-like one. “We wanted to make the look fun and friendly,” Briggs says. The design team adds a deep, richly colored red bar across the top and bottom, straying from the site’s traditional gray and white color scheme.

January 2000—The redesign group has to concern itself with site aesthetics, but also with site content and back-end intricacies that make the network a well-oiled machine. “In many Web sites, redesign would be more about design,” explains Briggs. “We are also concentrating on how to build the back end with tools that allow guides to update information minute to minute.” The techies start the back-end work. “We took it as an opportunity to put in place what we’ve been wanting to do for a long time,” explains Sara Plath, About.com vice president of systems operations. “[With the new design], the guides will be able to update their content more frequently and easily.”



Before: About.com's old design separated articles from Net links, creating a list-like look. With its redesign, About.com hoped to change users' perception of the site.

FUNCTION FOLLOWS TECHNOLOGY

In tweaking the technology, About.com seeks to improve its functionality for the guides who create and maintain their own Web pages, freeing them to concentrate on content rather than site setup. With the old design, the guides performed the brunt of the work in developing their pages. “We want to give the guides a system that enables them to publish and edit content with little training,” says Caplan.

The team develops a template for the guides that makes it easy for them to add and remove content on their pages. The new format allows the guides to rotate content in and out of their sites, as well as to plan ahead. For instance, a guide could write a piece and schedule it to replace the second article on their Web page immediately or wait until Dec. 25, 2000 at 10 p.m. The article would then appear on the page in the place designated and on the date and time specified by the guide. “This keeps the content fresh,” says Jim Scollins, About.com vice president of guide operations.

Early February 2000—With the initial changes made, About.com decides to solicit feedback from its users—an unusual and frightening move for the dot-com, but one that is deemed necessary. “We’re trying to build a direct relationship with the consumers. We did it out of respect for our users,” explains Caplan. “We hung our underpants out by asking them what they think.” About.com’s MP3/MIDI music site serves as the testing ground for the redesign. Visitors to About.com are encouraged to log on to the MP3 site and offer feedback. “We were all hold-

ing our breath when we did this by putting ourselves out there [for feedback],” admits Briggs. Reactions vary from contempt for fooling around with perfection to reassurance that About.com was headed in the right direction.

SUBSTANCE AND STYLE

Most of the feedback focuses on cosmetic changes rather than content. Some consumers think the new site is too cluttered. “Here, the consumers were comparing it to the old, sparse, very geometrical site,” says Briggs. Some also dislike the new color scheme, claiming it is “too much.” Other visitors call the site “too busy.” To the team’s surprise, no one comments on the combination of Net links and articles—a content modification, not a shallow surface alteration.

Mid-February 2000—With the feedback they’ve received in mind, the redesign team returns to the drawing board to produce

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a revised version. During this phase, the team focuses on long horizontal bars, tagged "In the Spotlight" and "Essentials," to provide users with an entry point and a natural place to rest. Under the headings, the guides highlight articles or links that they deem timely or pertinent. Playing on the personalization component of About.com, the team also places the picture of the guide higher up on the page, so the guide appears to be an integral part of the experience, rather than an afterthought. "Every change has made the site better, not generic," says Briggs.

Early March 2000—About.com rolls out the back-end tool, which allows the guides to create their sites, to 25 willing guinea pigs and anxiously awaits their reaction. "The guides love it," reports Caplan. "I've never seen them this excited. Many guides want to change the design now." But, About.com hesitates, not wanting to jump the gun. "We're pushing to go live when it's perfect," says Caplan.

NEW BUSINESS MODELS

Mid-March 2000—About.com is almost locked in on a design. "The structure is there," says Briggs. "We're just working with the fine-tuning and HTML." But they must first incorporate aspects introduced by changes to About.com's business model. On March 16, About.com unveils its Luna Network, a marketing program that bonds About.com's topic sites with related independent sites on the Web. The Luna Network was designed to expand the About.com experience, build reciprocal traffic between About.com's topic sites and its Luna partners and attract advertisers to a targeted venue. In the program, About.com hosts a partnership box on each of the Luna partner sites, allowing users to link to relevant About.com topic sites and related subject articles. For instance, an About.com box resides on Stockcharts.com, driving traffic to its Stocks home page. In return, the About.com Stocks home page then sends traffic back to Stockcharts.com by offering its link to visitors. To include the Luna Network in the redesign, the About.com group places a partnership box in the lower left-hand corner of its pages.

Early April 2000—About.com introduces Sprinks—sponsored contextual links, which are advertiser initiated, sold online and dynamically priced. Intended to attract a qualified audience, the new advertising vehicle provides targeting opportunities for advertisers, as well as a way for visitors to connect with merchants that serve their interests. The new advertising program poses yet another challenge to the redesign team. To



During: About.com connected articles and Net links to develop cohesion and consistency. The design team then had to incorporate elements introduced by changes to the business model.

avoid a disjointed look, the redesign team has to blend the sponsored links seamlessly into the pages. In order to accomplish this, they place the links on the lower half of the page within a separate box. The text and colors of the Sprinks box coordinate with the rest of the content items, skirting the screaming tendencies of some advertising.

FINAL COUNTDOWN

As the redesign launch date (April 11) draws near, About.com pushes the homepage building tool out to the rest of its more than 700 guides. For the most part, everyone is happy. Scollins is relieved. "There are some old-school HTML purists that would rather create the pages by hand, but they all understand the benefits," he says. The revised back-end technology "allows us to have people as guides who really don't know much about HTML," adds Plath.

April 3, 2000—Just eight days before the launch of the redesigned site, About.com subjects the site to one more test. A focus group of five Web users, who are first-time visitors to About.com, are enlisted to visit About's Hawaii home page as the redesign team at About.com observes their behavior. The volunteers immediately go to the left-hand side to the subject column, followed by the "In the Spotlight" and "Essentials" sections, reports Briggs. They then scroll down. "We didn't lose anybody by putting anything below the fold," he adds. With the focus group in mind, the redesign team makes some minor changes, one of which was renaming the "Discover More" box. Residing on

the right-hand side of the page, the "Discover More" box suggests other sites on the About.com network for the user to check out based on the site they were visiting. For instance, if a user is on the Hawaii site, the box might suggest that they visit another tropical site. However, the users didn't understand what "Discover More" meant. So, the redesign team changes the name to "Related Sites on About.com," and puts the links in a gray box to make it more consistent with the rest of the page.

Aside from trivial questions, the focus group reconfirms that the About.com redesign team put together a winning formula. "We didn't see anything that was a global breakdown," says Briggs. About.com was ready to unveil its new look.

April 11, 2000—D-day. The redesign goes live, without a hitch.

April 12, 2000—The redesign team takes the day off. ■



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Just Kidding

The pre-teen set is online now more than ever before. Finding the right spot for your ad in this cyber-playground requires some research, though.

These days, even the tiniest of tykes is tech-savvy. And it's no wonder. In our highly wired culture, it's now *de rigueur* for the even youngest kid to get in touch with his or her Inner Web surfer. There are computers in elementary schools, computer games and, of course, educational software.

They even have their own laws. Late last month, Coppa, the Children's Online Privacy Protection Act went into effect, making it illegal for sites to collect personal information from kids under 13 without parental consent. While this means that chat rooms and some activities will be off limits to the pre-teen set, these sites are worth advertisers' consideration because of time, content and influence: Kids can afford to idle away hours at a computer; many of these sites offer the kind of content that keeps them coming back; and there's the early-adopter factor—an effective ad can result in a lifelong customer.

But as always, not all Web sites are created equal. Some that seem like they'd be directed at kids are actually aimed at adults. For example, Disney.com, owned by the GO Network, has more to offer adults planning a visit to the Magic Kingdom than it does for children interested in Mickey and Minnie. And Yahoo!igans!, which was created with kids in mind, is in fact a directory—a kid-friendly version of Yahoo!—and not a destination site. Then there's the issue of quality. They may be young, but they're not dumb. Kids don't want to be spoken down to, and they know from "lame." So, if you're considering a kids' Web buy, you may want to do your homework first.

★★★★ Excellent ★★★ Good ★★ Needs Help ★ Dud

Not all sites are what they first appear to be. By Kristina Feliciano

ALFY.COM

★★★

The Point: Provide a safe Web experience for young kids.

Vital Statistics: Launched June 1999. Owned by Alfy Inc., based in New York.

Target Demo: Kids 3–9, teachers, parents and caregivers.

Traffic: 8.5 million page views per month.

Content: Sound is an important part of this site, which includes an arcade, an artwork section and an area where kids can "play" instruments. Alfy.com also features a clubhouse offering kids' home pages and "Kids' News." The teachers' section contains lesson plans and Internet activities and this month Alfy.com will debut a parents' section. There is also a section for "Cool Sites"; Alfy.com bills itself as the "Kids' Portal Playground." Updated daily.



Look and Feel: Looks a little like a coloring book you might pick up at the local drugstore. The colors have that soft and gauzy feel, and there's a big rainbow on the splash page. As for Alfy, he's a scruffy brown dog that wears his baseball cap backward and rides a skateboard. Overall, Alfy.com is extremely gentle in composition, like baby food, which suits its target audience. Also notable: The site's interface is entirely graphical, so little ones actually could use it on their own and not be confounded.

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Ad Options: Banners, buttons, contests, sweepstakes and the Alfy store. Alfy.com develops its own content, so its marketing team can work with advertisers and sponsors to develop customized promotions. Advertisers include Universal Studios, Disney and a number of smaller dot-coms.

Bottom Line: Alfy.com's heart is in the right place, providing resources for educators and parents and entertainment for tiny Web surfers. The site is still young, though. It remains to be seen how effective ads directed at adults—the real target group, as far as advertisers go—will be.

BONUS.COM

★★

The Point: More is better—offer tons of games so that kids keep coming back, and the bonus will be the advertisers'.

Vital Statistics: Launched in 1997. Owned by Bonus.com Inc., based in Palo Alto, Calif.

Target Demo: Kids 4–16.

Traffic: 58 million impressions per month, and more than 750,000 registered users.

Content: There's plenty here to keep kids occupied. Lots of games—2,500, as a matter of fact, from ones involving Appaloosas to others that test users' knowledge of the Backstreet Boys. Nearly 1,500 "edutainment" activities, such as current-events quizzes and "Math Genius." Refreshed weekly.

Look and Feel: A little on the generic side. Many of the illustrations look like stock; there's just not a lot of personality. Kids may not mind, however, as there is so much to do. They can be engaged by the sheer number of things to choose from.

Usability: It should be a breeze to explore. The site uses frames, and the menu options are always visible. But the site is displayed in a window separate from the basic browser window. Bonus.com calls this new window a "protected environment," which would be fine if it didn't create new problems while solv-



ing existing ones. The new window has its own navigation buttons—back, forward, print and so on—and not all were functional when we were test-driving the site. Same goes for some of the banners: clicking on homepage ones got us nowhere. Of course, this might have been a temporary technical difficulty.

Ad options: There are several, including short flights—for less than a month—of banners, buttons (strategically located within the content), medallions (appearing at front door of site), or some combination thereof. Also available are ad campaigns—usually tied in with an event, such as the Summer Olympics,

or a holiday—and sponsorships, which last between three months and two years. Advertisers include Kellogg Co. and chevron.com.

Bottom Line: Bonus.com is eager to accommodate advertisers' needs, which is a plus. It's also got quantity covered as far as kids' activity needs are concerned. The longer kids stay, the better the chances they'll soak up the ads, but quality may be an issue. Because if the site's banners aren't working, neither are your ad dollars.

CYBERKIDS.COM

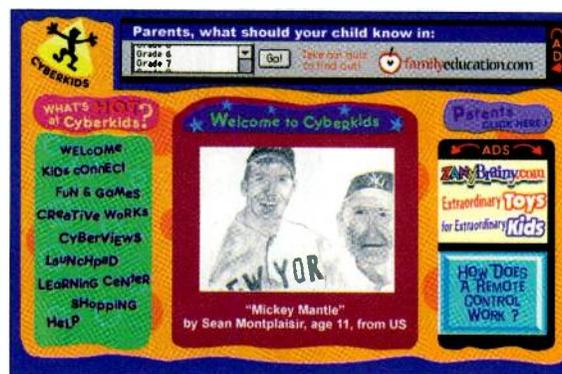
★★★★

The Point: A place where pre-teens can upload their creative work and chat with friends.

Vital Statistics: Launched October 1994. Owned by Able Minds Inc., based in San Francisco.

Target Demo: Kids 12 and under.

Traffic: Serves more than 3.5 million ad views per month.



Content: Games ranging from arcade fare (pinball) to classics (poker) to sports (surfing). The "Learning Center" is linked to sites such as homeworkcentral.com that offer online tutoring. There are also movie and software reviews as well as celeb interviews. Kids can display their artistic endeavors in "Creative Works." The "Shopping" area groups products and services according to category: toys & games, books, beauty, etc. Within each of these categories are links to e-commerce sites as well as a brief description of what's for sale and how to get it. The site is updated weekly.

Look and Feel: Bright and cheerful, with lots of color (we counted at least 10 hues on one page, and that was before rolling over the tabs, which change color). It's edgy enough to draw tweens but still sufficiently whimsical that those in their single digits would also find it compelling.

Usability: The design is very intuitive. The site uses frames, and the menu options are always visible and are well-defined. It's simple to use, regardless of your age or level of tech savvy.

Ad Options: Buttons, banners, daily sweepstakes and sponsorships. Sponsors can rotate as many creative ads as they like and add to or pull banners as required; there are no restrictions on the length of the campaign or number of banners. Advertisers include zanybrainy.com and FamilyEducation Network.

Bottom Line: Looks like a good choice. CyberKids.com is not shy about displaying ads: there are large banners at the top and bottom of some pages. The "Shopping" tab alone is worth investigating.

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FREEZONE.COM

★★★★

The Point: To be a cool hangout for kids—and it succeeds.

Vital Statistics: Launch November 1995. Part of the FreeZone network, owned by Thomson newspapers/Thomson Corp., based in Chicago.

Target Demo: Kids 8–14. Registration required for interactive areas.

Traffic: 8 million page views per month and 605,000 registered users.

Content: This is one of the more engaging kid sites. Maybe that's because 80 percent of content is kid-generated: a 13-year-old girl gives advice on "School Dance Jitters," while a poll asks whether celebrities are good role models. It's unusual stuff, the kind of quirky content that can't be found just anywhere, so the site's users are no doubt loyal. There is also an entire section devoted to pop culture, with a "Slang Translator" and bulletin boards for kids to vent about movies, TV and music. Updated daily.

Look and Feel: Someone at FreeZone is a fan of Nickelodeon. FreeZone's graphics resemble Nick's jaunty nostalgic design sensibility, from the '50s-style colors (the site was recently redesigned). And there's nothing wrong with that. Having someone else's style is better than having no style at all. Even the text borrows from Nick's love of the old-fashioned: One tab heralds the "Latest Hoo-Ha."



Usability: Manages to avoid frames, which can be limiting design-wise, and still be completely functional. Everything's clearly labeled and kid-friendly.

Ad options: Sponsorships, custom mini-sites, buttons, banners and syndication of online (and offline print) content. Also, product and consulting services, such as contest registrations and chats. Advertisers include Amazon.com, DreamWorks Pictures, Kellogg Co. and McDonald's.

Bottom Line: FreeZone is a standout—in terms of content, design and enjoyability. And because most of the content comes from the kids, the site offers the interactivity and sense of ownership that keeps them coming back. Don't overlook this one.

HEADBONE.COM

★★★

The Point: Giving kids—older kids, especially—a place to talk to each other.

Vital Statistics: Launched May 1997. Owned by Headbone Interactive, based in Seattle.

Target Demo: Kids 8–14.

Traffic: 12.5 million page views per month and 475,000 registered users.

Content: Headbone Zone includes games and features, such as

"The Price of Fame, the Buy-Sell-and-Trade Celeb Stock Game" and "Hey, Velma!" a weekly Q&A in which a cartoon pig gives A's to users' Q's about love, life and the like. However, chat seems to be Headbone's strength. The site has rooms for both kids and teens, and it recently promoted its ability to accommodate as many as 60 chatters in a room. Headbone also offers sweepstakes and contests, including "Smirk City" where kids can contribute jokes, and "hbzVoter," where they can vote for the "hottest brand of clothing"—an issue of utmost importance to young teens. Updated weekly.



Look and Feel: Like a teen magazine. The stars and starburst graphics and dark red, navy, and orange hues suggest *Tiger Beat* or even *Dynamite*, a '70s-era kids' title.

Usability: The site is well designed. It's easy to get around, and the content is presented in a big, bold way so that it's a cinch to access.

Ad options: Banners and sponsorship of prizes and other areas of the site, such as chat rooms, e-cards, custom games and contests. Next month, for example, General Mills will be doing an offline/online promotion with Headbone.com in which Camp Headbone will be featured on the back of six million packages of GoGurts and Gushers and will tie to online Camp Headbone at headbone.com. Advertisers include General Mills, GO.com, JuicyFruit and Fleet Financial Services.

Bottom Line: Recommended for those after tweens and teens. There's not much here for those on the younger side of the site's target demo, but the features for older kids—chat rooms, polling, advice columns—are highly interactive and constantly changing, which means repeat viewers. Banners are ubiquitous and separated from the content, giving advertisers exposure without being interfering.

MAMAMEDIA.COM

★★★

The Point: Don't look to the site's vague tagline—"the place for kids on the Internet"—for a clue. Instead, check out the "grownups" link, which reveals that MaMaMedia.com's fun and games aim to nurture kids' "natural love of learning."

Vital Statistics: Launched June 1997. Privately held by MaMa Media, based in Manhattan.

Target Demo: Kids ages 5–12.

Traffic: More than 100 million page views per month. Registration is optional; currently has more than 1 million registered members.

Content: Nearly 100 replayable, original activities geared to what the site calls the three X's that kids will need to master in the age of new media: eXplore, eXpress and eXchange. Offers digital tools kids can use to create their own stories, plays, artwork and characters. In fact, many of the site's games go beyond the normal level of interactivity: Kids are invited to create their own games in established categories—word play,

▼ PLAN A (FOR BRINGING YOUR SITE DIRECTLY TO YOUR TARGET)



▼ PLAN B

The logo for eTour.com, featuring the word "eTour" in a stylized, italicized font with a red-to-orange gradient, and ".com" in a smaller, black font to the right.

