

# MEDIA WEEK

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**\$7.7-\$8 Bil Broadcast Upfront Will Wrap This Week page 4**

**Buyers Give CBS Fall Lineup Two Thumbs-Up page 5**

**Real Simple Winning Readers Despite Internal Woes page 8**

# Getting Their Act Together

**Newspapers' new attitude spurs national advertising surge**

**By Tony Case Page 48**

## MARKET INDICATORS

**National TV: Active**  
 Buyers began cutting upfront deals last week; projections have advertisers spending between \$7.7 billion and \$8 billion on the 2000-2001 season by the time negotiations wrap this week.

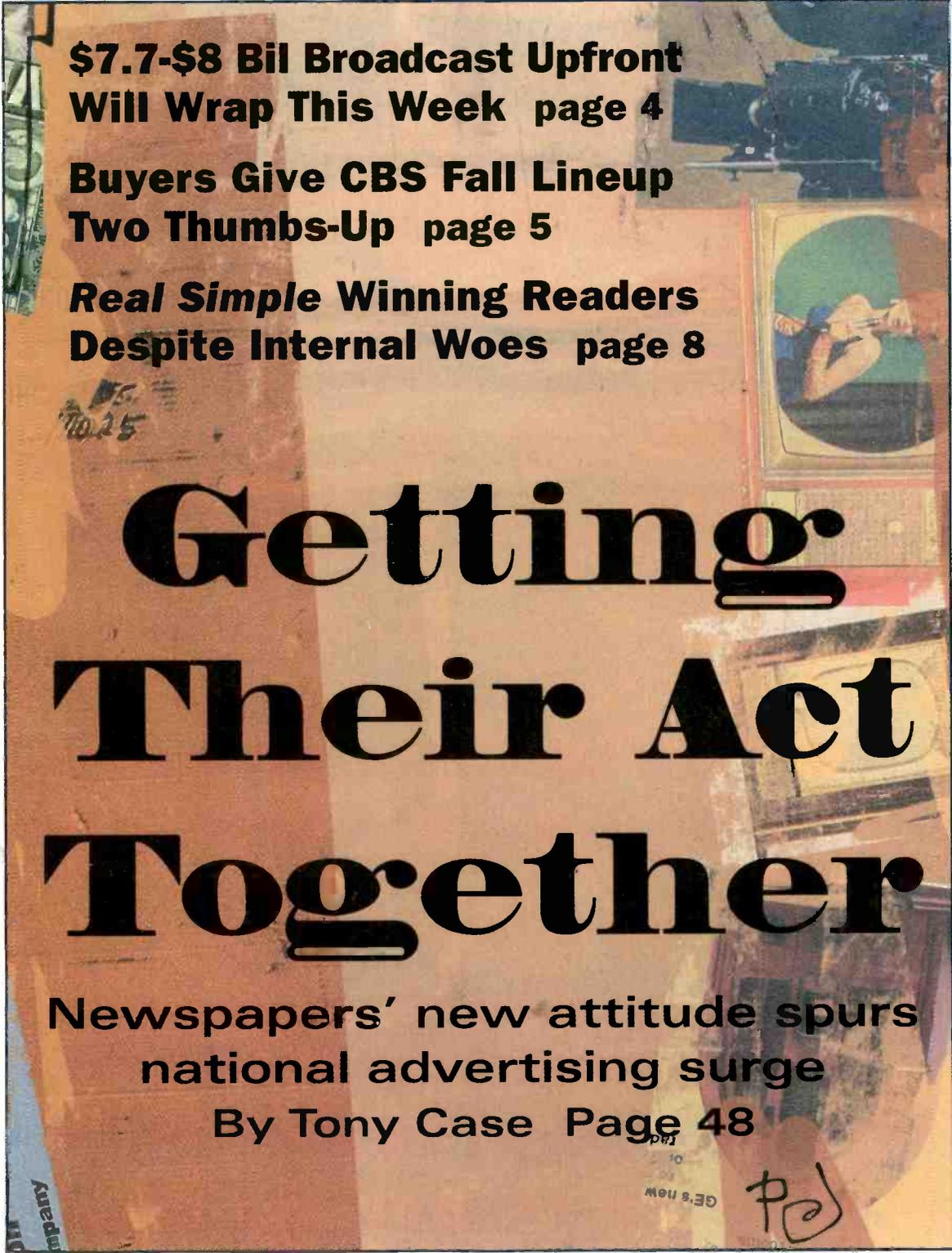
**Net Cable: Building**  
 The buying and selling of upfront inventory continues at a rapid pace, with middle-tier niche networks joining their larger peers. Pharmaceutical and studio dollars are up.

**Spot TV: Mixed**  
 Inventory is moving in major markets, but business in mid-sized to smaller markets is spotty. Dot-com dollars are dwindling, freeing up West Coast avails.

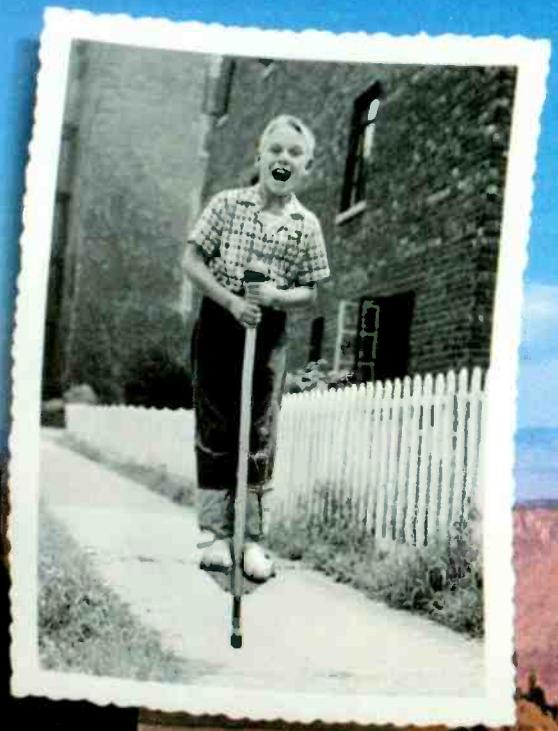
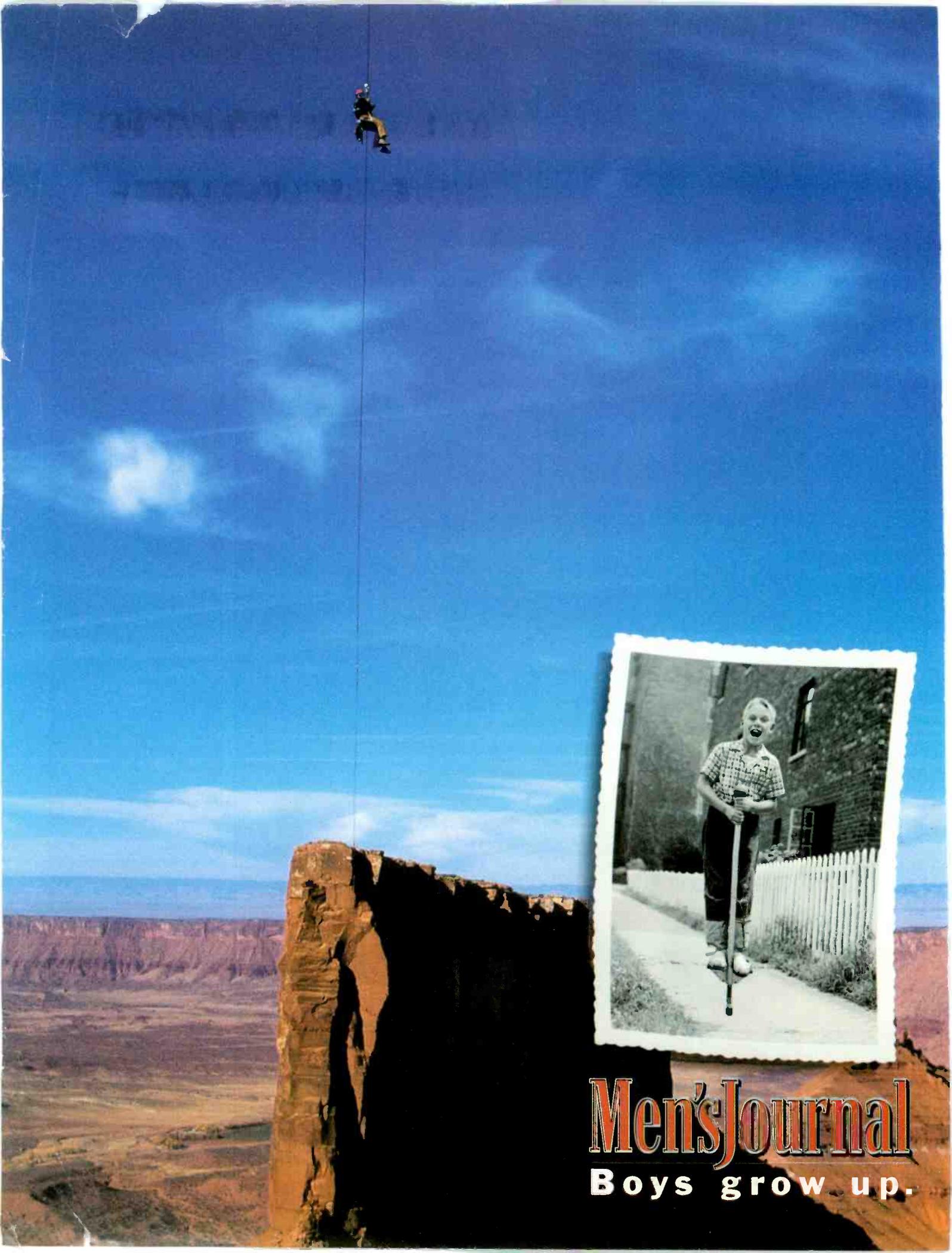
**Radio: Tight**  
 The frenetic pace of May is spilling over into June, with no end in sight. Top stations in the biggest markets are holding firm to rates and are filling up fast.

**Magazines: Ticking**  
 Publishers are reporting an increase in automotive ads in third quarter. Beauty is still soft.

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Boys grow up.

# AT DEADLINE

## Time Inc. to Launch Web Shopper This Fall

Time Inc. is planning to launch a magazine about Internet shopping in time for the Christmas season. *Hot.dot*, which is set to hit newsstands Nov. 6 with a rate base of 400,000, will target women in their mid-30s with coverage of Web shopping, from travel and home products to beauty and fashion, says editor Mark Mayfield, editor of *Southern Accents*. The newest Time Inc. publication, coming out of the company's Southern Progress group in Birmingham, Ala., is to go bimonthly with its second issue in May 2001. Mayfield said plans are to increase frequency to monthly in November 2001. Jeff Ward, former publisher of *Weight Watchers*, has been named publisher. A companion Web site, Hotdot.com, is expected to launch in the fall.

## DirecTV, Viacom Cut Retrans Deal

Viacom and DirecTV have entered into a multi-year retransmission consent agreement in which the satellite operator will carry CBS-owned television stations. The deal also includes extended carriage of MTV Networks' Nickelodeon, MTV2, TV Land, VH1 and MTVS. Beginning June 1, the kids interactive channel Noggin will be offered as a part of DirecTV's Total Choice package.