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puzzles, etc.—and then play them. Also, there are easy-to-make e-cards, an area where kids can submit their own work for display and view other kids' stuff and links to more

than 2,000 kid-friendly sites handpicked by the editors. The grownups area contains articles on education as well as "Web-tivities" for parents to do with their kids, like the "Egypt Expedition," "Make Your Own Myth" and "Run Through the Rain Forest." Updated weekly.

Look and feel: Vibrant, to say the least: the splash page is purple with lime-green icons. Feels like a cyber-treehouse. The icons, such as "Kids' Web Paint" or "Cartoon Castles," look like a pack of kids cobbled them together, albeit with software and not old-fashioned hardware like a hammer and nails. Meanwhile, despite all the colors, pictures, animation and sound, a fair amount of "white space" makes the site easy to read.

Usability: The site is well-organized. It uses frames, so it's easy to move around to other sections—and easy to see the banner ads at the top of the screen. It's also not too text-heavy, so even young ones can find their way on their own.

Ad Options: Sponsorships, banners and "Customized Interactive Advertisements" in which kids can interact directly with advertisers' brands. These customized ads, created by MaMa Media, amount to mini-sites. Advertisers include General Mills, Nintendo and Hi-C.

Bottom Line: The ads are clearly labeled, obvious and generous in size. Your ads won't get lost here. There are two big icons at the bottom of the home page, for example, that are impossible to miss, and banners across the top announcing section sponsors.

NICK.COM

★★★★

The Point: To promote Nickelodeon programming.

Vital Statistics: Launched June 1997. Owned by Viacom International, based in New York.

Target Demo: Kids 6–14. Does not register users.

Traffic: More than 70 million for March.

Content: Features links to mini-sites for Nickelodeon TV shows, plus the kind of silly, clever kid stuff typical of Nickelodeon: "Nick-tionary," which is described as "simply define," and games like "Disco Chimp" in which a simian named Tony Simiano dances at your command in a white Travolta suit. Like Tony, Nick.com is stylin' and unusual. Updated

daily, weekly or monthly, depending on the content area.

Look and Feel: Sensible, immaculate and still completely kid-friendly. Nickelodeon has been a leader in kids' entertainment, and this site is a substantive extension of that brand.

Usability: Eminently easy to use. The sections are linked with text and icons—with pictures of Nickelodeon characters, celebrities or multi-culti kids like themselves—that are as enticing to pre-readers as to older kids.

Ad Options: Banner ads (typically, a four-week flight), content sponsorships, event sponsorships, brand games areas and, in the future, streaming audio and video capabilities. Advertisers include greatentertaining.com.

Bottom Line: It's the best-looking, smartest kids' site out there, but it's also one of the most subtle when it comes to advertising. The kids are there, but they may not know that you are.

STICKERWORLD.ORG

★★★

The Point: Cater to kids who can't get enough of the sticker craze.

Vital Statistics: Launched February 1999. Owned by Children's Television Workshop, based in New York.

Target Demo: Kids 6–14.

Traffic: 2.6 million page views per month, with 100,000 registered users.

Content: Stickers and more stickers. Kids can collect and trade them, and they can even make their own. It doesn't sound like much, but kids are mad for stickers, and StickerWorld.org also makes it easy for them make their own Web page to show off their collection. Updated weekly.

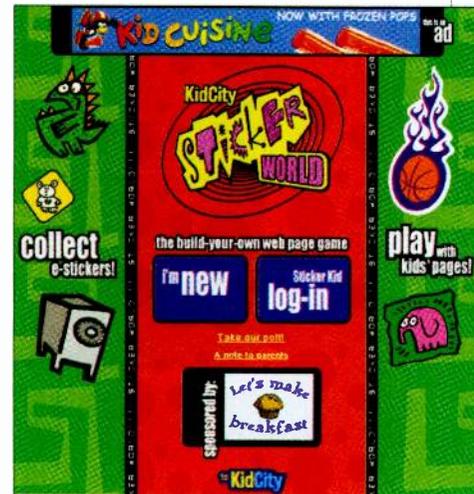
Look and Feel: Colorful, with bold, chunky type and everything

outlined in black. It would appeal equally to boys and girls.

Usability: StickerWorld.org is one of the few kids' sites that provide directions. Not that the site needs much explanation—it uses frames, and the icons are fairly self-explanatory. But StickerWorld does have its own language—a lightning bolt signifies an animated sticker, while a wrench means you can change the way a sticker looks on your page—and it conveys this key info clearly and concisely.

Ad Options: Sponsorships, banners and sweepstakes sponsorships. Advertisers/sponsors include Intel, eToys.com, eScore.com and ConAgra.

Bottom Line: CTW-created StickerWorld.org knows how to entertain kids, and its clear, logical design makes banners pop. The subject matter may seem a bit too specialized, but the benefit of targeted content is that it breeds loyalty and...stickiness. ■



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IQ DATA

Click Time



Nick.com is tops in tot traffic. By Christine Sparta

Top 10 Sites Aimed At Kids Age 2-11, March 2000

SITE	UNIQUE VISITORS	AVERAGE TIME SPENT
Nick.com	875,000	29:23
Mamamedia.com	523,000	19:21
Cartoonnetwork.com	450,000	25:57
Pokemon.com	332,000	9:45
Foxkids.com	287,000	40:34
Funschool.com	201,000	15:15
Kidswb.com	188,000	16:14
Nikolal.com	158,000	13:24
Wizards.com	123,000	11:59
Ajkids.com	113,000	8:30

Nielsen/NetRatings polled more than 43,000 panelists who had Internet access in their homes and found consumers clicking away on kid-oriented Web sites in the month of March. Nick.com was clearly a standout with the 2-11-year-old crowd. Young users on that site registered a whopping average of more than 29 minutes online compared to an overall online average of just over 2 minutes. Send4fun.com was the fastest-growing Web site for March, jumping from 159,000 unique visitors in February to 1,476,000 in March, growing 826.6%. General Motors came on strong with 2,095,000 impressions from its top banner ad, which reached 1,182,000 unique users.

Top 10 Banner Ads From General Motors, March 2000

IMPRESSIONS	UNIQUE AUDIENCE	REACH % BANNER
2,095,000	1,182,000	1.45
1,414,000	851,000	1.04
1,226,000	581,000	.71
1,273,000	557,000	.68
919,000	556,000	.68
1,161,000	535,000	.66
705,000	503,000	.62
8,946,000	430,000	.53
1,869,000	398,000	.49
884,000	337,000	.41



Top 10 Fastest Growing Sites* for the Month of March 2000

SITE	FEBRUARY UNIQUE VISITORS	MARCH UNIQUE VISITORS	% GROWTH
Send4fun.com	159,000	1,476,000	826.6
Time.com	170,000	900,000	430.6
Wrestlemania.com	116,000	588,000	408.4
Dmarie.com	116,000	531,000	357.6
Funpageland.com	129,000	588,000	355.6
FreeInternet.com	213,000	631,000	196.2
Half.com	226,000	658,000	191.1
Mycomputer.com	263,000	764,000	190.1
Forbes.com	310,000	899,000	189.8
800predict.com	135,000	379,000	181.3

*Data derived from sites receiving a minimum of 500,000 unique visitors.

Composite of Overall Web Audience Age 2-11 vs. 12-99

AGE	2-11	12-99
COMPOSITION	6.64	93.28
AVERAGE TIME	2:29:19	10:15:07
AVERAGE PAGES VIEWED/MONTH	167	707
Ages 2-11 Audience Size	5.4 million	
Total Audience Size (active audience)	81.6 million	

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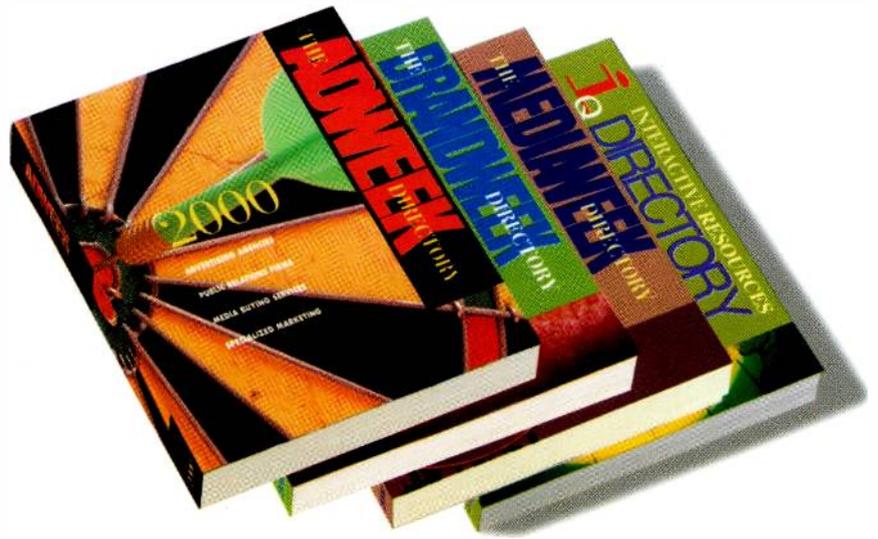
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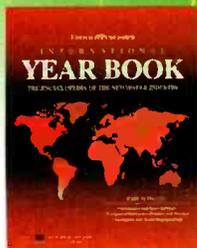
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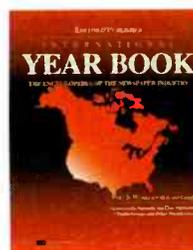
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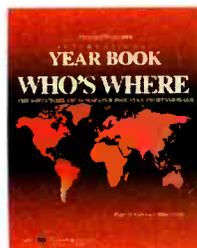
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PRINT

Patricia Oppenheimer has been promoted from marketing research director to marketing director of Meredith's *Better Homes and Gardens*...**Alix Michel**, former sales development manager for Fairchild Publications' *W*, has joined Worth Media's *Civilization* as national and international sales manager...**Amity Shlaes**, a former member of the editorial board at Dow Jones & Co.'s *Wall Street Journal*, has moved over to Pearson PLC's *Financial Times* business daily and its Web site, FT.com, as senior columnist. For *FT*, Shlaes writes a weekly column on U.S. and international social and economic news and tax issues...**Valerie L. Gerard**, former director of investor relations for Dow Jones & Co., has been appointed chief financial officer of *SmartMoney* magazine, a joint venture of Dow Jones and the Hearst Corp....**Marti Buscaglia**, former president/publisher of *FF*, a magazine targeting young musicians, and before that marketing director of the Spanish-language daily *La Opinion* of Los Angeles, has been named vp of marketing and communications at Times Mirror's *Baltimore Sun*, where she will direct research and marketing efforts and internal and external communications.

TV STATIONS

Leslie Glenn was named vp and general manager of Tribune Broadcasting's Philadelphia WB affiliate WPHL-TV, replacing Randall E. Smith, who left last month. Previously, Glenn was vp/gm of Tribune's Boston WB affiliate WLVI-TV, concurrently overseeing the operation of the company's Albany, N.Y., WB affiliate, WEWB-TV. Elsewhere at Tribune, **Derek Dalton** was appointed vp and general manager of its Denver WB affiliate, KWGN-TV. He had been general sales manager of the station.

RADIO

Robert Williams was named market executive vp for AMFM's six radio stations in Philadelphia. Williams was most recently market manager of AMFM's five-station cluster in Hartford, Conn....**Alex Gomez** was named vp of (continued on page 52)

The Media Elite

Edited by Anne Torpey-Kemph

From *Blue's Clues* to News

Following a high-profile role as an *NYPD Blue* detective, you might expect Andrea Thompson to head to the big screen or Broadway. But when she hangs up her gun later this month after three years on the ABC police drama, Thompson will be on a whole different beat—as a reporter and weekend news anchor at CBS affiliate KRQE-TV in Albuquerque, N.M.



Thompson: Albuquerque bound

Turns out it's a long-held dream of hers. "My initial goal, before opportunities in acting arose, was to be a photojournalist," said the whiskey-throated 40-year-old,

whose previous credits include stints on the CBS dramas *Falcon Crest* and *JAG* and the syndicated sci-fi hour *Babylon 5*.

"After many fulfilling years [including three as a stay-at-home mom], I was looking for a new challenge."

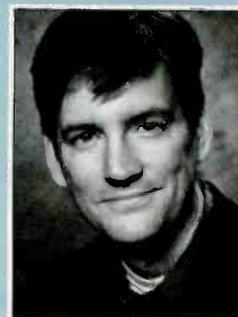
Though she regards her experience on *NYPD Blue* as a wonderful opportunity, "I needed something more, and I wanted to make a difference," said Thompson, nixing the suggestion of

potential future guest appearances on *Blue*. No doubt, KRQE's hoping she'll make a difference too. —Marc Berman

SPOTLIGHT ON...

Michael Larkin

VP of Motion Pictures for Television, VH1



Pop goes his roster

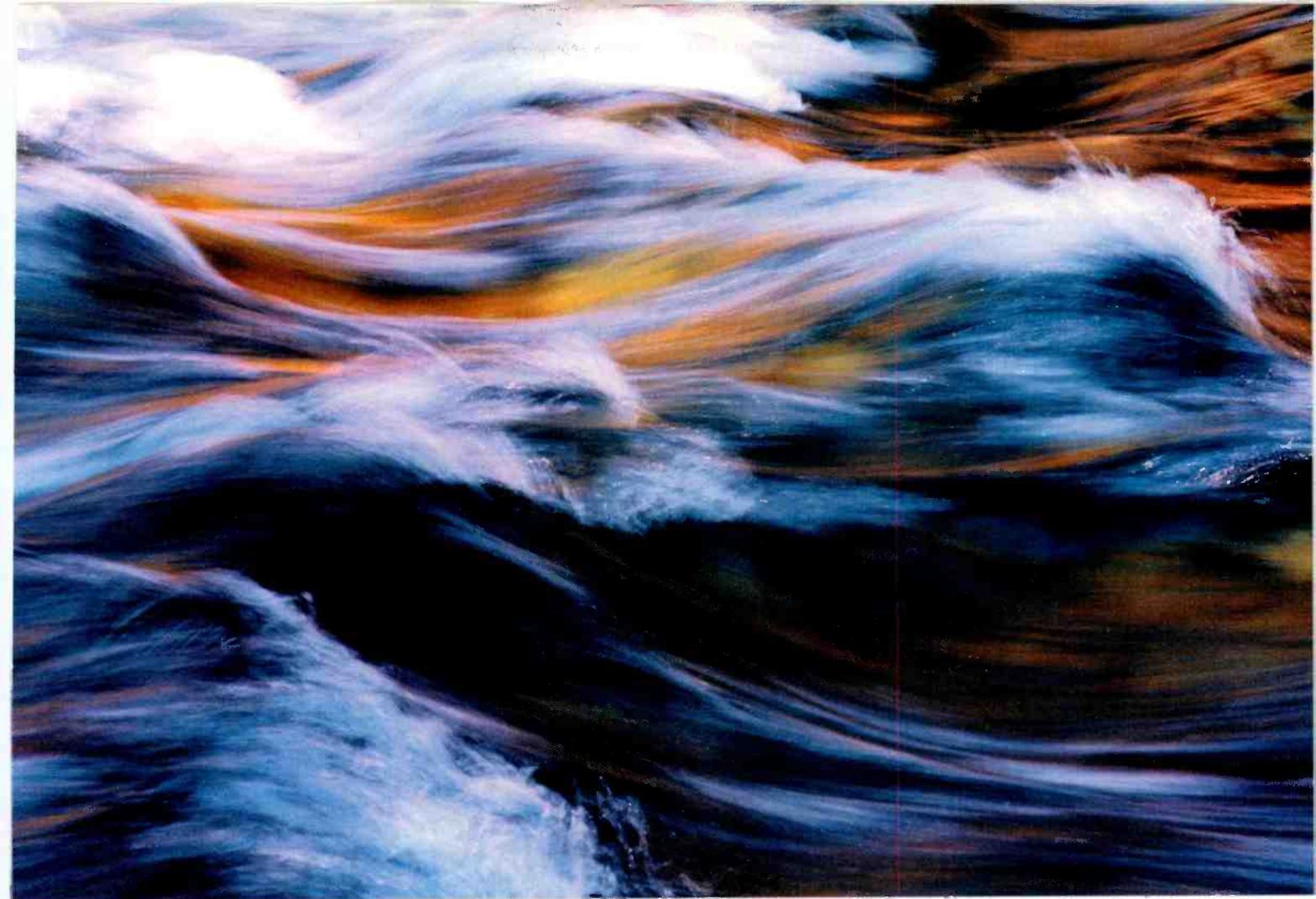
When Michael Larkin arrived at VH1 in 1998 to head up the cable net's fledgling long-form division, he was told he'd never see his four weeks per year of vacation time. And with the success of the unit's projects to date under his direction, his chances for an extended getaway are even slimmer now.

Following this season's high-scoring, first-ever telefilms on VH1—*Sweetwater: A True Rock Story*, *Ricky Nelson: Original Teen Idol* and *The Two of Us* (about a fictional meeting between John Lennon and Paul McCartney circa 1975)—Larkin is in overdrive, with four projects in production for summer premieres and 24 more in development.

"This is the most intense it's ever been for me in my life," says the 34-year-old exec of his workload. "We're such a lean division, and everybody works their asses off. So I just try and enjoy the fact that it's a cool job."

Perhaps most cool about Larkin's job is the subject matter of his made-fors—all have a pop connection. "The way TNT looks at Westerns, we look at music," says Larkin, whose credits pre-VH1 include executive-producing CBS' *A Holiday to Remember* and co-producing ABC's *Murder in the Heartland*.