## Time Warner Buries ABC Hatchet

Though details were hazy, Time Warner reached an agreement in principle with Disney/ABC last week to continue carrying ABC's broadcast properties for the next six years. As of Friday, no contract was signed, but the deal, which ABC executives described as "mutually beneficial," was expected to be cut over the weekend. Time Warner also extended its retransmission agreement with NBC last week by two years (to 2008) to include carriage of NBC's owned stations' digital signals.

## Jones Quickly Departs Fairchild

Lee Jones, who only two months ago was named president of the trade division at Fairchild Publications, left the company last week. Jones came from Entrepreneur Media, where he spent six years as senior vp/group publisher. He was brought to Fairchild as one of Mary Berner's key hires since she became president/CEO last November. Jones declined to comment on the reasons for his exit. "We don't comment on outgoing employees," said a Fairchild representative. "We wish Lee well."

## NAB, Others Comment on Digital

The National Association of Broadcasters reports that 134 TV stations are broadcasting in digital, but how quickly the public

will be able to enjoy the experience remains to be seen. According to comments filed with the FCC by TV broadcasters, the NAB, the Association of Local TV Stations and others, there are significant hurdles standing in the way of a smooth transition to DTV. The comments were submitted as part of the FCC's biennial review of DTV rollout. The NAB blasted the FCC for "its refusal to require cable carriage of DTV signals, to require minimum performance standards for DTV sets and to mandate DTV interoperability rules."

## NAB Moves to Block AOL-TW Merger

Per the direction of its television board, the NAB last week sent a letter to the Federal Communications Commission requesting that the agency not approve the merger of Time Warner and

AOL unless the proposed union agrees to carry broadcasters' digital signals. The NAB asked the FCC to mandate that AOL TW not discriminate against properties they don't own or block any portion of the broadcasters' bandwidth, whether it is used for data transmission, video or audio.

## Online Buying Service Adds Ratings

Through an agreement with Arbitron, Broadcastspots.com last week became the first of four online media-buying services to add ratings data to its service. Media buyers who subscribe to Arbitron can calculate audience delivery and cost-per-points for radio stations, then buy spots in real time on the site. Infomercials up to 30 minutes in length are also being offered for sale. Broadcastspots.com last week also rolled out its TV buying service.

**Addenda:** USA Networks has acquired North American Television, which controls the arts-and-entertainment network Trio and News World International, for \$100 million... Jason Klein, president/COO of Times Mirror Magazines and vp of Times Mirror, has been promoted to CEO of the magazine division... Talk associate publisher Lee Rosenbaum has been promoted to vp/publisher... Roberta Myers, former editor in chief of Hachette Filipacchi's *Mirabella*, has moved to *Elle* as editor in chief... Ziff Davis Media's *Family PC* will increase its rate base from

600,000 to 700,000, effective with the September issue... *Outside* will raise its rate base in July from 550,000 to 575,000.

**Clarification:** Litton Syndication's *Thunderbox* is set to launch Sept. 11, not Aug. 26, as stated on page 12 of this issue. Production of the weekly show is scheduled to start on Aug. 26.

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**Paramount's Berman Stands Behind Dr. Laura**

"Keep the faith." That's how Paramount Domestic Television co-president Joel Berman responded last Thursday when asked about Procter & Gamble's decision to pull its advertising commitments from the studio's syndicated talk strip, *Dr. Laura*, set to premiere this fall. Berman, in a brief interview at UPN's upfront presentation in New York, reiterated Paramount's resolve to launch the program despite heated protests over conservative talk-show host Dr. Laura Schlessinger's controversial statements on homosexuality.

Paramount said last week that no other sponsors had pulled out of *Dr. Laura* and that the program's upfront advertising sales have been "strong."

P&G last week also pulled its \$2 million budget from Schlessinger's syndicated radio talk show, which attracts a total of about \$30 million in spending annually.

In announcing its withdrawal from the TV project, P&G cited its unwillingness "to be involved with a show that will require time and resources to deal with this kind of controversy... The focus of the show is intended to be responsible parenting. As we've studied it more closely, we've decided it isn't possible to separate the broad range of Dr. Laura's opinions from the specific focus of this program."

In its reply, Paramount said it was disappointed "that Procter & Gamble has chosen to withdraw their advertising without ever having seen the show or judging it on its own merits... We also expect that the fans of Dr. Laura will express their disappointment with this decision."

Also citing the controversy over Schlessinger's statements on gays, United Airlines last week said it will no longer carry ads for her radio show in its inflight magazine, *Hemisphere*. —Daniel Frankel and Marc Berman

**Tobacco Cos. Trim Ads In Magazines Read by Teens**

In response to concerns over cigarette advertising in youth-oriented publications, Philip Morris Cos. and Brown & Williamson have pulled their ads out of more than a dozen magazines this year. The moves come as a (continued on page 6)

# Networks Eye Upfront Bonanza

*\$8 billion take possible for prime time; buyers will pay to play*

**THE MARKETPLACE /** By John Consoli and Megan Larson

**T**he broadcast network upfront market for the 2000-2001 season got off to a quick but quiet start last week, with a few deals getting done across all dayparts by Friday. The bulk of prime-time ad dollars is expected to be placed today and tomorrow, ringing up a total of \$7.7 billion to \$8 billion in business for the networks, a healthy 10 to 14 percent increase over last year's prime-time upfront.

Meanwhile, the cable upfront, which started moving before the broadcast networks this year, continued to take in dollars last week and is now more than 75 percent sold.