Most of VH1's long-forms alternate between fictional material and the ever-popular biographical drama. To wit, *The Monkees: Daydream Believers* wrapped earlier this month, while *Meat Loaf: To Hell and Back* geared up for production last week. But Larkin probably won't be doing a TV movie on rock icon Bruce Springsteen, even though the Boss is one of his personal favorites. "I don't know if there's a story there," he says, noting the lack of public drama in Springsteen's career. "Life's continually been good for him, so there's probably not enough juice there to give you a movie." —Alan James Frutkin



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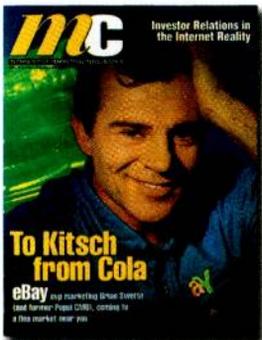
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MOVERS



Vasey to head up new TME radio unit



Werbe takes bigger role in History

(continued from page 46) marketing for One-on-One Sports Network. He was formerly director of promotions at Foot Locker Worldwide and before that, manager of national promotions for Fox Sports... **Laurindo Muñiz** has been upped to general manager for Mega Communications' Boston cluster of WAMG-AM, WBPS-AM and WLLH-AM, from national sales manager. Named director of sales for the Boston cluster was **David Collins**, who handled sales for Mega's Philadelphia stations WEMG-AM, WEMG-FM and WSSJ-AM.

AGENCIES

Radio veteran **Kim Vasey** has been named senior vp of The Radio Edge, a new division of The Media Edge formed to handle local and network radio. Vasey has been at TME since 1998, most recently as vp/director of local broadcast, supervising nine regional buying offices for accounts including AT&T, U.S. Census and Showtime.

TV STATIONS

Paul Donohue was named general manager of WETM-TV, Ackerley Group's NBC affiliate in Elmira, N.Y. Donohue was formerly WETM's news director... **Jayne Adair** was named station manager of WPGH-TV, Sinclair Broadcast Group's Fox affiliate in Pittsburgh. Adair was most recently general manager of Fox Sports Pittsburgh... **Stuart Powell** was named vp and general manager of WCNC-TV, Belo's NBC affiliate in Charlotte, N.C. For-

merly regional director of Sinclair-owned WPGH-TV in Pittsburgh, Powell replaces **Richard Keity**, who was named senior vp of Belo's Television Group last November. Elsewhere at Belo Corp., **Sherri Brennen** was named vp of recruiting and training. She was formerly vp of management development for the company's broadcast division... **John Quigley** was named general manager of WRLH-TV, Sinclair Broadcast Group's Fox affiliate in Richmond, Va. He will continue to serve as vp of Sinclair Ventures.

CABLE TV

Susan Werbe was promoted to vp of historical programming at the History Channel. She was previously involved with the creation of specials, including *History's Mysteries*, *History's Lost and Found* and the upcoming *Founding Fathers*, and will continue to executive produce the network's major projects.

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— The Fiber Famine
by Joe McGarvey, March 6 issue

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The International Radio & Television Society Foundation will present a breakfast seminar on online media entitled "Internet Issues 2000," featuring a discussion with U.S. Senator Ron Wyden, at the Newseum in New York on May 1. Contact John Kienker at 212-867-6650, ext. 303.

The New York Chapter of **American Women in Radio & Television** will host a breakfast May 2 at the Yale Club in Manhattan. The topic will be "Women in Sports: Leveling the Playing Field." Contact Rosemarie Sharpe, 212-481-3038.

New York magazine and *The Standard*, publisher of *The Industry Standard*, will host a **media summit** May 3 at the Museum of Modern Art in New York, focusing on issues affecting both traditional and new media. Speakers will include C. Michael Armstrong, CEO of AT&T; Peter Chernin, COO of Fox Entertainment Group; Geraldine Laybourne, CEO of Oxygen Media Entertainment Group; Norm Pearlstine, editor in chief of Time Inc.; Tom Rogers, CEO of Primedia; and Arthur Sulzberger Jr., publisher of *The New York Times*. The event will cover topics including advertising, Hollywood and finance. Contact: 800-255-4388.

National Cable Television Association will present "C2K," its **annual conference**, May 7-10 at the Morial Convention Center in New Orleans. The event will include sessions on operations, programming, broadband and international opportunities. Contact NCTA at 202-775-3669.

The **American Business Press** will hold its **spring meeting** May 7-10 at the Arizona Biltmore in Phoenix. Contact: Yacqui Moore at 212-661-6360.

Scarborough Research will present a **radio marketing conference** for radio station sales execs May 18-19 at the Key Bridge Marriott in Washington. 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

FX Takes Action, Carter's Realm

FX has bought the off-net rights to two series that its News Corp. sibling Fox cancelled after only a few episodes. The cable net last week acquired the 12 episodes of the acidic Hollywood comedy *Action* that were scheduled to air this season. Joining *Action* on FX's roster is former Fox series *Harsb Realm*, from *X-Files* producer Chris Carter.

Fox Family Has Adults in Mind

Marking its foray into adult-targeted prime-time programming, the Fox Family Channel has ordered 13 episodes of *The Fearing Mind*, a drama produced by Jim Henson Television, set to premiere this fall. The series, revolving around suspense writer Bill Fearing and his family, is executive produced by Dan Angel and Billy Brown of *The X-Files* fame.

Showtime Signs MGM for Series

Showtime has signed Metro-Goldwyn-Mayer to produce three original television series, adding to the pre-existing agreement calling for the studio to provide 270 first-run theatricals to the cable network through 2008. The studio will launch one new original series in 2003, 2005 and

2007. The contract also guarantees Showtime exclusive rights to all MGM releases through 2008, including *Return to Me*, starring Minnie Driver, and *The Thomas Crown Affair*, with Pierce Brosnan and Rene Russo, and the upcoming sequel to *Silence of the Lambs*. Separately, Showtime bought a fifth season of sci-fi series *Stargate SG-1*.

Donald Named DirecTV Prez

Odie Donald has been appointed president of DirecTV, replacing Eddie Hartenstein, who was promoted to global chairman and senior executive vp of the Hughes Electronics Consumer Sector. Donald comes from the cellular world, most recently serving as CEO of Cable & Wireless for the Caribbean and Atlantic Islands. At DirecTV, Donald will be responsible for increasing subscriber services and spearheading new local-into-local services.

Matenopolous to Host TV Guide Segments

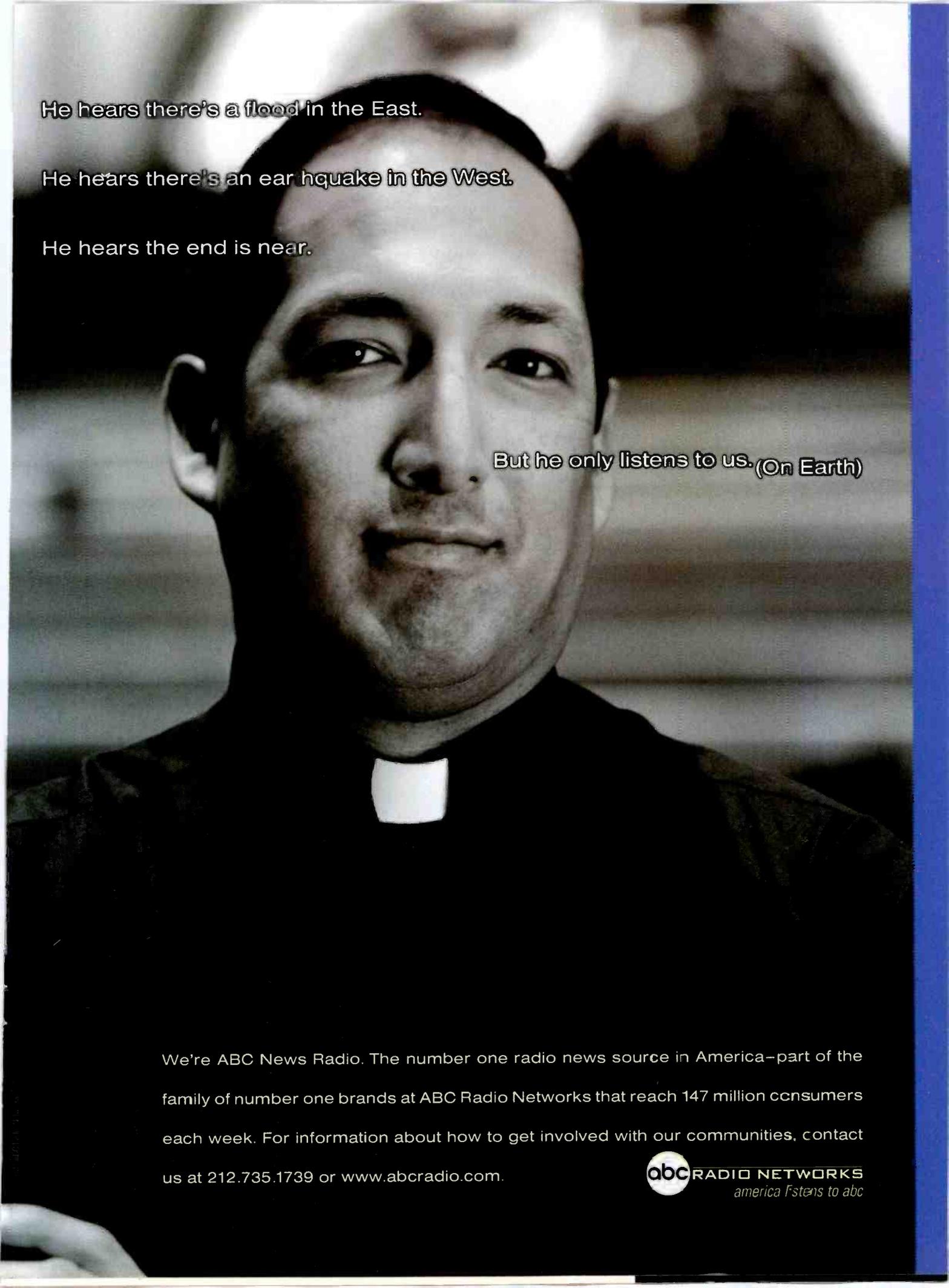
Debbie Matenopolous, former co-host of ABC daytime talker *The View*, is set to host new programming segments on the TV Guide Channel, starting in June. For the hourly two-minute segments called

WNYT Stirs In More Local Flavor

Hubbard Broadcasting's NBC affiliate WNYT-TV in Albany, N.Y., is looking to build its lineup of local, non-news programming with the addition of *Carmine's Table* to its daytime schedule, starting today. The half-hour program has been described as part cooking/part talk, featuring host Carmine Sprio discussing the art of food preparation and wine. The show, which previously aired on the region's Time Warner cable system, will air Monday through Friday from 11 a.m.-noon, with rebroadcasts on Sunday mornings and during early fringe on Thursdays and Fridays. Sprio, owner of Carmine's Restaurant in Albany, has built a closed set off his shop that allows for a studio audience and guest participation. "Carmine has brought personality and flair to his cable program that we believe will translate very well into a brand-new broadcast for us," said WNYT general manager Steve Baboulis.



Now serving daily: WNYT gm Baboulis with *Carmine's Table* host Sprio on the new set



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He hears there's an earthquake in the West.

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Twice a week.

Tumbling Dice

In the biggest gamble of his career, Jann Wenner rolls a \$50 million bet on *Us Weekly*

BY KEITH DUNNAVANT

Tom Wolfe will carry the memory to his grave. One night in 1968, shortly after the publication of *The Electric Kool-Aid Acid Test*, which cemented his reputation as one of the fathers of new journalism, the author agreed to take a ride with a brash young magazine editor who wanted him to write an article for his fledgling publication. Even then, Jann S. Wenner was not the kind of man who liked to take no for an answer. After flying from San Francisco, where *Rolling Stone* was then based, to New York, the 23-year-old Wenner showed up in front of Wolfe's

PHOTOGRAPHY BY PETER MURPHY



his wife Jane (from whom is he separated) are the sole owners of a media empire with an estimated worth in excess of \$500 million. Wenner Media,

a private company with no investors and no debt, includes the cash cow *Rolling Stone* (1.25 million circulation, according to the Audit Bureau of Cir-

culations) as well as the nine-year-old, critically acclaimed and profitable lifestyle magazine *Men's Journal* (circulation 575,704).

In the early '90s, Wenner launched *Men's Journal*, which grew into a profitable and award-winning franchise.



JACK SCOTOMAYOR/NEW YORK TIMES CO./ARCHIVE PHOTOS

But now Wenner faces the greatest challenge of his career.

After years of watching *Us* magazine bleed red ink as a monthly, in March, Wenner opened his wallet to relaunch the entertainment magazine as *Us Weekly*, effectively declaring war on Time Warner's *People* juggernaut. Clearly, it represents the most audacious gamble in recent magazine history—Wenner's \$50 million personal bet on a bold circulation strategy and the transcendence of his editorial vision.

While the *Us Weekly* launch is a story intertwined with the public's insatiable hunger for celebrity news and the vagaries of an increasingly competitive retail environment, it is also the tale of one man's appetite for entrepreneurial risk in an industry dominated by corporate giants.

"People wonder why Jann's doing this," observes one former *Rolling Stone* editor. "It's really quite simple. He's never been satisfied with being a great editor. Part of him resents being known as the enfant terrible who founded *Rolling Stone*. He wants to be Henry Luce."

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Inside his corner office overlooking Sixth Avenue in Manhattan, Jann Wenner sits facing away from his desk, feet dangling toward his computer. The middle-aged man with the light beard and the full head of neatly trimmed hair is talking about his friend, Mick Jagger.

"That's how this whole thing began," says Wenner, chairman and editor in chief of the company bearing his name. "I just wanted to meet my heroes."

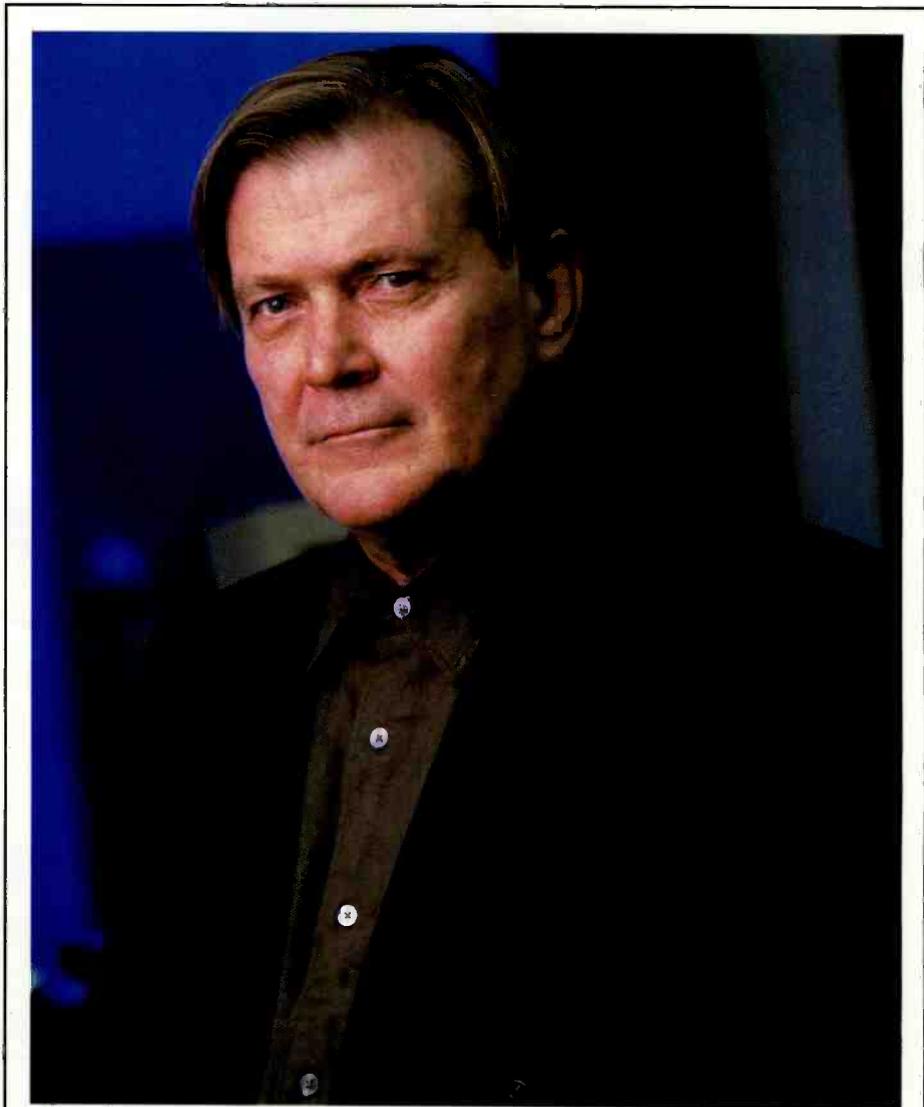
While allowing him to run with a famous crowd and indulge his various passions, including racing motorcycles and shepherding the Rock 'n' Roll Hall of Fame, the success of *Rolling Stone* demanded that Wenner learn how to be a businessman. By all accounts, he is a very astute one, although Wenner Media (formerly Straight Arrow Publishers) has endured several high-profile missteps. The company invested millions in *Family Life* and *Outside* before unloading both—Wenner concedes he now regrets selling *Outside*—and even the boss wonders what might have been if he had merged with MTV years ago.

"You go through life and you learn from your mistakes," he says. "But I've always had fun. I just wish I'd known way back then what I know now, without the muscle aches and pains and the potential of oncoming arthritis."

Often described as a mercurial force by those who have worked for him, Wenner "could be quirky and impetuous... capable of great ideas and terrible ideas...erratic and brilliant," says Anthea Disney, who edited *Us* and is now executive vp/content for News Corp.

In the old days, when associates say his self-destructive tendencies held powerful sway, the wild-and-crazy image of the rock 'n' roll editor came to life when, in the middle of editorial meetings in his office, he would reach into his refrigerator and starting swigging from a bottle of vodka. "The impact of his drinking was that decisions often were made in an atmosphere of hysteria and at Jann's whim," says one former editor.

But the driving force behind Wenner Media's success has always been Jann's connection to the readers. He created and nurtured a product that humanized



**'We want to be the authority...
So, hopefully, the readers will
trust us and keep coming back.'**

—McDonnell

rock stars, validated the music's contributions to the culture, and took on important world issues, providing a platform for writers such as gonzo journalist Hunter S. Thompson. "He has terrific instincts as an editor, and he understands the audience," says longtime *Rolling Stone* contributor P.J. O'Rourke.

Clearly, those who know him say

Wenner, who successfully timed the men's adventure wave with *Men's Journal* in the early '90s, wants to prove he can strike gold once more with *Us Weekly*. In an industry dominated by giants like Time Inc. and Condé Nast, where corporate boards analyze every strategic move in minute detail, Wenner is one of the last of a breed, a publishing maverick who



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calls his own shots. Writers write. Painters paint. Entrepreneurs like Wenner risk, not merely for the sake of making money but also for the validation that comes from being right.

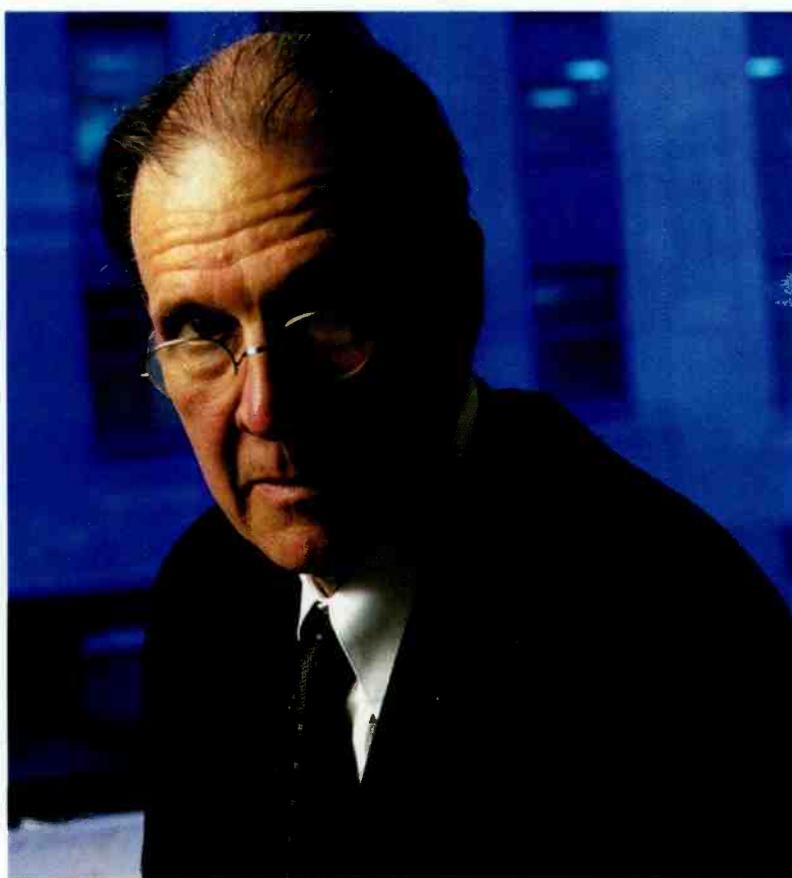
"Jann is a guy who thinks big," says Kent Brownridge, Wenner's longtime general manager. "This is big. The biggest. This is the culmination of his publishing career."

See that," says Terry McDonell, *Us Weekly's* editor in chief, pointing to a table-of-contents photo of Tom Cruise and Julianne Moore talking privately, in the premiere issue. "That sends a message: that we're getting behind the velvet ropes."

Us was launched by The New York Times Co. as a competitor to *People* in 1977, but its emphasis on celebrities proved a poor corporate fit for all the news worth printing, and Times Co. unloaded it to a consortium headed by Peter Callahan, who sold it to Wenner in 1985. For years, the unprofitable title was known within the company as "Jann's Vietnam," as he continued to lavish money on it, looking for a winning formula.

Publishing a monthly entertainment book was inherently problematic, especially the six-week lead times, which can seem like light years in the context of the fast-moving celebrity culture.

"Plus, it kept coming back to me, as someone who has an intense level of



'The lowest estimate I've seen for starting a magazine from scratch like this is \$250 million,' Brownridge says. 'So, if we can build on what we have and do it for \$50 million, we don't look so dumb.'

interest in entertainment, that I wasn't being satisfied with the coverage out there," Wenner says. "And there are a lot of people like me."

After running Wenner's *Men's Journal* for several years, turning readers onto manly adventures like mountain climbing and white-water rafting, McDonell

accepted the challenge of transforming *Us Weekly* into a news-driven celebrity book aimed primarily at twentysomething and thirtysomething women. Stories are, for the most part, short, include dominant art and feature young people in movies, television and music. "Young people doing interesting things," Wenner says. "That's what we're about."

The book also offers a healthy dose of celebrity-derived fashion tips, and now McDonell, a veteran of serious, hard-hitting journalism at *Newsweek*, *Rolling Stone* and *Esquire*, can talk all day about how his new style section will fundamentally alter the way fashion is covered. "We're going to show our readers what's hot now, give them information they can use," McDonell says.

Rather than trying to provide a comprehensive listing of entertainment options, the book includes a section, "This Week," which recommends certain music, movies and TV shows. "We want to be the authority," McDonell says. "So, hopefully, the readers will trust us and keep coming back."

The decision to go weekly was like a salvo across Time Inc.'s bow, where the 3.5 million-circulation *People* is the magazine world's 800-pound gorilla. Is it a zero-sum game? Well, that is the billion-dollar question. Whether *Us Weekly* can succeed without taking significant share from *People* and its cousin, *Entertainment*

QUESTIONS. ANSWERS.

COFFEE AND TIME TO THINK.

BEFORE THE RAT RACE BEGINS.

DAILY NEWS ON THE NET.

Weekly, will show up in audit statements over the next few months and, eventually, in ad page counts.

Clearly, officials at both Wenner and Time Inc. agree, there are significant differences between *Us Weekly* and *People Us Weekly*, which hopes to skew at least a decade younger than *People's* demographics, will rely completely on celebrities, eschewing *People's* additional concentration on ordinary people who do extraordinary things. "We will not be doing the mayor of Dubuque who's trying to save the school system," Wenner says.

"I don't know how smart it is to depend totally on celebrities when the number of major celebrities is dwindling," snipes *People* editor Carol Wallace, a former editor at *Us*.

Yes," Kent Brownridge says one morning in his office, "I know whether Matt Damon sells better than Ben Affleck..."

Most magazines are willing to spend lavishly to obtain readers who bring little or nothing to the bottom line, in order to create a community large enough to attract advertisers. Not *Us Weekly*. Wenner Media's strategy is to make the readers pay a much larger share of the cost of the magazine. If the magazine strikes a chord with readers, the company believes, the advertising will follow.

Us Weekly differs from a launch in several significant ways, including its base of 515,167 subscribers. But while the monthly averaged slightly fewer than 500,000 copies sold at the newsstand, the weekly is throwing about 1.5 million into the increasingly competitive single-copy wars.

The circulation gamble is unprecedented for a magazine launch: Wenner invested \$10.3 million to rent a total of 130,000 check-out racks at supermarkets, drug stores and other mass-market retailers, putting it in direct competition with the various tabloids, *TV Guide* and, of course, the ubiquitous *People*, which sells more than 1.4 million at the newsstand.

If *Us Weekly* can average a sell-through of 40 percent, the strategy works. Advertisers no doubt will flock to the new publication, giving Wenner Media a bite out of *People's* \$1 billion-apple.

But that's a big if.



The weekly challenge: Choosing the right cover image has taken on even greater importance, now that Wenner has spent \$10.3 million renting retail display space.

That's the ballgame.

In an age of declining newsstand sales—when the average sell-through is less than 40 percent—hitting such a target is by no means a slam-dunk.

"It's a huge gamble," says circulation consultant John Harrington, publisher of *The Single Copy* newsletter. "Efficiency levels are continuing to decline, and even with the check-out space, it's going to be a very risky proposition."

And if the efficiency falls to, say, 30 percent? "That would not be good," Brownridge concedes. "I'm counting on doing better than that."

As a monthly, *Us* struggled to compete with the weeklies for advertising in various, more time-sensitive categories. But now it expects to generate more from motion pictures, television and other entertainment categories. "Having a product every week changes the whole dynamic," says publisher Larry Burstein.

"The lowest estimate I've seen for starting a magazine from scratch like this is \$250 million," Brownridge says. "So, if we can build on what we have and do it for \$50 million, we don't look so dumb."

For more than a year, Brownridge and his colleagues have been immersed in the art of crafting celebrity covers that will entice young women. This is where the

magazine will rise or fall. Jobs will be won or lost. The empire will expand or contract. All based on whether large numbers of young women decide to add *Us Weekly* to their shopping carts. Each week, the various editors, designers, art directors and circulation types gather to discuss the upcoming cover subject. *Damon or Paltrow? Judd or Affleck?*

"In that meeting, no one has veto power except Jann," Brownridge notes.

At the newsstand, of course, all those young women have the real power. To make Jann Wenner a visionary or a fool.

When they first started tossing around the idea of taking *Us* weekly more than a year ago, Wenner and his aides discussed several financing options, including obtaining venture capital. But Wenner decided that it was a risk he was willing to take on his own. He didn't have to kick it upstairs or poll the shareholders. Like all those years ago, when he was a college dropout with much less to lose, he just listened to his gut.

"I'm highly confident that this is going to work," he says. "I don't think we're being reckless with our money." ■

Keith Dunnavant is editor of Adweek Magazines Special Report.



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Learn what counts and how to count it! This course will cover the issues and technology of measurement, research and targeting, and how to use data in the buying, selling and evaluation process.

OR

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- Microsoft
- Mobile
- National Geographic
- New York University
- NBC
- Nickelodeon
- NFL

THURSDAY, JUNE 15, 2000

HOW TO BUY & SELL WEB ADS

Master the Internet advertising business and learn the latest technology! Get the in-depth knowledge you need to buy or sell Web ads. Full day curriculum provides training for both novice and experienced Buyers and Sellers.

FUNDAMENTALS OF INTERNET MEDIA (MORNING OPTION ONE)

Rapidly evolving media, technology and market innovations make it necessary for media buyers, brand managers and sales reps to learn how the Internet works; the technology that creates, delivers and targets ads; what measurement standards exist and the dominant and emerging business models, ad units and pricing.

INTERNET BASICS

- Origins and infrastructure
- How the World Wide Web works
- Technologies driving the Web
- Key terminology & services
- Internet as a media

INDUSTRY STATS AND TRENDS

- Current internet ad spending and forecasts
- Category and industry spending and benchmarks

CREATIVE TECHNOLOGIES

- Rich media definitions and advantages
- Technology overview and providers
- Examples of rich media implementation
- Recent research on rich media ad effectiveness

AD UNITS, MODELS AND PRICING

- Standard ad units defined and reviewed
- Examples of non-standard ad units
- Ad models defined and reviewed
- Sponsorship programs examined
- Ad Pricing from CPMs and performance-based to hybrids and sponsorships

TARGETING

- Browser and behavior
- Demographics
- Using cookies
- Content and keywords
- Geographic
- Using databases

MEASUREMENT AND METRICS

- Evolution of Industry Metrics: From hits to branding studies
- Measurement Definitions: Ad impressions, unique users and sessions
- Site-based data versus syndicated research
- Industry practices for defining campaign deliverables Site and campaign auditing

AD MANAGEMENT & DELIVERY

- Ad operations and site-based management
- Third-party ad delivery

PROGRESSIVE TOPICS & TECHNIQUES (MORNING OPTION TWO)

For buyers and sellers who have spent several months or years working in Internet media, these sessions are designed to discuss and provide perspective on important topics that will challenge your understanding of working in the ever-changing world of new media.

INTEGRATING ONLINE AND OFFLINE MEDIA

Building integrated advertising strategies requires an understanding of each medium's unique attributes. By combining the strengths of both online and offline media, advertisers can be more effective in branding, reaching, targeting and engaging customers as well as leveraging effective promotional and e-commerce plans. By understanding how magazines, newspapers, radio and TV can best be paired with the Internet, session attendees will be able to analyze and evaluate the spectrum of choices and opportunities available to meet their marketing and advertising objectives.

EMERGING ADVERTISING TECHNOLOGIES

As consumers grow more savvy about, and inundated with media and advertising, marketers are increasingly challenged to reach them effectively. This session will cover the growing array of emerging interactive advertising technologies designed to better capture the consumer's attention. The technologies covered will include the latest in rich media, audio, wireless, venue-based, browser-based, desktop and electronic appliances.

EACH PROGRESSIVE SESSION WILL ALSO FEATURE PRESENTATIONS, DEMONSTRATIONS AND REAL WORLD CASE STUDIES HIGHLIGHTING SUCCESSFUL PRACTICES AND IMPLEMENTATIONS REGARDING EACH TOPIC.

THE BUYER'S COURSE

This course covers a step-by-step approach to internet media buying and post-buy analysis, and includes a review of buying tools, ad serving technologies and available research.

OBJECTIVE SETTING

- Brand awareness
- Customer retention
- Product sales
- Customer acquisition
- Direct response

SITE EVALUATION PROCESS

- Editorial compatibility
- Traffic and other site data
- Rates and placement
- Audience demographics
- Targeting capabilities

THE MEDIA BUYING PROCESS

- Process for finding appropriate sites
- Site traffic analysis
- Using audience research
- Evaluating different ad models
- Setting up targeting criteria
- Pricing and negotiation

EXECUTING THE BUY

- Who are the Sellers?
- Media buying tools
- Negotiation tactics
- Third-party ad serving

BUYING KEYWORDS

- How to evaluate search engines and directories
- Determining availability
- Non-standard options
- Negotiation tactics

POST-BUY EVALUATION

- Managing and implementing the buy
- Testing, evaluating and correcting
- Evaluating success criteria
- Media buys - closed-loop analysis

BEYOND THE BANNER

- How sponsorships work
- Negotiating sponsorships

E-COMMERCE

- Pricing options
- Affiliate programs
- Portal deals
- Tracking ROI

NON-MEDIA OPPORTUNITIES

- Promotional programs
- Publicity
- Strategic partnerships

TOOLS OF THE TRADE

- Media planning resources
- Research services
- Ad management and media buying
- Network buys
- Alternative sales channels

THE INSTRUCTORS:



LESLIE LAREDO
President
The Laredo Group, Inc.



JEFF LEIBOWITZ
CEO
The Laredo Group, Inc.



ERIC HALL
EVP & CFO
The Laredo Group, Inc.



BUD KEEGAN
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 - TicketMaster
 - TV Guide
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 - USA Today
 - Viacom
 - Volkswagen
 - Wall Street Journal
 - Ziff-Davis and hundreds more.
- ISNT IT TIME YOU DID?**

FRIDAY, JUNE 16, 2000

HOW TO MEASURE, RESEARCH & TARGET INTERNET ADS & AUDIENCES

The two top barriers to Internet advertising are the difficulty of tracking return on investment and the lack of reliable and accurate measurement information.

Internet media buyers are evaluating and placing many different kinds of ad buys across multiple websites and advertising networks. As a result they need to be able to measure and compare ad units, sites and networks and be able to evaluate the results of their buys and determine the effectiveness of their campaigns.

Learn the differences between site-centric and user-centric metrics and how ad delivery, targeting and research companies are providing insight and intelligence on user response and behavior.

Attendees will also learn various data analysis techniques and how to apply this data in ROI equations to create more effective Internet campaigns.

PART I: THE TECHNOLOGY OF MEASUREMENT, RESEARCH & TARGETING

OVERVIEW

- What are the issues in Internet measurement and research?
- Industry efforts to establish standards

BASICS OF AD AND CONTENT DELIVERY

- Dissecting the process
- Anatomy of a click and the click-through

DEFINING MEASUREMENT

- What are site-centric and user-centric metrics?
- What is inferred data?

HOW TO MEASURE, RESEARCH & TARGET INTERNET ADS & AUDIENCES

HOW TO BUILD INTERNET REVENUE & BUSINESS PLANS FOR ADVERTISING & SPONSORSHIP BASED SITES

HOW TO BUILD INTERNET REVENUE & BUSINESS PLANS FOR ADVERTISING & SPONSORSHIP-BASED SITES

A practical, how-to approach to building reliable, realistic and defensible revenue models, forecasts and management plans for Internet businesses based on advertising, sponsorship or similar revenue sources.

This day-long course will delve into the critical details and insider knowledge that is only gained by having done it before - as all course instructors have.

Unlike other theoretical business practice approaches, we'll give you the actual models, tools and "take-aways" you need to begin building your Internet revenue models, plans and projections.

If you've ever asked, or had others ask, "Where's the money coming from - how much - and when?" - you'll want to attend this event which will present all of the many factors to consider and then actually walk attendees through each step of creating the text and spreadsheets that will become the financial and revenue models of a business.

BACK-TO-BASICS

While the Internet and the businesses involved in it certainly have many unique characteristics, there are also some basic business concepts, principles and practices that still apply. In this section, you'll be reminded of those basics, learn the unique attributes and considerations of successful Internet businesses and, more importantly, learn how to interpret and apply them specifically to your Internet site and business.

Topics will include:

- Competitive Research & Analysis
- Products, Pricing & Elasticity
- Understanding & Marketing to Customers
- Understanding & Marketing to Advertisers/Sponsors
- Internet Concepts & Technology

THE SELLER'S COURSE

To be successful, reps need to understand how buyers buy, media choices and buying influences. This session will help reps understand the buying process, from site selection and audience evaluation to how metrics are used for evaluation. We'll also cover how the Internet's unique attributes impact media buying and the integration of Internet advertising into the media planning process.