"There is a ton of money out there, or else the cable market would not have moved so early," said Michael Mandelker, executive vp of network sales for UPN. "By Tuesday, the prime-time dam will break, and it could be over by Wednesday."

Buyers agreed that their clients are ready to get their dollars down quickly to guarantee spots in next fall's prime-time schedules. "The networks will do well if they don't get greedy," said one buyer who controls a large network TV ad budget.

ABC sales president Marvin Goldsmith and CBS president of sales Joe Abruzzese both see the pharmaceutical companies dropping more money in the upfront, as opposed to the scatter-buying approach the drug companies favored this past season. Goldsmith expects the retail category to also spend more dollars in the upfront. "Retail will be huge this year," he predicted.

Abruzzese said movie company Loew's,

which has previously spent its ad dollars regionally, is expected to spend about \$100 million on national broadcast in the upfront. An additional \$100 million is expected to come from the American Legacy Foundation, which will air an anti-smoking campaign using money from its settlement with tobacco firms.

Add to that an expected overall increase in spending by advertisers of about 5 percent, and it could be fat city for the networks this week. The nets are expected to sell more of their inventory early this year,

fearing that uncertainty about the dot-com category in scatter, and a possible downturn in the economy before next season is over, could limit the increases they can charge for buys made during the season.

One category that is expected to spend less in the broadcast upfront this year is telecommunications. Many of the telcos that deluged the networks with long-distance promotions last season are abandoning those campaigns. But another category that was expected to spend less and might hold the line, according to budgets registered with the networks, is packaged goods. "The packaged-goods category will be strong," said ABC's Goldsmith.

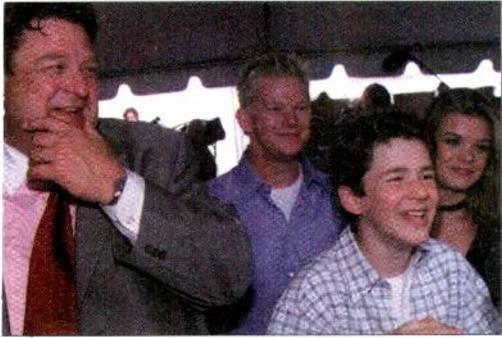
In sharp contrast to their feelings going into last year's upfront, buyers admit that they have no choice but to pay the hefty cost-per-thousand increases the networks are seeking. Last year, buyers scoffed at the nets' claims that inventory would sell at cost-per-thousand (CPM) increases in the mid-teens.

"This is a strong marketplace, and every-



A day at the opera: The cast of *Will & Grace* offered up a welcome chorale at NBC's upfront presentation last week.

CHRIS HASTON/NBC



**Tent show:** John Goodman (left) and fellow *Don't Ask* players Greg Pitts, Michael Charles Rowan and Ellen Muth eye buyers at Fox's party.

body will get very heavy increases," one big-time buyer said. "If the vendors moderate their position a bit, the market can be sold very quickly." This buyer said he expects to pay low- to mid-teen CPM increases for broadcast prime-time inventory.

Most buyers said that while specialized advertisers seeking younger demos will cut deals with the WB first, ratings kingpin ABC will establish the rates for the Big Four networks. Nearly all buyers agree, however, that ABC's schedule for next season is somewhat fragile because of the network's heavy reliance on four nights of *Who Wants to Be a Millionaire*. "It's a long time between now and October [when the new season will begin]," noted one buyer. "[*Millionaire*] is already skewing older and is showing slight vulnerability on some nights. If ABC oversells it ratings-wise and it falters, they could owe a lot of makegoods."

ABC sales chief Goldsmith is overseeing his final upfront after 28 years with the network. While Michael Shaw, currently executive vp/national sales, will replace him as head of ABC sales, Goldsmith will stay on and work on special projects.

Cable networks continued to book upfront business with advertisers last week, even though buyers were occupied with having to attend the programming presentations of nine broadcast networks.

Lynn Picard, senior vp of sales for Lifetime, said that more than 70 percent of her network's upfront business was wrapped as of Friday. Officials of the Turner Broadcasting networks said that more than 80 percent of their upfront deals were finished. And John Popkowski, president of ad sales for MTV Networks, said that more than half of his deals were wrapped, at double-digit CPM increases—"including some that didn't begin with a 1." All three network groups said they expect to close the books on their upfronts this week.

A&E and History started to move up-

front business last week as well, alongside smaller niche networks including E! and Comedy Central. One buyer said these networks initially sold volume time at lower rates, enabling them to eventually charge higher CPMs to later-arriving advertisers.

Turner execs expect to increase their total upfront revenue by 30 to 50 percent. Several Turner specials for next season, including the *SAG Awards* on TNT, have already sold out. Inventory on Lifetime's quarterly wedding specials is almost gone and original series are expected to be tight, Picard said, but the network will keep some avails open for scatter.

Network executives maintain that the overall cable marketplace will top out at

around \$4.6 billion, an increase of 21 percent over last year's tally of \$3.8 billion. But one major buyer conceded that the \$5 billion projection by Discovery Networks chief Bill McGowan might not be off the mark.

All cable upfront business could be wrapped shortly after Memorial Day, the earliest close ever. "[Cable networks'] sales strategies have brought them to a point earlier in the time line," said Donna Salvatore, president of MediaVest. The cable nets' goal this year, Salvatore added, "was to be more aggressive and get out earlier, so their pitch is falling on ears during a period of time when people can make decisions that may shift money around." ■

## Tiffany's Shows Touted

*Buyers applaud new CBS schedule; little buzz for ABC, NBC slates*

**TV PROGRAMMING /** By John Consoli

**M**edia buyers believe CBS introduced during last week's upfront presentations a group of new shows that have the best chance of succeeding this fall. Buyers were less complimentary with the new-show lineups of NBC and ABC.

Buyers also liked the WB's new shows and said UPN and Fox's new offerings are of a higher quality than last year's, although several of those shows have a dark quality that might hinder them from attracting broad-based viewership.

"I think [CBS Television president] Les Moonves does a wonderful job programming CBS," said one top media-buying exec who requested anonymity. "He knows his audience. We saw that in his presentation of new shows." Of CBS' seven new shows, buyers believe as many as five could succeed this fall.

Buyers pointed out, however, that the new CBS shows still skew a bit older. Among them are *The Bette Show*, a sitcom

starring Bette Midler that some buyers touted as the Tiffany Network's next *Murphy Brown*. Bette will air on Wednesdays at 8 p.m. and will be followed by another new sitcom, *Welcome to New York*, from Studios USA Television and David Letterman's Worldwide Pants. Letterman helped write the pilot. The series is about an Indiana

weatherman who lands a job at a New York TV station.

In addition to Midler's move into series television, buyers also cited the return of other successful TV series stars as a reason to get behind the new CBS lineup. Craig T. Nelson (*Coach*) will be back on TV in the CBS drama *The District*, in which he stars as the police commission-

er of Washington, D.C. CBS also will offer *C.S.I.*, a drama about a crime-investigating team starring Emmy winner Marge Helgenberger (*China Beach*). And CBS will also lead off Saturday night with *That's Life*, which co-stars Paul Sorvino, a project that could draw a family audience on Saturday nights, buyers believe.

Buyers also believe the WB's teen Friday



**CBS' fall sitcom *The Bette Show* will feature Midler (center) and (from left) James Dreyfus, Joanna Gleason, Lindsay Lohan and Kevin Dunn.**

## MEDIA WIRE

group of state attorneys general have begun to investigate an influx of tobacco ads in mags read by teens, a trend that goes against a two-year-old agreement made by cigarette-makers not to target teens.

Philip Morris and B&W have voluntarily made efforts in recent years to keep their ads out of magazines whose under-21 readership is more than 15 percent. Both companies recently conducted reviews of magazine readership, largely through publishers' subscription lists as well as data from Mediamark Research Inc. and Simmons Market Research Bureau. As a result, Philip Morris this year has withdrawn ads from a total of seven magazines, including *Spin* and *Vibe*, published by Vibe/Spin Ventures, as well as Gannett Co.'s *Baseball Weekly*. Brown & Williamson has trimmed 10 magazines from its print budget, including *Vibe* and Hachette Filipacchi's *Car Stereo Review*.

Through April compared to the first four months of last year, the cuts in *Vibe* represent lost revenue of \$106,380 from Philip Morris and \$57,000 from B&W, according to Competitive Media Reporting. For *Spin*, the cuts compare to \$327,385 in spending from PM through April last year. "When you run 1,000-plus pages per year [in *Vibe* and *Spin*], the impact is really quite minimal," said John Rollins, Vibe/Spin Ventures co-president/group publisher. —Lisa Granatstein

### L.A. Times Says Circulation Figures Were Overstated

The *Los Angeles Times*, which in a report earlier this month appeared to overtake *The New York Times* as the country's third-largest daily, now says it overstated its weekday sales by almost 42,000 copies. Last week, the *L.A. Times* said its weekday circulation was actually 1,111,785 for the six months ended March 31 compared to a year earlier, 3.6 percent less than what it claimed in the most recent Audit Bureau of Circulations report. The *Times'* circ was only 1.2 percent greater than a year before, rather than the 5 percent gain previously reported. The *Times* is published by Times Mirror Co., which is being acquired by Tribune Co.

With the revision, the *New York Times* is still the third-largest daily, with weekday circ of 1.15 million. (continued on page 8)

block of *Sabrina, the Teenage Witch*, *Grosse Pointe* and *Popular* will succeed in drawing solid numbers of young women to the network. And they like the WB's *Gilmore Girls*, believing it can draw female viewers away from NBC's *Friends* on Thursdays at 8.

Fox will bring a strong TV sitcom personality back to TV in John Goodman, who will star in *Don't Ask*. David E. Kelley will write and produce the new Fox ensemble drama *Boston Public*, about a high school and faculty in that city. Buyers believe it will work well as a lead-in to Kelley's veteran *Ally McBeal* on Monday nights. Fox has less lighthearted fare in James Cameron's *Dark Angel*, about a genetically enhanced woman who escapes as a child from her military handlers and searches for her surviving siblings. Two other "dark" Fox shows are the sci-fi series *Fearsum* and the anthology *Night Visions*. They are designed for a younger, Friday-night audience, but buyers pointed out that past Fox Friday-night dark shows, like *Brimstone* and *Harsh Realm*, had trou-

ble catching on. Fox Entertainment chairman Sandy Grushow, however, pointed out that Friday is where the hit *X-Files* was launched.

UPN has picked up the sitcom *The Hughleys*, dropped by ABC, and buyers believe it will work well in the network's Monday-night comedy block.

Buyers were uniformly unimpressed with the NBC and ABC fall slates. Said Ron Fredrick, director of national broadcast for J. Walter Thompson: "We're shocked at what happened between their March presentations to buyers in Los Angeles and last week. Their good shows must have gotten lost on the plane ride to New York."