UNDERSTANDING NET ATTRIBUTES

- Defining new media concepts
- Similarities and differences between Internet and traditional media
- The changing and fragmenting demographic profiles of users
- How Internet usage impacts traditional media usage
- Defining Internet reach and frequency
- Challenges and implications for media buying

THE MEDIA BUYING PROCESS

- Objective setting
- Selecting measurement criteria
- Finding appropriate sites
- Site traffic analysis
- Evaluating audience, reach and composition
- Evaluating ad programs, pricing and negotiation

HELPING BUYERS DO THEIR JOB

- Buyer's pet peeves
- Building and managing a relationship
- Getting and using strategic account information
- Reaching the decision makers
- Providing support
- Help manage the buy

SELLING COMPETITIVELY

- Who are Your Competitors?
- Source of Funds for Internet Advertising
- Sales Cycle and Client Commitments
- Know Your Competition - Who's Selling What
- Competitive Selling - Branded Sites

SELLING SOLUTIONS

- Leverage Site Attributes
- Selling Solutions Considerations
- Packaging Concepts: Putting it All Together

CLICK-THROUGH AS AD METRIC

- Historical Perspective
- Click-Through as a Direct Response Metric
- What Impacts Click Rates
- Return on Investment (ROI)
- Overcoming Objections: A Seven Step Program

RESEARCH

- The Research Advantage
- Site Based and Syndicated Research



TIG TILLINGHURST
Director of Agency Strategy
Solbright

COUNTING AD REQUESTS AND AD DELIVERY

- What's counted by Web servers?
- What's counted by Ad servers?
- How third party ad services serve ads

MEASUREMENT FACTORS

- Why the numbers differ
- How technology impacts ad measurement
- Impact of caching
- Cache busting and cache friendly counting methods
- Impact of Frames on counts
- Spiders, Robots, Agents

MEASURING SITE TRAFFIC

- Log files
- Auditing process
- Site and campaign audits

COUNTING USERS

- How Cookies work
- Browser-based counts
- Defining visitors and unique visits

AD TARGETING & PROFILING

- Content and context targeting
- Platform-dependent targeting options
- Profiling users
- Behavioral and inferential methods

AUDIENCE RESEARCH

- Audience research methodologies
- Sampling issues
- Syndicated research
- Site-based research

PART II: MEASUREMENT & THE MEDIA PROCESS

OVERVIEW

- The process of buying online
- How measurement data impacts the process
- Defining the correct data to use
- Moving from core data to inferred and derived data

BUYING INTELLIGENTLY

- Data sources & their effects on the numbers
- What numbers matter and what don't
- Establishing agreed-upon data sources
- "Pre-buy" data and its use in planning

LEARNING FROM THE BUY

- Does performance matter?
- Translating client objectives into relevant Web metrics
- Processes for resolving discrepancies
- Data for learning purposes
- Matching media data with commerce data
- Planned tests vs. anecdotal observations

EXPLOITING KNOWLEDGE

- Employing learning in media negotiation
- Simple, iterative learning: winnowing down to best choices
- Applying experience to the next planning process
- Utilizing "pre-buy" tools

CHOOSE ONE

FORM & FUNCTION

Different types of sites require different types of approaches and considerations. Most sites have within them different areas of content and functionality that need to have distinct sub-plans.

Topics will include:

- Content Development and Delivery
- Building and Using Community
- Utility Sites & Features
- User Interface
- Consumer vs. Business-to-Business

MARKETING & TRAFFIC GENERATION

The addition of thousands of sites to the Internet each month means that the "build it and they will come" days are long gone. One of the more mis-forecast elements of Internet business plans is the amount and timing of traffic and usage on sites. This section will take a bottoms-up, spreadsheet-based approach to how to generate and accurately estimate projected site traffic and the sources of that traffic.

Topics will include:

- Search Engines
- Advertising & Public Relations
- Grass-Roots and Viral Marketing
- Affiliates Programs
- Strategic Partnerships
- Measurement & Targeting

REVENUE MODELS

There are many methods and technologies for creating, hosting and delivering content and advertising that effect the bottom line... and more are being developed and introduced every day. This section will cover those elements and discuss how they relate to revenue and expenses.

Topics will include:

- Advertising Units & Product Plans
- Sponsorship Programs
- Ad Serving, Order Processing & Billing
- E-Commerce
- Leveraging Other Revenue Opportunities
- Media Kits & Ad/Sponsor Marketing
- Sales Channels

EXPENSES

This section of the course is devoted to determining the suitable level of capital and staffing your business will need in order to maximize your site's potential and meet or exceed your plan. With an informed perspective on expenses, you'll be able to more accurately forecast and anticipate growth as your online business develops. In addition to the expense elements of many of the topics discussed in other sections, this section will address:

- Hiring & Staffing Options and Plans
- Technical Infrastructure
- General & Administrative

WHO SHOULD ATTEND:

- Account Managers
- Advertising Agencies
- Marketing Managers
- Media Buyers/Directors
- Media Owners/Planners
- Media Sales Executives/Publishers
- Sales Directors/Managers
- Traffic Managers

JUNE 15 & 16

7:30 - 8:45 AM

Registration, Continental Breakfasts and Welcome Addresses

9:00 AM - 12:00 NOON MORNING SCHEDULE

1:30 - 5:00 PM

AFTERNOON SCHEDULE

SPONSORED SEGMENTS

Q & A BUFFET LUNCHEONS

12:00 NOON - 1:30 PM

Attendees are invited to join in an Interactive live chat with instructors and panelists.

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5:00 - 6:00 PM

A terrific opportunity for attendees to get together, network, share information or just relax.

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ONE MEDIA PLACE

CYBER Cafe

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FOR PEOPLE WHO CHOOSE TO SUCCEED

Course content is updated frequently. Some elements may differ slightly from brochures or manuals. Course outline, topics, instructors, panelists, schedule or other details may be changed without prior notice.



HOW TO BUY & SELL WEB ADS and HOW TO MEASURE, RESEARCH & TARGET or HOW TO BUILD INTERNET REVENUE & BUSINESS PLANS

JUNE 15 & 16
SHERATON NEW YORK HOTEL & TOWERS

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CANCELLATION POLICY: For a refund, less a \$100 administration charge, send written notice by June 5, 2000. No refunds will be given after this date, but substitutions will be allowed.

BOOK YOUR AIRFARE AND SAVE

Special discounts for ADWEEK Conference attendees have been negotiated for this event with *United Airlines*. Please contact the AMEX Travel Group Desk at 212-536-5047 for details.

STEP #1: Please select ONE or BOTH

- DAY 1: HOW TO BUY & SELL WEB ADS (June 15)
Day 1 morning option: must choose ONE
 FUNDAMENTAL (0 to 6 months experience)
 PROGRESSIVE (over 6 months experience)
Day 1 afternoon option: must choose ONE
 BUYER'S TRACK
 SELLER'S TRACK
- DAY 2: **Training Course option: must choose ONE**
 HOW TO MEASURE, RESEARCH & TARGET (June 16)
 HOW TO BUILD INTERNET REVENUE & BUSINESS PLANS (June 16)
- BOTH DAYS

STEP #2: Please select ONE payment plan

I have selected ONE course above

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HERE'S WHAT PAST ATTENDEES HAD TO SAY...

(Comments from past Internet Media Dynamics training seminars)

"Being new to the industry, it was a great way to become familiar with terms and facts."

"Excellent use of my time! Concise and clear!"

"Absolutely worth my money. My brain is full of new understanding, new capabilities, new contacts and resources."

"Very informative and easy to follow. Valuable information in a small period of time."

"Very insightful, provided current updated info on the trends of new media."

"The instructors were very knowledgeable and kept a great pace throughout the presentations. I'm taking away some valuable and, more importantly, doable factors and knowledge. I will be attending more ADWEEK Conferences!"

"Well structured; great content, good examples."

"Excellent class, always good to refresh with the latest technologies and the newest techniques."

"Well worth my time."

"Great content. I can't wait to implement some of the ideas that I've learned."

"An excellent course for both newcomers in the industry as well as for the seasoned veterans."

"Finally, I feel more knowledgeable, thank you."

ADWEEK Conferences is a division of ADWEEK Magazines, BPI Communications Inc., a VNU Company

ADWEEK
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1515 Broadway, 15th Floor
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CULTURE TRENDS

The Billboard 200

The top-selling albums five years ago.

1. Soundtrack/The Lion King
2. Soundtrack/Friday
3. Hootie & the Blowfish/Cracked Rear View
4. Live/Throwing Copper
5. 2Pac/Me Against the World
6. White Zombie/Astro Creep
7. Boyz II Men/II
8. Eagles/Hell Freezes Over
9. Sheryl Crow/Tuesday Night Music Club
10. Bruce Springsteen/Greatest Hits

The top-selling albums ten years ago.

1. Sinead O'Connor/I Do Not Want What...
2. Janet Jackson/Rhythm Nation 1814
3. Michael Bolton/Soul Provider
4. Bonnie Raitt/Nick of Time
5. Paula Abdul/Forever Your Girl
6. M.C. Hammer/Please Hammer Don't Hurt
7. Alannah Myles/Alannah Myles
8. Depeche Mode/Violator
9. Aerosmith/Pump
10. Phil Collins/But Seriously...

©2000 Billboard/Soundscan

Top R&B/Hip-Hop Albums

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

<i>This Week</i>	<i>Last Week</i>	<i>Wks on Chart</i>	<i>Artist</i>	<i>Album</i>
1	-	1	Joe	My Name is Joe
2	100	2	Carl Thomas	Emotional
3	1	2	Da Brat	Unrestricted
4	4	21	Sisqo	Unleash the Dragon
5	2	5	Soundtrack	Romeo Must Die
6	3	4	Big Punisher	Yeeeah Baby
7	5	19	DMX	And Then There Was X
8	6	17	Jay-Z	Life and Times of...
9	9	23	Dr. Dre	2001
10	13	28	Donell Jones	Where I Wanna Be

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Who helps adidas get off on the right foot with 15- to 20-year-olds?

Bolt. We don't tell our audience who they are or what they think. They tell each other, using Bolt's unique communication tools that enable them to express how they feel about everything from their favorite bands to the latest trends. And now Bolt offers access via cell phones and pagers as well as the Web. So no matter where they are, Bolt users can connect.

At Bolt, our audience runs the show. That's why Bolt has over two million members worldwide, with thousands more joining every day. adidas came to us to promote the launch of TrainingforSport.com because they recognize that value. Shouldn't you?

Bolt. Where 15- to 20-year-olds find each other—and themselves.



For more information, call Jeanne Sachs, VP Advertising Sales, at (212) 620-5900, ext. 291, in New York; Jason Schneider at (310) 207-0533 in Los Angeles; or Bob Zander at (312) 444-2940 in Chicago.

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CULTURE TRENDS

MTV's BUZZWORTHY

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

Week of 4/24/00

Artist/Group: **Pink**
Song/Video: **"There U Go"**
Director: **David Myers**

This fuchsia bombshell is about to blow the spot up. Sending the warning that she is not one to be messed with in her debut video "There U Go", Pink is LaFaces latest rising star. Her self-titled album, due out in March, contains a medley of musical influences - from Mary J. Blige to Fleetwood, as witnessed on the possible second single, "Players".

Artist/Group: **Incubus**
Song/Video: **"Pardon Me"**
Director: **Steven Murashige**

This five-member band from Calabasas, California has finally made a mark with this video off their recently released album, *Make Yourself*. Not new to the music scene, Incubus started out as a garage band back in 1991, and moved up through the ranks to eventually release their first full-length record, *S.C.I.E.N.C.E.* in 1997. Their newest offering blends funk and alternative metal, with a little rap/rock thrown in for good measure.

©2000 MTV

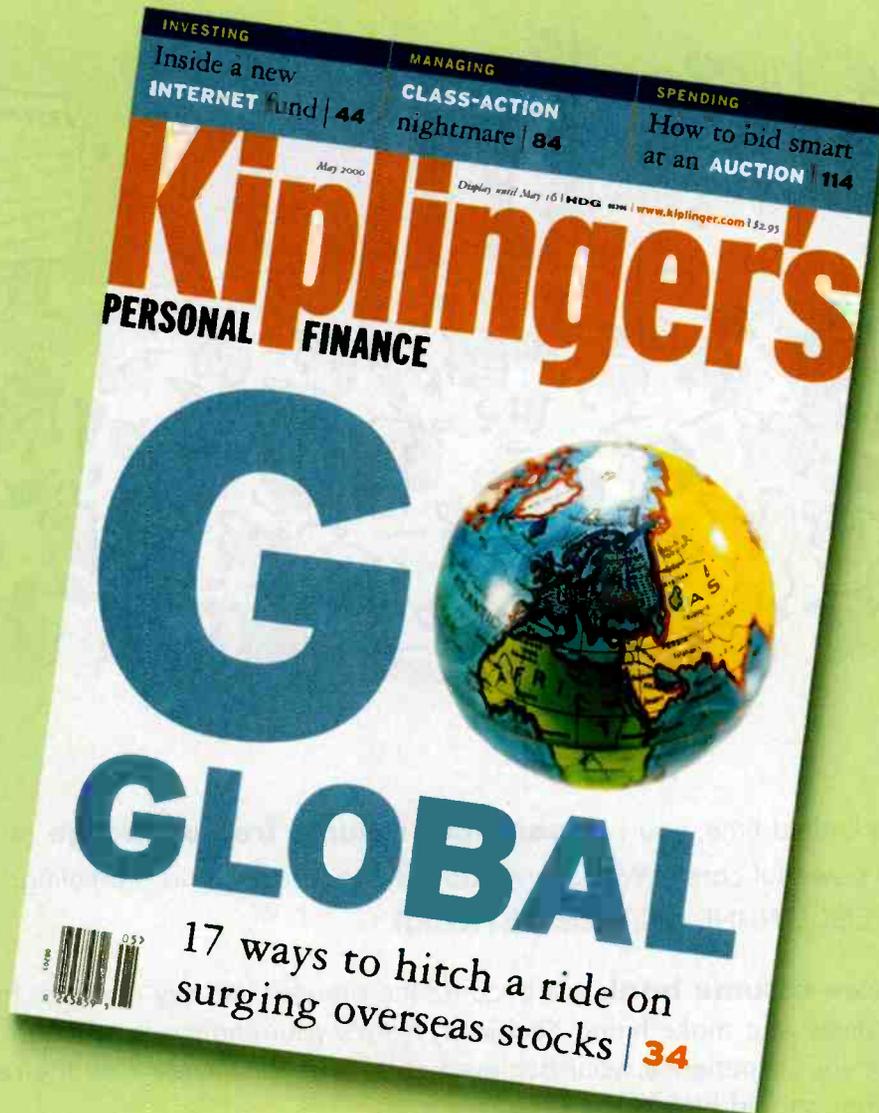
The Hollywood Reporter's Box Office

For weekend ending April 24, 2000

This Week	Last Week	Picture	3-Day Weekend Gross	Days In Release	Total Gross Sales
1	New	U-571	19,553,310	3	19,553,310
2	New	Love and Basketball	8,139,180	3	8,139,180
3	1	Rules of Engagement	8,007,551	17	43,050,371
4	2	28 Days	7,301,753	10	22,036,686
5	3	Keeping the Faith	7,233,699	10	18,635,886
6	4	Erin Brockovich	5,500,790	38	107,386,500
7	5	The Road to El Dorado	5,225,727	24	41,916,784
8	6	Return to Me	3,961,664	17	21,199,903
9	9	Final Destination	2,761,900	38	42,598,890
10	8	The Skulls	2,712,065	24	30,334,925
11	7	American Psycho	2,705,028	10	9,728,053
12	New	Gossip	2,321,729	3	2,321,729
13	11	High Fidelity	2,251,076	24	20,133,817
14	15	Fantasia 2000	1,939,997	114	45,795,638
15	12	Romeo Must Die	1,542,329	33	52,376,839
16	14	American Beauty	1,357,651	222	126,956,565
17	13	Where the Money Is	1,220,356	10	4,365,190
18	10	Ready to Rumble	994,671	17	11,308,097
19	18	My Dog Skip	594,731	103	32,407,791
20	17	Mission to Mars	384,427	45	58,789,039
21	21	Toy Story 2	365,361	157	243,907,768
22	19	The Cider House Rules	354,399	136	56,281,556
23	New	The Other Conquest	305,308	5	397,688
24	New	The Virgin Suicides	235,122	3	235,122
25	23	The Green Mile	216,485	136	136,421,496
26	47	East is East	210,489	10	292,194
27	16	Black and White	202,262	19	5,134,728
28	27	Mysteries of Egypt	196,127	692	32,309,224
29	87	Bicentennial Man	186,325	129	57,740,291
30	24	The Sixth Sense	161,627	262	293,243,954
31	20	Boys Don't Cry	161,303	199	11,288,912
32	31	Stuart Little	152,693	129	139,928,434
33	28	Next Friday	151,720	103	56,763,869
34	22	Here on Earth	149,499	31	10,318,592
35	30	Ghost Dog	104,006	52	2,581,958

©2000 The Hollywood Reporter

Kiplinger's Version 2.0



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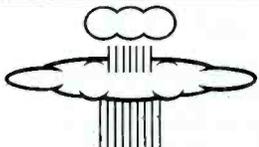
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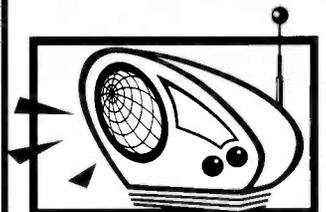
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Kraft Foods, Inc., the largest US - based packaged foods company in the world, is seeking a dynamic MEDIA BUYER/MEDIA PLANNER for today's complex media landscape.

This position, located in **Rye Brook, NY**, is designed to support activities associated with the purchase and stewardship of various media. In addition, this individual will be involved in several digital initiatives to advance the company's learnings with these new technologies, and will be responsible for tracking, synthesizing data, as well as compiling and creating the resulting reports.

B.A. and strong computer skills essential. Qualified candidates should have excellent interpersonal and communication skills. Join us and enjoy a generous compensation and benefits package, along with the opportunity to work with an industry leader.

Candidates must be eligible to work in the U.S. Relocation is not available for this position. Please forward resume WITH SALARY HISTORY/REQUIREMENTS to: Staffing@Kraft.com (include job code: MW) or mail to **S.Oirich**, Kraft Foods, Inc., 555 S. Broadway, Tarrytown, NY 10591. Kraft is an equal opportunity employer m/f/d/v.



We know what you're hungry for.



DIRECTOR, AD SALES DETROIT-BASED

Comedy Central, the only all comedy network, seeks an innovative advertising sales professional to lead our Detroit sales office. We offer a lucrative compensation package, an exciting and challenging work environment that emphasizes creativity, diversity, hard work, and an entrepreneurial spirit.