Buyers think NBC's *Titans*, from Aaron Spelling, can succeed, and they also like ABC's sitcom *Geena*, starring Geena Davis, and the medical drama *Gideon's Crossing* starring Andre Braugher, although the latter must go up against NBC's *ER*. Buyers believe, however, that the Braugher show can attract non-viewers to turn on their sets on Thursdays. ■

# Ovitz Roars Back

ATG lands 5 shows on fall schedules; Studios USA makes comeback

TV PRODUCTION / By Alan James Frutkin

**S**ure, the vertically integrated studios placed impressive numbers of sitcoms and dramas onto the broadcast networks for fall 2000, and many of those shows ended up on sibling nets. Newcomer ATG, Michael Ovitz-owned Artists Television Group, sold an impressive five shows to the networks this fall. Of course, now the fledgling producer has the mammoth task of getting the programs up and running.

ATG's biggest coup was to secure the high-visibility hammock between *Friends* and *Frasier* on NBC's Thursday nights for *The Steven Weber Show*. That may have been helped by the fact that NBC Studios is coproducing the sitcom. ATG's other shows include *Grosse Pointe* on the WB; *The Street*, executive produced by Darren Star on Fox; *Madigan Men* on ABC; and a still-unnamed drama from Michael Crichton on Fox.

Credit for the best turnaround goes to Barry Diller's Studios USA. The once formidable Universal Television had been ravaged by a series of mergers and buyouts over the last few years. But USA landed three new series: NBC's Dick Wolf-produced journalism drama *Deadline*; CBS' cop

drama, *The District*; and the network's Christine Baranski comedy, *Welcome to New York*.

"Now people take us seriously. I don't think they did a year ago," said Studios USA president David Kissinger, who replaced Ken Solomon in April 1999. "These shows aren't just thrown against the wall. They have a depth of quality that will give them a fighting chance in a crowded field."

Of the vertically integrated studios, Twentieth Century Fox TV again came out on top, with 19 shows on the networks, followed closely by Warner Bros., with 18. "At

### The Fall 2000 Scorecard

Studio	New Shows on Networks	Total Shows on Networks
Warner Bros.	7	18
Twentieth Television	6	19
CBS Productions	5	10
NBC Studios	5	7
ATG	5	5
Paramount	4	0
Disney	4	10
Studios USA	3	5
Regency	2	4
Columbia TriStar	1	4
Spelling	1	3



Ovitz is back in TV with ATG.

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## MEDIA WIRE

Several other large dailies reported weekday-circ declines in ABC figures released last week. Advance Publications' Cleveland *Plain Dealer* lost 4 percent of its weekday circ, which fell to 378,983 during the six months ended in March. At Knight Ridder's *Miami Herald*, Monday and Thursday-Saturday sales dipped 0.3 percent, to 356,128, while Tuesday-Wednesday circ lost 1.1 percent, to 304,384. Knight Ridder's *Detroit Free Press*, A.H. Belo's *Providence Journal* and Macromedia's Hackensack, N.J.-based *The Record* also suffered declines. —Tony Case

### Golinkin Back at Condé Nast

Alexandra "Sandy" Golinkin today joins Condé Nast's *Women's Sports & Fitness* as publisher. Golinkin, who was dismissed as publisher of CN's *Allure* in November 1998 amid a slowdown in beauty advertising, returns after 18 months of consulting for online companies, including beauty.com. "I understand the Condé Nast culture," Golinkin said. "If it's going well, great, and if it's not going well, very often they want to try something new."

The publisher's slot at *WS&F* has been vacant since last month, when Suzanne Grimes moved to *Allure*. Grimes succeeded Erica Bartman, who replaced Golinkin. Golinkin's first move will be to fill the positions of staffers who moved with Grimes to *Allure*, including associate publisher of sales, creative services director and business manager. —LG

### Michaels Moving Up at CC

Clear Channel Communications will soon promote Randy Michaels to chairman/CEO of its radio group. Michaels has been president of Clear Channel since 1998. Michaels' No. 2 will be Kenny O'Keefe, currently COO of AMFM Inc., who will become COO and president of CC's radio unit.

Clear Channel last October announced a deal to acquire AMFM for \$23.5 billion. AMFM insiders say they are pleased with the new management structure, perceiving O'Keefe to have more hands-on responsibilities, while Michaels will be more of a visionary. CC expects to close the AMFM deal by Sept. 30. —Katy Bachman

some point, we'd like to regain the No. 1 market-share position," said WBTV president Peter Roth. "That's an eventual goal. The most important goal now is to be as profitable as humanly possible."

Corporate-sibling deals abounded: Four of Twentieth's five new shows will air on Fox. But there are also examples of crossing borders. ABC's comedy, *People Who Fear People*, comes from Paramount. Warner will produce CBS' *The Fugitive*, Fox's eerie *Night Visions* and NBC's *The Michael Richards Show* (in association with Castle Rock TV). Disney's Touchstone produces CBS' crime drama, *C.S.I.*

There were some high-profile programs that did not make it onto the fall slates. ABC passed on two dramas, *EZ Rawlins*, a detective drama from *Devil in a Blue Dress* author Walter Moseley, and Martin Scorsese's untitled cop drama set in Little Italy. CBS let go of *Russo*, a cop drama from *Sopranos* producer Frank Renzulli. Although NBC had touted its Colorado-set *Rocky Times* as a new *Northern Exposure*, the romantic drama will get no exposure next season. Neither will two big comedies: NBC Studios' *HUD* and *The Binikers*, a family comedy from *3rd Rock From the Sun*'s Bonny and Terry Turner starring Wayne Knight (*Seinfeld*'s Newman). ■

# A Not So Simple Launch

Despite wide criticism and editor's exit, Time Inc. title selling well

MAGAZINES / By Lisa Granatstein

**A**lthough it launched in March to widespread industry criticism that deemed its design austere and its edit mundane, and top editor Susan Wyland departed last week, *Real Simple* appears to have hit a solid double with readers.