The ideal candidate will be responsible for the following: maintaining a broad account list, setting annual budgets, establishing sales goals, creating ideas to sell/market the network, and setting/managing office operating budget. You will also work with ad agency personnel to include COMEDY CENTRAL in media plans or commit more ad expenditures to the network. In addition, you will negotiate/maintain schedules, utilize research and marketing resources to increase business, work closely with key clients to learn future advertising plans and provide them with a solid understanding of how COMEDY CENTRAL can help them sell more product.

You must have a minimum of 5 years' advertising sales experience; network background would be a plus. The ability to build and maintain strong client and agency relationships; excellent communication, presentation, and negotiating skills; plus proficiency in Word, Excel and PowerPoint are also essential. **Please forward resume with cover letter.**

COMEDY CENTRAL
1775 Broadway
New York, New York 10019
Attn: HR Department/DAS
FAX: (212) 767-4257
(No Phone Calls Please)

Equal Opportunity Employer

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COMEDYCENTRAL.COM/JOBS

HELP WANTED

AS with style?

FCB Worldwide/SF is looking for a star AS to work on Dockers. We require at least five years agency account management experience. Fashion or retail experience a plus.

Please fax resume and cover letter to (415) 820-8456 or e-mail: sf-resume@fcb.com Attention: Eileen McCarthy



733 Front Street, San Francisco, CA 94111

An Affirmative Action/Equal Opportunity Employer

**SENIOR MARKETING DIRECTOR
PENN STATE**

Currently seeking a Senior Marketing Director to manage a \$2+ million budget, while overseeing a staff of 60. You will direct the integration of Marketing Communications, Marketing Research and Client Development divisions. Key focus involves developing innovative strategies to promote university outreach initiatives and attract enrollments for a vast range of programs, particularly continuing and distance education, and measuring the effectiveness of related sales/promo and advertising channels. Requires Bachelor's degree and 5+ years of sales/marketing campaign development experience in a Sr./Executive role required. MBA preferred. We offer a competitive salary/benefits package. For confidential consideration, forward a cover letter and resume with salary requirements to:

Employment & Compensation Division
Pos. # D-7346

120 S. Burrowes St., University Park, PA 16801
or FAX to: (814) 865-3750

Resumes accepted until position is filled.
AA/EOE

Be Recognized and Rewarded

An integrated marketing agency in Central New Jersey seeks the following:

ACCOUNT SUPERVISOR

If you are an experienced Account Supervisor with at least 5 years of consumer promotion marketing agency experience, and are looking to make contributions that are both recognized and rewarded, we should meet. Candidates must have a proven track record demonstrating strong leadership and strategic skills. Packaged goods experience a must. OTC Drug experience is a plus. Client-side consumer promotion experience will also be considered.

ART DIRECTOR

We are looking for an Art Director with strong conceptual skills. Ability to conceptualize with hand sketches as well as on computer is necessary. Must have at least 5 yrs. agency experience, taking projects from concept to final execution. Budgeting and time management skills required. Must be Mac proficient and multi-tasked oriented. Supervisory and Web-based experience is a plus.

Please send your resume with salary history attention J. Waller
GWP, Inc. • 1031 US Hwy 22, Suite 303 • Bridgewater, NJ • 08807-2900
Fax: 908 707 0117 • e-mail jwaller@gwpinc.com

**DO YOU GIVE
GOOD CONFERENCE CALL?**

Looking for senior account supervisors and management supervisors to work on national accounts at a great small agency. Want more responsibility and more appreciation? Give a call.

Please fax resume to Danielle DeMoro: 212.431.6185
Or write: 594 Broadway, NY, NY 10012
www.ellensongroup.com

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ACCOUNT SUPERVISOR

Washington, DC ad agency seeking account super with at least 6-7 years agency experience in handling QVS account. Pizza experience a plus. You need marketing savvy, promotional smarts, a talent for details, and an organized work ethic. We need you to handle a demanding, rewarding major account. And our special benefits package gives you the added bonus of your birthday off! If you thrive in a fast-paced environment, and thrive on responsibility, send your resume and salary history in complete confidence to:

Mike Gaffney

Goldberg, Marchesano

1700 Wisconsin Avenue, NW, Washington, DC 20007
or fax (202) 298-3400. Or e-mail Mike@goldberg-marchesano.com

EOE

MARKETING PROMOTION MANAGER

Leading b2b publishing company has two immediate openings for a promotion manager — one for the retail group of publications and the other for the beverage group of publications. Each promotion manager will plan, create and coordinate promotional brochures, fliers, direct mail, advertising and other marketing activities. Ideal candidate will have 2 - 3 years of business experience with degree in Marketing or Advertising. Interested candidates should send resume and cover letter with salary requirements to:

Director of Human Resources (Prom. Mgr.)
Bill Communications, Inc.
355 Park Avenue South, New York, NY 10010
or FAX: (212) 592-6209 or email HR@billcom.com

DCODE

Subsidiary of INTELEFILM (Nasdaq: FILM)

Account Executive, who understands great creative, branding strategies, new business and looking for new ways to integrate marketing and advertising via all media. Entrepreneurial, high energy, great presenter. Help build new Creative Service company with fresh approach to advertising. Stock options & great benefits.

This is different.

Email resumes to bperna@dcodex.com

**MEDIA BUYER
DIRECT RESPONSE**

If you're looking to move up, we have an immediate opening for a senior media buyer with 3 to 5 years direct response experience. Knowledge of cable and spot markets a must, radio and general a plus. We offer a competitive salary and benefits and the opportunity to work with great people in a great environment.

Fax resume and
salary requirements to:
(212) 981-2121

IS YOUR PASSION PRODUCTION?

Great opportunity for an experienced production manager/artist to work at a small agency with great clients. High-end retouching, Quark, and Illustrator a must.

Please fax resume to Danielle DeMoro: 212.431.6185
Or write: 594 Broadway, NY, NY 10012
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REACH YOUR AD COMMUNITY
ADWEEK MAGAZINES

HELP WANTED

Marketing

Manager, Marketing to Kids

(Part Time, 3-4 days per week)

Are you still a kid at heart? Want to have fun in your job? If so, then you would be perfect for this position!! Kraft Foods, Inc., the largest US - based packaged foods company in the world, is seeking an experienced Manager, Marketing to Kids for the Marketing Services Group in **Rye Brook (Westchester County), NY**.

The Manager, Marketing to Kids will partner with such beloved kid brands as Kool Aid, Oscar Mayer Lunchables, Post Kids cereals and Kraft Macaroni & Cheese in creating and executing fully integrated promotional events targeted to kids for 2001 and beyond. The ideal candidate will have a strong background in marketing, particularly consumer promotions, as well as a strong creative side to build programs from ground zero. You will function as the liaison to the kid brands and other Kraft functions (e.g. marketing research). You will also work with the external partners for event planning and coordination. We are looking for someone with a good strategic sense, strong promotional ideas, and kid insights!

Limited travel necessary. Minimum three to five years experience in creative marketing environment is essential. Consumer product goods and/or kid-targeted experience and an MBA are strongly preferred! Qualified candidates should have superb interpersonal, presentation and communication skills.

Join us and enjoy a generous compensation and part time benefits package, along with the opportunity to work with an industry leader.

Candidates must be eligible to work in the U.S. Relocation is not available for this position. Please forward resume WITH SALARY HISTORY/REQUIREMENTS to: staffing@Kraft.com (include job code: BW) or mail to **S. Oirich, Kraft Foods, Inc., 555 S. Broadway, Tarrytown, NY 10591**. Kraft is an equal opportunity employer m/f/d/v.



Me Jane. You Tarzan.

We're Medicus NY, and our organization is involved in consumer healthcare advertising all over the world. And it's a jungle out there. That's why our Jane-one of our top Group Account Directors-needs a "Tarzan": an Account Supervisor who's adventurous, outgoing, vocal. That's the kind of proactive personality that thrives at Medicus.

Candidates should have about four years of background in consumer advertising and experience launching a retail consumer brand. Interest in surfing the web would be a plus.

Report directly to a Senior VP, and personally supervise an AE. Interested?

Send resume by email (MedicusHR@medicusgroup.com), fax (212-468-3432) or snailmail to

Human Resources, Medicus NY, 1675 Broadway, NY, NY 10019

MEDIA DIRECTOR SPOT BUY
BROADCAST BUYER
SUPERVISOR MEDIA SALES
ASSOCIATE MEDIA DIRECTOR
MEDIA PLANNING INTERACTIVE
MEDIA BUYER PLANNING
SUPERVISOR MEDIA SALES
PLANNING DIRECTOR MEDIA
DIRECTOR BUYER
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fax: 312-467-4664 email: patricia@sklarsearch.com
www.sklarsearch.com

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

SALES MANAGER

We're seeking a high energy individual to lead the sales team of our exciting trade publication — Kitchen and Bath Business. 5+ years outside sales experience, solid presentation and phone skills required. Experience in managing staff essential. Building or product experience a plus. Position is based in either New York or Dallas.

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

MILLER FREEMAN
E-mail: Akarwoski@mfi.com
FAX: 212-643-5612 EOE
No phone calls, please.
Visit us online at: www.mfi.com

GRAPHIC DESIGNER

Lead the design division of a fast growing ad agency in the heart of Silicon Alley. Work with Creative Director to ensure integrated branding in all mediums. High-end collateral, identity, interactive.

FAX: 212-604-9804
or E-MAIL: info@toolbox.com



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HELP WANTED

ADVERTISING SALES

The Hollywood Reporter, the leading daily entertainment trade publication, is expanding its ad sales department and is seeking an experienced salesperson to work in our Television & Technology Ad Sales Group on the West Coast. The ideal candidate will have some previous ad sales experience. Excellent career opportunity. The Hollywood Reporter offers a competitive compensation package.

Mail resume, cover letter and salary history to:

The Hollywood Reporter
5055 Wilshire Blvd., Suite 600
Los Angeles, CA 90036
Attn: RA
or fax to: 323-525-2388

The Hollywood REPORTER
A BPI publication

DIRECTOR, PROMOTIONS

USA Networks, one of the world's leading broadcast entertainment organizations, seeks an experienced Promotions Director to take on the challenges of this important role.

Working in our NYC headquarters, the successful candidate will be responsible for developing and executing high impact consumer promotions designed to increase exposure and ratings for USA Network programming. Serving as marketing liaison to ad sales, you will create added value advertiser promotions and sponsorship packages that help secure incremental revenue and/or media support for USA initiatives. To qualify you will need a minimum of 5+ years experience (background in Cable and/or TV environment helpful) that includes concentration in sponsorship, promotions, advertising promotions and consumer promotions.

We offer a competitive salary and an outstanding benefits package. Please send/fax your resume with salary requirements (only resumes with salary requirements will be considered) to:

HR Dept-DP, USA Networks, 1230 Avenue of the Americas, New York, NY 10020. Fax: 212-413-6524. (No phone calls, please) An EOE, M/F.

USA NETWORK

Regional Account Managers

Publish, the thought leading magazine on Internet Communication for the new economy, seeks top level media sales reps to be a part of our exciting growth plan.

Ideal candidates will have strong records in new business development and the tenacity needed to close deals. A 4-year degree with 4-5 years of progressive territory responsibility, preferably in media sales, required. You must be highly organized with extraordinary time and territory management skills and the discipline to work out of your home office. We seek flexible, team players with top-notch presentation skills. Travel required.

Positions are available in Los Angeles, San Francisco, Dallas, Atlanta, Chicago, Boston and New York City.

We offer highly competitive salary and commission packages with excellent benefits. Please forward your resume and cover letter to: **Publish Media, Attn: AM, 462 Boston Street, Topsfield, MA 01983; Fax: (978) 887-9245; E-mail: newjobs@publish.com. EOE.**

Publish

ATTENTION MEDIA PROFESSIONALS!

Our people are really smart and really cool! (At least that's what outsiders tell us). And that's really important. Our clients are well known (Dell, Heineken, Burger King, GMC just to name a few) and that's cool. Our talented people working for our well-known clients have made us one of the top global agencies (we have the awards to prove it!). All we need now are a few more energetic, inspired, strategic media professionals to join our team. That's where you come in:

MEDIA PLANNERS

Positions available in both General and Direct areas. Minimum two years experience in all mediums will give you the ability to be a strategic voice in this fast-paced, fast-growing media role.

ASSISTANT MEDIA DIRECTORS

Minimum 4 years experience needed for this leadership role. Proven experience in all facets of media planning and clients relations combined with the ability to effectively manage teams in a clear and challenging way is a must.

So if you fit the description and want to work in a really cool place, forward your resume to:

Theresa N. Whittle, Manager of Media Resources
Lowe Lintas & Partners

One Dag Hammarskjold Plaza, New York, NY 10017
Theresa.whittle@lowelintas.com

FREELANCE RESEARCH ANALYST

Two days per week. The Atlantic Monthly is looking for a bright individual who can run and interpret research data for advertising sales efforts. Hands-on knowledge of syndicated research (MRI, Mendelsohn, etc.) is required, as well as familiarity with secondary resources such as ABC, PIB/LNA, Starch, SRDS, Polk, etc. Experience developing proprietary research a plus. Candidates must have experience in magazine research or media planning.

Please fax resume to:
Matt Barba at 212-716-6962
Email: mbarba@theatlantic.com

ASSISTANT ACCOUNT EXECUTIVE

Fairfield-based advertising/promotion agency seeks energetic assistant account executive to work on both retail and business-to-business accounts.

Must have great attitude, be strong on details and able to handle multiple projects at once. Knowledge of promotion/liquor helpful.

We offer a competitive salary, medical coverage, 401K, and a casual, flexible work atmosphere. Salary: low-to-mid \$30s.

Please fax resume with cover letter to Colleen at (203) 333-9310

"I wish we'd done that."

That's what we want to say when we look at your book. We're a mid-sized New England agency with a diverse mix of consumer accounts. We need conceptually strong art directors and copywriters with broadcast and print experience. Web design/internet experience is a plus for art directors. Send resume, informal letter of interest, and three non-returnable samples to:

Creative Director
KGA Advertising
386 Main Street
Middletown, CT 06457
Or email sculton@kgaadv.com
No phone calls please.

Junior Traffic Managers

Wieden+Kennedy/New York is looking for junior traffic managers. Agency trafficking experience required, 1-2 years. Must be personable, energetic and able to work in a hectic, fast-paced environment.

Fax or e-mail resume and salary requirements to:

Marci Villanueva
917 661 5500
marciv@wk.com

Wieden+Kennedy

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

HELP WANTED

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.

MEDIA BUYER

Must be a strong media negotiator to work on blue chip accounts. Experience a plus, but willing to train a strong spot TV buyer in all aspects of Canadian Media.

ASSISTANT INT'L MEDIA BUYER

Entry level positions exist for bright, recent graduates. You'll learn all facets of media buying. Related degree and/or experience a plus.

*For the above positions, please forward resume to:
Attn: Jackie Fantasia, Fax: (914) 735-2255*

MEDIA BUYERS(2) (SPOT RADIO/TV)

Excellent position with enormous growth potential. Must have strong negotiating skills. Trade experience preferred but not necessary.

*For the above position, please forward resume to:
Attn: Jennifer Cooney, Fax: (914) 735-0505*

Qualified candidates should forward resumes to: **ACTIVE INTERNATIONAL**, One Blue Hill Plaza, P.O. Box 1705, Pearl River, NY 10965 (See above for ATTN and Fax#). EOE/Employee Owned M/F/D/V.

www.activeinternational.com

MANAGER, ENTERTAINMENT ADVERTISER MARKETING

PRN is a rapidly growing new media company that broadcasts product-focused programming and advertising to consumers while they are shopping for those products in America's largest retailers (Wal-Mart, Kmart, Sears, Best Buy, Circuit City, etc.). Programming is broadcast to multiple locations in-store including: a) interactive stations, which deliver product previews when an item's bar code is held under a scanner, and b) on storewide televisions, delivering "news you can use", and entertainment segments like movie trailers and music videos.

In addition to supplying the infrastructure and media for these networks, PRN sells advertising time to companies interested in promoting their product at retail. These blue-chip advertisers include: Proctor and Gamble, Johnson & Johnson, Nestlé, Disney, Kodak, Warner Brothers, Miramax, American Express, Sony, Capitol Records, Universal Pictures and over 50 others.

As a Manager of Advertiser Marketing you will develop ad propositions, positioning and pricing for our entertainment clients, create revenue-producing programming concepts and effective sales materials, and act as the primary marketing contact for the entertainment sales force

Qualifications include: a minimum of 5 years in Marketing for a media or entertainment company, superlative persuasive-selling/positioning skills, strong quantitative skills, and a good understanding of traditional media measurements. Must have a proven ability to generate options, evaluate opportunities, and make recommendations. Experience in "new media" is a plus.

To learn more about PRN, please visit www.prn.com. Interested candidates please forward your resume to:

PRN, Attn: HR, 201 Third St., 7th Fl, San Francisco, CA 94103.

Email: jobs@prn.com

Fax: 415 808-3535

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What happens when you get together a bunch of incredibly smart, creative, and motivated people? P3M. We're expanding faster than your credit card bill at Christmas. We're working with some of the most visionary and successful dot-com and ebusiness clients around to build their businesses through technology, creativity, and strategy. Join in the fun.

(Experience in high tech is not required. Experience using that smart head of yours, however, is.)

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Demand Creation

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Account Director
Account Manager
Account Executive
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Demand Creation Project
Manager

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Graphic Designer
Account Director
Account Executive
Office Manager Production
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The want ad has grown up. Now, it's all about branding. Creativity. Multimedia. Strategic marketing. And we're leading the way. Can you write fierce ad copy, Web sites, banners, brochures and radio? We've come a long way. So can you. Fax your resume and samples to 212.758.0368, job code CW/MB.

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www.hodes.com

Black, white, straight, gay, male, female—or whatever you are—we are an equal opportunity employer.

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE

HELP WANTED

Arnold Communications is seeking two account people in our New York City regional office. Be a part of a team managing one of the largest accounts handled by Arnold. Candidates must be highly organized, have strong interpersonal skills, have a good working knowledge of media and a track record for exceeding expectations on the job.

ASSISTANT ACCOUNT EXECUTIVE

Primary Responsibilities:

- Support Regional Director in all marketing communications activities
- Act as liaison between field clients and Arnold's home office for creative and media needs.
- Manage broadcast traffic process

Position Requirements:

- 1 year of advertising agency or related experience
- Computer skills including Microsoft Word, Excel, PowerPoint

ACCOUNT EXECUTIVE

Primary Responsibilities:

- Manage creative process including execution of promotional programs
- Orchestrate Client meetings/presentations
- Oversee marketing communications activities for an extensive client network

Position Requirements:

- 3+ years advertising agency or client side marketing experience
- Fast food and/or retail category experience preferred

Arnold Communications, Inc. is one of the largest growing marketing communications agencies in the nation, with current billings over \$1 billion. Headquartered in Boston, MA, Arnold has a network of 13 offices located throughout the US and Canada. Arnold is ranked amongst the top 20 agencies in the US and serves leading national and regional marketers such as Volkswagen of North America, McDonald's, Bell Atlantic, Ocean Spray, Titleist, Hush Puppies, Royal Caribbean, The Hartford, Mobil Oil and Talbots.

Arnold provides an excellent benefits package and is committed to diversity in the workplace. Interested candidates may forward resume and cover letter to

Diane Proctor: email dproctor@arn.com or fax (617) 587-8010.
For this and other available positions check out arn.com.

MEDIA BUYING SUPERVISOR

Long Island's preeminent media buying company seeks dynamic, self-motivated, experienced (5+ years) media pro. Strong TV and Radio negotiating skills a must, print a plus. Excellent organizational skills, strategic thinker and patient teacher an absolute.

Oversee a four-person department, handle diverse projects, cultivate media relationships. Open to integrating your skills with our unique approach. Lucrative and responsible position within a growing company. A nice place to work with caring employers. Excellent benefits. Join our team!

E-mail Bob@teletime.com or fax 516-931-1320.

teletime-media-inc



MEDIA BUYER/PLANNER

LOOKING FOR A MEDIA BUYER/PLANNER WITH SOLID NATIONAL AND INTERNATIONAL EXPERIENCE TO JOIN AN ESTABLISHED DESIGN AND MARKETING FIRM. MUST HAVE CLIENT PRESENTATION SKILLS AND EXPERIENCE. IF YOU ARE INTERESTED IN HELPING A QUALITY-ORIENTED COMPANY GROW WHILE LIVING IN A REGION WITH GREAT QUALITY OF LIFE, CONTACT US TODAY.

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 P.O. BOX 8626
 GREENSBORO, NC 27419

336.856.0815
 FAX RESUME TO: 336.856.0818
 E-MAIL TO: tdgroup@bellsouth.net

Art Director and Copywriter Needed

Underpaid, underappreciated, or just bored? Small, hot Dallas agency will pay top dollar for a talented art director, or even better, an art director/writer team. Great ad and collateral design skills a must. Direct response and online a plus. Please send resume and work samples to Guy Lyman, Creative Director, rizzuti.com, 15601 Dallas Parkway, Suite 1050, Addison, TX 75001.

rizzuti.com

AD SPACE SALES

ADWEEK Magazines seeks a dynamic, eager and hard working self starter for a junior-level position in our advertising department. 1-3 years sales experience preferred, media or client experience helpful. Salary & commission + benefits. Fax resume & salary history to: **Gina Mele (212) 536-5353**

No Phone Calls, E-mail, or unrequested visits, please. We're an equal opportunity employer.

Spot Buying Director

5+ years of experience (minimum 4+ years buying including major markets and 2+ years as a supervisor) to be located in the Austin office. This person would oversee the buying process for a fast paced movie account with a team of 10-20 buyers in multiple locations. This individual must possess a dynamic personality and a professional manner. Experience working directly with clients as well as the planning department and good written and oral communication skills are a must. This person must be adept at dealing with day-to-day issues as well as anticipating buying conditions and planning projects into the future. Please submit resume/cover letter to: Keith @ 512-427-4845 or email to keith_hefner@gsdm.com.



ACCOUNT EXECUTIVE: NY

Market Place Media, nation's experts reaching specialized markets, seeks driven AE with ability to target market, cold call, and grow new business. Agency, new media exp. a plus. Salary, commission opt'y., w/solid benefits. Visit us @ www.marketmedia.com and fax resumes to 805-968-5540.

INTERACTIVE PLANNER

Media Contacts is the interactive arm of the Media Planning Group (MPG), the second largest independent media buyer worldwide.

Our NYC office has positions to be filled **immediately** for Interactive media planners with at least 1-2 years of offline experience. Online experience is a plus. Potential candidates should be self motivated and well organized with strong communications skills.

Forward resume to:
FAX: 212 790-4885
mcsfm@hotmail.com

GENERAL/DIRECT/INTERACTIVE

Already Here or Ready to Relocate. You should be speaking to us. We are the leader in placing Adv. Professionals in the tri-state area. Just some of this week's oppty's.

- Management Supvto \$200K
- Account Director.....to \$130K
- Account Supvto \$100K
- Account Exec.....to \$60K
- Media Supv.....to \$100K
- Media Planners.....to \$60K
- Traffic/Production.....to \$100K

Fax resume with salary history to:
212-490-9277 or E-Mail:
vintageresources@mindspring.com

HELP WANTED

Lisa Frank Corporate Headquarters, Tucson, Arizona

Play a leading role in this innovative, creative, dynamic, high-growth company!

 **Marketing Director** - Requires strong experience in brand management, planning and executing sales and marketing strategies, extensive background in consumer goods, strong presentation skills, and an entrepreneurial approach.

 **Production Artists/Illustrators** - Mac proficient in Adobe programs and Quark. Variety of media. Experience with children's products a plus.

 **Art Director** - Manage our in-house production team as well as capitalize on your personal hands-on creative abilities. Experience with consumer brands and willingness to "do it all" in a fun, fast-paced environment.

 **Product Development Manager** - Manage the entire process of taking ideas and designs from concept to delivery. Sourcing/buying in Orient.Toy/apparel background required.

 **Photographers** - Experience with both product and model shoots. Submit portfolio for consideration.

 **Traffic/Art Production Manager** - High volume, very fast-paced. Must be experienced in the processes of art and pre-press. Must be extremely well organized and a good communicator.

A once-in-a-career opportunity to utilize all your skills and abilities in an environment that encourages and rewards your entrepreneurial spirit! The Lisa Frank Company is experiencing rapid growth as it continues to be known and loved by millions of children all over the world by capturing their imaginations and bringing a happy, colorful, special lifestyle to all. If you are one of those special people who thrive on continuous challenges and the opportunity to truly make a difference, immediately send your resume via email to emplymnt@LisaFrank.com, fax to 520-547-1342, or mail to 6760 S. Lisa Frank Ave., Tucson, AZ 85706. EEO M/F



PACKAGING MANAGER

The Pittsburgh Tribune-Review is seeking a packaging department manager. Responsibilities include strategic planning, performance, budgeting and communicating and will manager approximately 85 employees. We operate three SLS inserters, a palletizing robot and Quipp downstream equipment to produce 100,000 Tribune-Review and 70,000 USA Today dally papers. Its facility is state-of-the-art and is located in the northern suburbs of Pittsburgh. The Tribune-Review is one of the nation's fastest growing papers, and the manager will see commensurate challenge and growth. Candidates should possess strong communication, motivational and technical skills. Excellent salary and benefits.

Contact: Janine Pratte
Pittsburgh Tribune-Review
535 Keystone Drive, Warrendale, PA 15086
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CULTURE TRENDS

MTV Around the World

Week of 4/24/00

MTV U.S.

Artist	Title
1. Hanson	This Time Around
2. Bloodhound Gang	Bad Touch
3. Jennifer Lopez	Feelin' So Good
4. Madonna	American Pie
5. Third Eye Blind	Never Let You Go

MTV Europe

Artist	Title
1. Blink 182	All the Small Things
2. RHCP	Otherside
3. Eiffel 65	Move Your Body
4. Shania Twain	I Feel Like a Woman
5. Britney Spears	...Make You Happy

MTV Russia

Artist	Title
1. Devotchki	Govorila Mama
2. Zemfira	Iskala
3. Tom Jones	Sex Bomb
4. Tatiana Svetlova	Odinokaja Avezda
5. Limp Bizkit	Break Stuff

MTV Australia

Artist	Title
1. Mandy Moore	Candy
2. Madonna	American Pie
3. All Saints	Pure Shores
4. N'Sync	Bye Bye Bye
5. Eiffel 65	Move Your Body

©2000 MTV

The Billboard 200

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

This Week	Last Week	Wks on Chart	Artist	Album
1	1	4	'N Sync	No Strings Attached
2	-	1	No Doubt	Return of Saturn
3	2	44	Santana	Supernatural
4	4	20	Sisqo	Unleash the Dragon
5	-	1	Da Brat	Unrestricted
6	5	3	Soundtrack	Romeo Must Die
7	7	38	Destiny's Child	Writing's on the Wall
8	3	2	Big Punisher	Yeeeah Baby
9	6	22	Dr. Dre	2001
10	8	38	Macy Gray	On How Life Is

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The Billboard Hot 100

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

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	12	Maria Maria	Santana f/The Product
2	2	2	26	Breathe	Faith Hill
3	24	3	7	He Wasn't Man Enough	Toni Braxton
4	5	4	14	Thong Song	Sisqo
5	3	1	19	Say My Name	Destiny's Child
6	4	4	14	Bye Bye Bye	N'Sync
7	7	7	11	I Try	Macy Gray
8	6	1	39	Amazed	Lonestar
9	9	9	15	Everything You Want	Vertical Horizon
10	8	8	15	It Feels So Good	Sonique

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CULTURE TRENDS

MTV Around the World

Week of 4/24/00

MTV Brazil

Artist	Title
1. Backstreet Boys	Show Me the Meaning
2. Melanie C	Northern Star
3. Britney Spears	From the Bottom
4. Savage Garden	I Knew I Loved You
5. N'Sync	Bye Bye Bye

MTV Latin America (North Feed)

Artist	Title
1. Oasis	Go Let it Out
2. La Ley	Aqui
3. Backstreet Boys	Show Me the Meaning
4. Aqua	Cartoon Heroes
5. Madonna	American Pie

MTV Latin America (South Feed)

Artist	Title
1. RHCP	Otherside
2. Fito Paez	Dos En La Ciudad
3. Blink 182	All the Small Things
4. Oasis	Go Let it Out
5. Christina Aguilera	What a Girl Wants

©2000 MTV

Billboard Modern Rock Tracks

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

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	18	Otherside	Red Hot Chili Peppers
2	4	2	7	Adam's Song	Blink-182
3	3	3	25	Pardon Me	Incubus
4	7	4	6	Kryptonite	3 Doors Down
5	2	2	10	Stand Inside Your Love	Smashing Pumpkins
6	5	3	20	Miserable	Lit
7	6	6	9	The Bad Touch	Bloodhound Gang
8	11	8	11	Make Me Bad	Korn
9	12	9	11	Voodoo	Godsmack
10	9	8	10	Sleep Now (In the Fire)	Rage Against the Machine

©2000 Billboard/Broadcast Data Systems

College TV Network Video Playlist

Submitted by College Television Network for week ending April 24, 2000

Artist	Title	Rotation
Aaliyah	Try Again	Heavy
Blink-182	Adam's Song	Heavy
Destiny's Child	Say My Name	Heavy
Filter	The Best Things	Heavy
Supergrass	Pumping on Your Stereo	Heavy
Kelis	Get Along With You	Heavy
311	Flowing	Medium
Bif Naked	We're Not Gonna Take It	Medium
Chevelle	Point #1	Medium
Guster	Fa Fa (Never Be the Same Again)	Medium
Incubus	Pardon Me	Medium
Live	Run to the Water	Medium
Mos Def	Umi Says	Medium
Stereophonics	Roll Up and Shine	Medium

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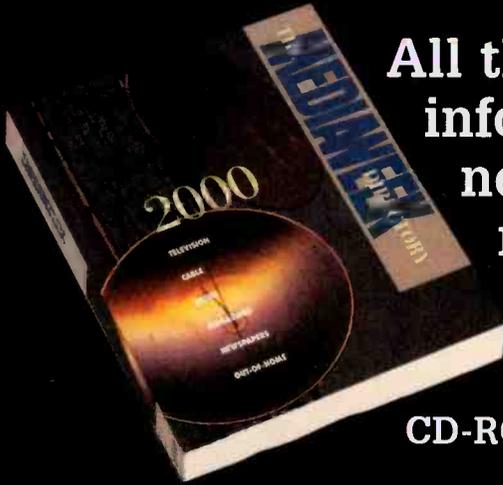
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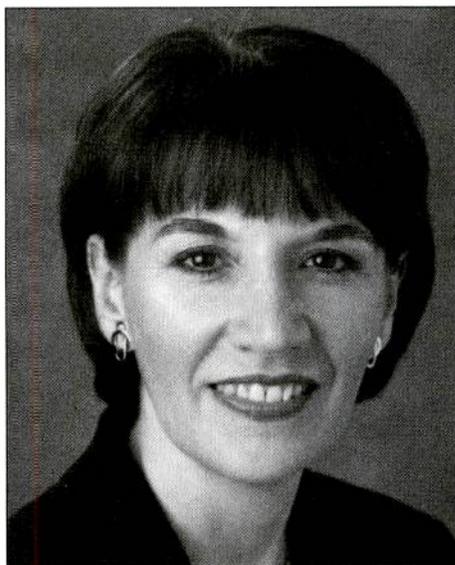
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Joan Sheridan LaBarge was appointed executive vice president and group publishing director of Weider Publications, Inc. in January 1999. She oversees all advertising sales, marketing and promotional efforts for Shape, Men's Fitness, Jump and Fit Pregnancy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

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

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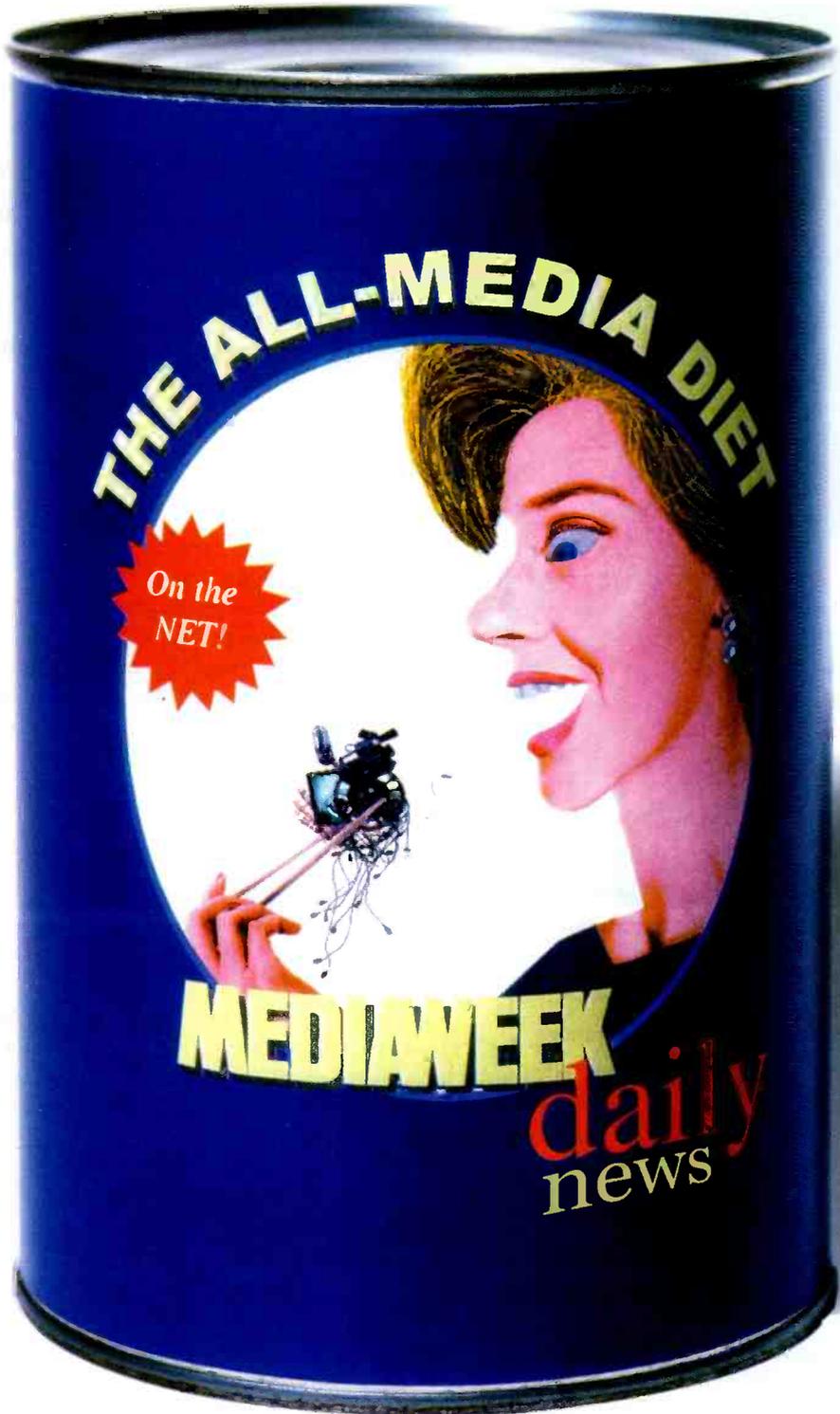
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Show Me the Heartland

'Time' tries to understand Middle America on a riverboat trip down the Mississippi

Like Mark Twain's famous Mississippi River epic of Huck Finn and Jim, *Time* managing editor Walter Isaacson and a dozen staffers last week set off from Hannibal, Mo., on a journey of discovery. On their metaphorical raft, a 115-foot diesel-powered Cam Craft named the *Grampa Woo III*, the mostly New York-based crew

is rolling down the country's major water artery for two weeks, stopping at some two dozen towns along the Mississippi River's banks, including St. Louis, Osceola, Ark., Natchez, Miss., and New Orleans, to better understand the issues facing the American heartland on the eve of this year's presidential election.

Call it a listening tour, a boffo focus group or the ultimate perk, *Time's* "Pulse of America" extravaganza nevertheless will culminate in a 40-page package in the newsweekly, hitting stands in time for the July 4th holiday. The articles that will appear in the "Pulse" package will focus on a wide range of topics, including education, race, healthcare and education. CNN will also air a one-hour special on the trip July 2.