According to an internal Time Inc. document, *Real Simple*'s national newsstand draw was budgeted at 561,000, with a goal to sell 200,000 copies. With 95 percent of its April debut figures reported, the 400,000-circulation title, according to a major distributor in the Northeast, appears well on its way to beating that number, having attained more than a 50 percent sell-through rate in that region.

"We're very encouraged with the newsstand results we've seen so far," said Ann Jackson, group publisher of *RS* and *In Style*, who declined to confirm the numbers.

Still, promising numbers and recent consultations with Time Inc. corporate editor Isolde Motley were not enough to keep Wyland from getting fired.

"Susan said A, her critics said Z and she didn't even come back and say B," said a Time Inc. exec. "When your critics are the CEO, the editor in chief, the head of the People group and the publisher, it's a problem," the executive noted, referring to

Don Logan, Norman Pearlstine, Ann Moore and Alexander Sareyan. Wyland did not return calls.

Recently, Dorothy Kalins, who as editor in chief oversees World Publications' celebrated *Saveur* and *Garden Design*, was approached about Wyland's job, said a publishing exec. Kalins declined to comment.

Pearlstine has named *In Style* assistant managing editor Carrie Tuhy *Real Simple*'s acting m.e., with Motley directly overseeing the title.

Efforts are under way to begin improving *Real Simple*'s muted design. Creative director Roland Bellow was brought in last week to replace the Valentine Group, an outside firm that worked on the first three issues.

Early buzz and successful launches of People Group's *In Style* and *Teen People* helped lure advertisers. April carried 112 pages, and both May and June/July followed with 75. Though media buyers were not exactly bowled over by the first two issues, most are willing to give *Real Simple* a chance to evolve.

"I didn't think it was really clear what was edit and what wasn't," said Carol McDonald, DDB/Needham vp/print media. "But as far as the general idea of the magazine, and being a good idea at the right time, it is at the right time and can be a success." ■



Design changes are in the works.



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# Hispanic Nets Heating

*Univision looks to extend dominance; Telemundo tweaks schedule*

**TV PROGRAMMING** / By John Consoli

**U**nivision was still able to wow media buyers during last week's upfront with its Hispanic network audience dominance, but Telemundo has gained some ground and for the first time in the past three years was able to crow about its rising viewership.

At the same time, Telemundo took some steps to become a more complete network in its battle to compete with Univision, adding a morning wake-up and late-night entertainment show to its daily schedule.

And while Univision introduced its version of ABC's *Who Wants to Be a Millionaire*, called *A Million*, which will premiere on Sunday nights at 8:30, Telemundo intro-

duced its own game show, *Numeros Rojos*, in which contestants will vie to win a chance to have all of their debts paid off.

While Univision still owns 86 percent of the prime-time Hispanic TV audience, and 83 percent of the prime-time 18-49 demo, Telemundo was able to tell ad buyers that it has increased its prime-time 18-49 demo by 77 percent over the course of this season, as well as booting up ratings in all other demo categories.

Telemundo is adding *Buenos Dias* from 7 to 9 a.m. weekdays, to be hosted by Jose Diaz-Balart and Gloria Calzada. It will compete with Univision's veteran morning show, *Despierta America*. Telemundo is also adding a daily late-night, one-hour entertainment show, *A Oscuras Pero Encendidos*, at 11:30, hosted by Paul Bouche. It begins airing during Univision's late-night newscast, a half-hour before Univision's two-year-old talk and variety show, *Viviana a la Medianoche*.

Telemundo has also added one new prime-time sitcom, *Viva Vegas*, featuring

the misadventures of two brothers in Las Vegas who are in search of girls, glamour and money.

Telemundo has sold advertising to 73 different advertisers in the 1999-2000 upfront, and its goal is to reach 100.

Telemundo executives believe the network will get more ad dollars from pharmaceutical advertisers, as well as from financial institutions, auto companies and retail chains. The executives acknowledged that the network's move two years ago, to replace novelas in prime time with American-oriented dramas, did not work but that the current crop of novelas has had an impact. *Xica*, which premiered in January, has shown

an 83 percent increase in 18-49 ratings since it debut, rising from a 2.3 to a 4.2. The novela also doubled its time-slot share, to 31.

Still dominant in the Hispanic marketplace, Univision devoted much of its upfront presentation to selling advertisers on the need to spend more to reach Hispanics in general. The presentation did point out that Univision has the top 53-rated Hispanic network programs in all dayparts, including the top 25 in prime time.

Univision did some tweaking of its schedule, expanding its monthly live boxing show on Sunday afternoons to a weekly schedule, in conjunction with boxing promoter Bob Arum. The network added a new Saturday-morning kids cartoon show, *De Cabeza!*, which will air from 9 to 11, boosting its weekend kids block to eight hours. And Univision also plans to premiere a Saturday at 4 p.m. family drama series, *Serafin*, about a child's guardian angel. ■



Telemundo's prime-time sitcom *Viva Vegas* will be part of the network's fall season.