The riverboat cruise replicates Isaacson's 1997 brainchild—*Time's* "Backbone of America" tour taken by Greyhound across Highway 50, which made pit stops from Maryland to California.

"We've always felt that a lot of journalists have been to State Department briefings and Geneva but haven't been to the Rotary Club or PTA meetings, and may not have a good understanding of the issues



DIANA WALKER FOR TIME

Rollin' down the river: *Time* staffers on the "Pulse of America" trip made their way to St. Louis aboard the *Grampa Woo III*.

in people's lives," says a relaxed Isaacson, who's decked out in the trip's official faded-blue polo shirt. "If we get out of touch with what people are talking about, it can be a serious problem for the magazine."

While the staff may eke out a column or a short story before the package is assembled, the point is not necessarily to dig deep on this trip. It's an opportunity for the staff to capture the local flavor and get a hands-on perspective of stories they will return to in coming weeks. "As we did with Highway 50," explains senior editor Nancy Gibbs, "we will use the narrative of the Mississippi as a thread to hang our stories on."

This year's "field trip" has its own distinct flavor, with the writers, reporters and editors drawing inspiration from the Big Muddy—Isaacson's late-night fishing

expeditions, corn-cob pipes from Walgreen's and writer Joel Stein's foreign-made "authentic" straw hat. The first two days of the trip were jam-packed: Meet-and-greets were set up in every community with local dignitaries eager to impress and to inspire *Time* to write nice things about them. At the first stop, Twain's hometown of Hannibal (pop.18,004), the locals opened storefronts at 8 a.m. especially for *Time* and peppered the deserted streets with Tom Sawyers and Becky Thatchers, but no Jim. "It's a one-schtick town," remarks Stein. "This is the most surreal experience I've ever had, and I've been to both my parents' weddings."

The next stop—Nauvoo, Ill., home to a historical Mormon settlement—looked like it would turn into another sightseeing boondoggle. *Time* staffers were given a brass-band welcome, shown a slick video, carted by horse through the town, showered with gingerbread cookies and then delivered a hard sell on a massive white temple Mormon missionaries are building in the center of town, which is expected to attract millions of visitors.

The reason for *Time's* stopover, however, was not gingerbread. Nauvoo, population 1,100, was the first Mormon settlement until its members were run out of town in 1845 and fled to Salt Lake City. Now, missionaries have returned to re-create "the Williamsburg of the Midwest," according to Nauvoo's brochure, recapturing the Mormon town's golden years. The town, largely comprising non-Mormons, is concerned not only about the influx of visitors after the temple is reconstructed but also the rising taxes and property values that come with it.

Just as the Mormon spin looked like it would never end, Isaacson abruptly but politely broke up the session and sent the reporters into town. "It was a very controlled tour," says Grace, who may soon return for additional reporting. "Walter

wanted an environment where we could get out and mingle."

Fierce civic pride is a challenge *Time* also faced on Highway 50, explains Barrett Seaman, *Time's* special projects editor. "They're thrilled to see us and be noticed from a national media standpoint, but then there's this back-and-forth, where we have to take control and find the stories."



DIANA WALKER FOR TIME

Isaacson is welcomed in Hannibal by Tom Sawyer.

But on day two, as the staff settled in to tight quarters and shed almost all vestiges of New York (except for rampant cell-phone usage), stories began to gel. As the *Grampa Woo* left Alton, Ill., for St. Louis, passing coal-powered plants, carcasses of rusted barges and the marshy forests and back-channels that inspired Twain, an informal group gathered in the ship's lounge, including Isaacson, assistant m.e./Nation editor Priscilla Painton (who will oversee the "Pulse" package) and writer Tamala Edwards.

The team was struck by small-town America's efforts at restoring its downtowns. Given the hit Midwest farmers have taken, tourism in many instances has become the industry of choice. In lieu of "mall-ifying" their communities, many are trying to draw tourists by creating sanitized, Disney-esque historical districts. But they do so at a cost. "It's a double-edged sword when the town re-creates itself as a quaint 'authentic' village," says Isaacson. "Some of the authenticity is lost."

What also impressed a small delegation of *Time* writers and editors was a visit in St. Louis to a poor school district for which Midwest bureau chief Ron Stodghill's father is the superintendent. While the Wellston district has access to money, computers and teachers, it can't seem to cope with social ills like the growing rate of single mothers or crack babies. "The rest of the year, this kind of [education] story competes against every other story, whether it's the [Janet] Reno news of the week or another educational story," says Painton. "What we're doing here is reporting from the ground up, and we'll try to seduce our readers into wanting to read about it."

New Maxim: Red White and Blue

Felix Dennis promotes a Yank

Big changes are in store for British import *Maxim*, says Dennis Publishing chairman Felix Dennis, now that a Yank will replace the Brit editor. Keith Blanchard will be the fourth editor in *Maxim's* three-year history.

"What it needs now is not what it needed a year ago," says Dennis. "We're entering a period where the absolute understanding of the minutiae of the American male psyche is more important than the big score—selling another 18,000 more copies of an issue on the newsstand."

After just a year on the job, a homesick Mike Soutar is returning to the U.K. as managing director of IPC Group, publisher of *Maxim* rival *Loaded*. Succeeding Soutar in June is *Maxim* founding editor Blanchard, who most recently was the company's group creative director.

Dennis says the magazine will soon introduce a five-page section likely called "Talking Turkey," which, in a departure for *Maxim*, will provide a guide to life's not-so-funny issues, including how to cope with everything from hair loss to the death of a parent. "Obviously, there will be the *Maxim* spin on it, the gallows humor," he says.

While Soutar at times had difficulty understanding the nuances of U.S. culture, and acted more as manager than editor, Blanchard, described by Dennis as "an editor's editor," will inject more Corvettes-and-bikinis Americana. He also plans to sharpen *Maxim's* wit to balance the bawdiness. "The humor makes you forgive whatever coarseness is there, and so when the humor dips down a little bit, whatever coarseness is there becomes irritating," says Blanchard. "There's a correct *Maxim* tone in my head, and we're going to bring it back."

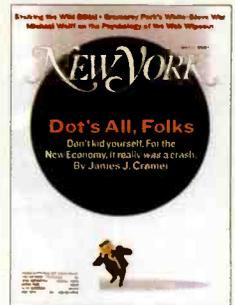
Lastly, though ex-*Maxim* editor Mark Golin doesn't know it yet (he's on vacation), Dennis wants him to write a syndicated "Ranting Editor Emeritus" column. ■

Mediaweek Magazine Monitor

Weeklies

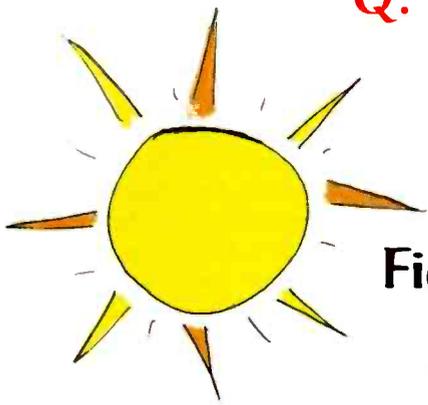
May 1, 2000

Traditionally, *New York* magazine would credit growth to retail, entertainment and fashion advertising; today, that's not necessarily the case. While those endemic ads are adding to its 4.52 percent growth year-to-date, *New York's* fastest-growing category, like so many other magazines, is dot-com, says publisher Alan Katz. The city mag's "Dot's All, Folks" May 1 issue was packed with Web ads. But don't think the book has moved too far from its roots. Many new ads are either online extensions of old bricks-and-mortar advertisers, including Armani Exchange, Brooks Brothers and Sotheby's, or new retail ventures such as BlueFly.com and Furniture.com. —Lori Lefevre

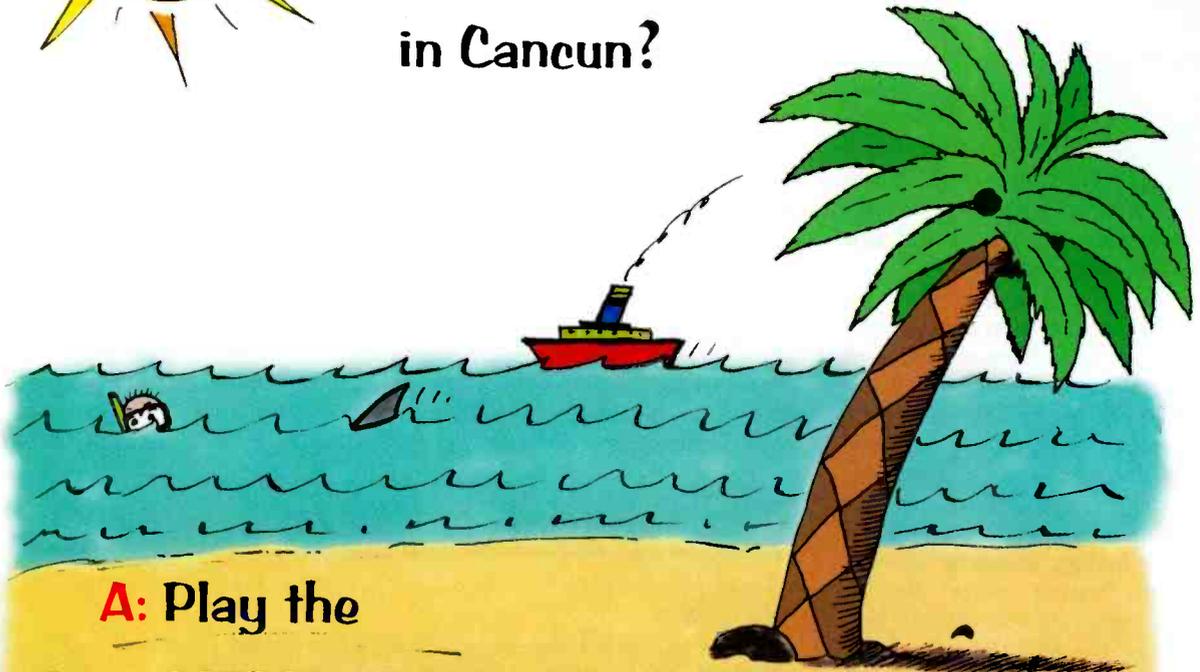


	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
Business Week	1-May	128.81	3-May	151.37	-14.90%	1,857.18	1,352.02	37.36%
The Economist	22-Apr	42.00	24-Apr	70.00	-40.00%	996.00	1,023.89	-2.72%
The Industry Standard	1-May	220.50	3-May	63.33	248.18%	2,621.98	447.02	486.55%
Newsweek	1-May	39.66	3-May	45.87	-13.54%	710.51	777.90	-8.66%
People	1-May	46.67	3-May	70.55	-33.85%	1,217.71	1,226.60	-0.72%
Sporting News	1-May	10.08	3-May	15.38	-34.46%	265.77	303.43	-12.41%
Sports Illustrated	1-May	43.81	3-May	48.48	-9.63%	874.73	908.44	-3.71%
Time	1-May	45.31	3-May	44.01	2.95%	963.94	837.83	15.05%
US News & World Report	1-May	23.90	3-May	28.13	-15.04%	517.50	636.33	-18.67%
Category Total		600.74		537.12	11.84%	10,025.32	7,513.46	33.43%
ENTERTAINMENT/LEISURE								
AutoWeek	1-May	25.41	3-May	22.78	11.55%	528.32	512.96	2.99%
Entertainment Weekly	28-Apr	42.60	30-Apr	48.43	-12.04%	555.74	527.44	5.37%
Golf World	28-Apr	30.83	30-Apr	26.55	16.12%	527.84	467.33	12.95%
New York	1-May	54.60	3-May	91.10	-40.07%	825.90	790.20	4.52%
New Yorker			NO ISSUE			768.77	572.73	34.23%
Time Out New York	26-Apr	88.00	28-Apr	68.90	27.72%	1,218.19	1,071.35	13.71%
TV Guide	29-Apr	73.25	1-May	84.47	-13.28%	1,203.50	1,222.56	-1.56%
Category Total		314.69		342.23	-8.05%	5,628.26	5,164.57	8.98%
SUNDAY MAGAZINES								
Parade	30-Apr	11.67	2-May	23.10	-49.50%	212.92	233.87	-8.96%
USA Weekend	30-Apr	7.88	2-May	14.26	-44.74%	195.87	234.60	-16.51%
Category Total		19.55		37.36	-47.68%	408.79	468.47	-12.74%
TOTALS		934.97		916.71	1.99%	16,062.37	13,146.50	22.18%

E=ESTIMATED PAGE COUNTS



**Q: How Can a Lucky
Media Buyer or Planner
Win 7 Days at the
Fiesta Americana Beach Resort
in Cancun?**



**A: Play the
MEDIaweek
Online
Trivia
Challenge.**



How to Play

Go to www.mediaweek.com, the daily news Web site of MEDIaweek Magazine. Click on "Trivia Challenge." Answer the multiple-choice question. Give us your e-mail address and cross your fingers. If you've played before, check for your name in the "Past Winners" list. (The contest is open to all U.S. and Canadian residents, who are Web site users 18 years of age or older. Employees of RealMedia and VNU USA are not eligible. The odds of winning depend on the number of entries.)

- There is one Grand Prize, which covers airfare from U.S. or Canada plus hotel for two people.
- 250 Second Prizes - Exclusive MEDIaweek T-shirt and hat sets.
- New trivia question and four Second Prize winners every day.
- This random-drawing contest runs weekdays from March 27 to June 23, 2000. Winners will be notified by e-mail.

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Media Person

BY LEWIS GROSSBERGER



Hot Stuff

WELL, THE SUMMER MOVIE ONSLAUGHT is about to slaugth on us, and though it's hard to imagine how anything on the big screen could possibly captivate America more than did the recent Three Stooges biopic on ABC, with its shocking revelations (who would've suspected that in real life Moe hardly ever poked anyone's eyeballs?), Media Person nonetheless intends to do his duty, enumerating and evaluating the finest Hollywood offerings coming up.

The Gladiator: Budding superstar Russell Crowe gets his big break playing the Coliseum. As Maximus, a small-time swordsman stuck in the Barbarian League fighting cows, Crowe is taken in hand by Publicitus (Vince McMahon), a canny promoter who sees promise in the rookie's mob appeal when his favorite slave, Minimus (Whoopi Goldberg), becomes a Max groupie. With a whole new act featuring a sock puppet and clever taunts such as "Veni, vidi, vici, mater fornicator," Maximus gets not only a big thumbs-up from Emperor Caligula (Nathan Lane) but an invitation to an intimate candlelight supper. (No animals were harmed during the making of this film, but a couple of stunt people got nasty puncture wounds.)

The Patriot: This 18th-century revisionist thriller discloses a historic truth that few citizens are aware of: The American Revolution was actually won by Braveheart. Mel Gibson stars as Bo Fetzter, a typical 18th-century suburban commuter who enjoys jogging and quiet back-yard barbecues with his pediatrician wife (Courtney Love). Enraged when a rowdy regiment of redcoats force his daughter (Jewel) to look at a picture of Prince Charles sunbathing, the mild-mannered Schwartz picks up an assault weapon and marches off to drive the invaders from his beloved soil. Though 10-to-1 underdogs, Bob and his fellow

colonists win by using spectacular special effects taught to them by the Indians.

M.I.-2: Tom Cruise and the *Mission: Impossible* team are back in a thrilling action sequel with a plot so clever not even the writers can follow it, plus some tricky title punctuation devised by a team of A-list Hollywood grammarians. The adventure gets under way when Cruise, still brooding over the critics' failure to appreciate *Eyes Wide Shut*, is summoned out of retirement

George Clooney plays a TV weatherman who dreams of someday forecasting an entire weekend correctly.

to stop a mad genius (Anthony Hopkins) from unleashing a deadly virus (Jim Carrey) capable of reducing the world to a state of goofy snickering. Mass panic ensues after the government blunders and sends in a SWAT team (Arnold Schwarzenegger) to try to extricate Cruise from the movie while he is dangling upside down from the ceiling by his big toe while disarming a hydrogen bomb with his nose. The bomb goes off, and the president (Drew Carey) has to try to cry on cue.

X-Men: When a new breed of people with super powers start appearing in society, a telepathic scientist named Bill (Matthew Broderick) gathers them together, trains them, forms a computer company and schemes to dominate the Internet, only

to learn too late of the existence of an implacable force called "the government."

Battlefield Earth: The year is 3000. A sinister race of 9-foot-tall aliens resembling Dennis Rodman has enslaved humanity, banning people from itemizing deductions on their income taxes. Their leader, Big Guy (John Travolta), is obsessed with tracking down Mel Gibson before he can get angry enough to start a revolt, but due to his ignorance of Earth culture, he doesn't know how to contact Mel's agent. Based on a novel by Scientology founder L. Ron Hubbard, the film largely avoids proselytizing, though oddly enough, preview audiences have never been heard from again.

The Perfect Storm: George Clooney as a TV weatherman who dreams of someday forecasting an entire weekend correctly.

Space Cowboys: An all-star gang of old Air Force vets (Clint Eastwood, Tommy Lee Jones, James Garner and Donald Sutherland) are sent into space to try to find John Travolta, who got lost up there during the filming of *Battlefield Earth*. Though the others object to taking horses on their journey, Eastwood (who stars, directs, produces and caters) convinces them it will keep the budget low and get them more money on the back end.

The Nutty Professor II:

The Klumps: Eddie Murphy gets so fat he explodes, killing an assistant director and three extras.

Help, They Stole My Baby!: Jennifer Lopez stars as Marisleyxis González, a hysterical young woman who is plunged into despair when a corrupt government kidnaps her beloved child, Elián, and gives him to an evil dictator. But the heartbroken woman gets her revenge when young Elián (Haley Joel Osment) grows up to be a holy messiah (Ricky Martin), who leads the entire Miami exile community back to Cuba to overthrow the tyrant (Fidel Castro, in his big-screen debut, as himself) and proclaim Cuba the 51st state. Charlton Heston makes his first directorial effort in this Fox-CIA-Harrah's co-production.

Dinosaur: Too late, Stephen Spielberg learns he could have made *Jurassic Park* without actors. ■

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