## SYNDICATION

**Columbia TriStar** Television Distribution last week appointed Robert Oswaks to the new position of executive vp/marketing. Oswaks, formerly executive vp/worldwide marketing at Pearson Television, will oversee all of CTTD's advertising, marketing and promotional efforts in first-run and off-network syndication, as well as cable and other distribution channels. His agenda includes three new first-run shows the company is launching into syndication this fall: the court strip *Judge Hatchett*, the talk strip *Men Are From Mars, Women Are From Venus* and the weekly action hour *Sbeena*. Oswaks is moving at a time when the executive ranks at both Pearson and CTTD are changing. Last month, Brian Harris was put in charge of Pearson North America, replacing co-CEOs Tony Cohen and Robert Turner. A need to get more programming production out of the North American division was cited as the reason for that move. And two weeks ago, CTTD president Barry Thurston announced he will leave the company on July 1. Oswaks is a familiar face to many at CTTD, having worked at Embassy Television—the precursor to the Sony Pictures Entertainment syndication division—in the 1980s. In other Columbia TriStar doings last week, the distributor signed a Los Angeles clearance for the third season of its daily talk show, *Donny & Marie*. Young Broadcasting's KCAL-TV will schedule the strip at 4 p.m. Fox O&O KTTV-TV in L.A. passed on renewing *Donny & Marie* for next season.

**TWI**, the New York-based producer/distributor, last week announced 90 percent clearance for its one-hour special, *Joel Siegel's Summer Film Preview*, including ABC O&Os in New York, Los Angeles and Chicago. Sold on a seven-seven barter split, the show is hosted by film critic Siegel and features interviews with Tom Cruise, Michelle Pfeiffer and Mel Gibson. The special, now in its fourth year of national syndication, will air May 19 through June 25.

**DotTV**, an Internet domain-name registry ([www.TV](http://www.TV)), will be the principal sponsor of this year's Promax & BDA trade conference in New Orleans, June 14-17. —Daniel Frankel

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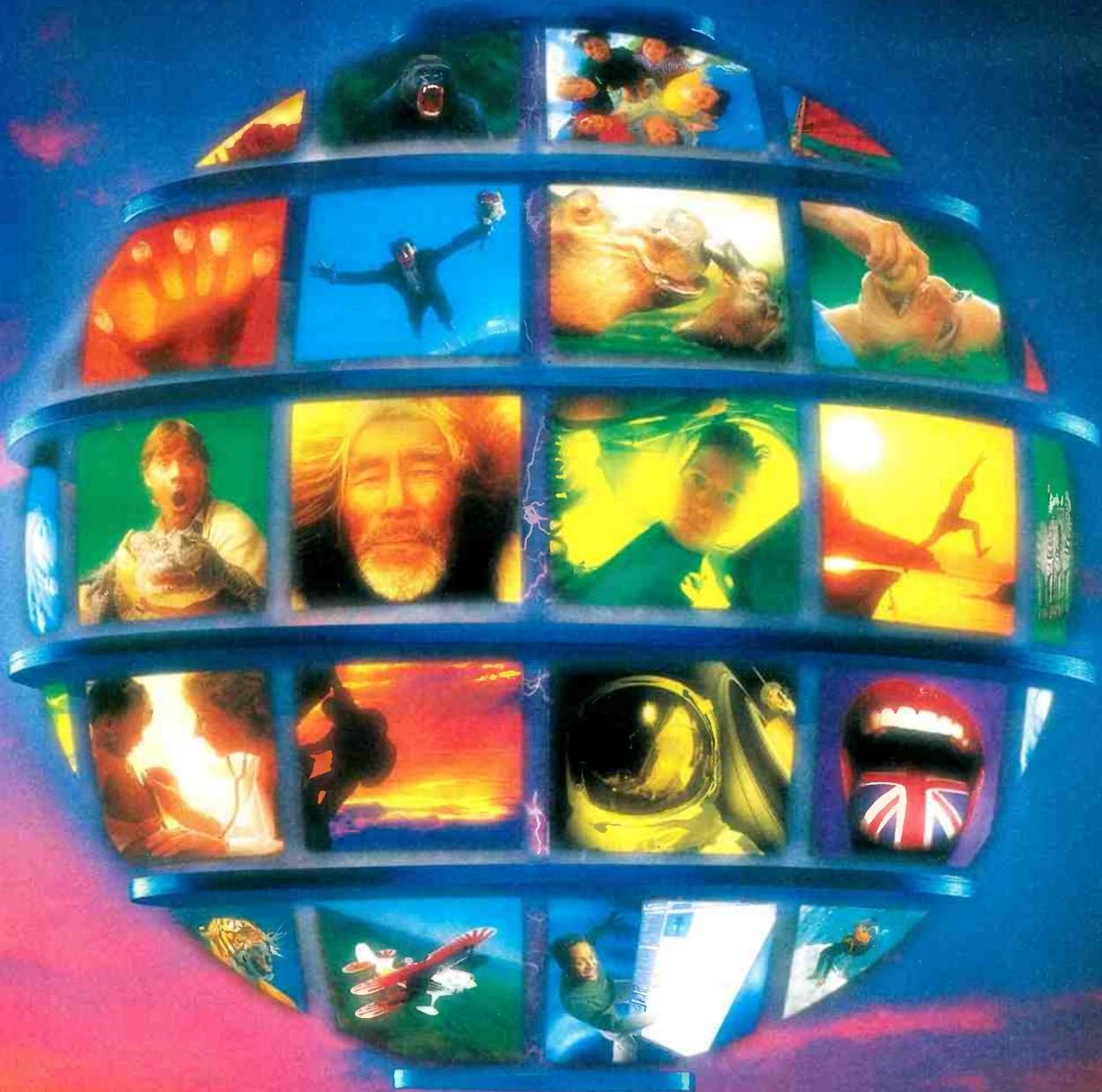
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## CABLE TV

**Court TV and ESPN** are going to mix it up during their respective coverage of the murder trial of Baltimore Ravens linebacker Ray Lewis, swapping expertise and video clips. When the trial begins tomorrow, Court TV's Clara Tuma will lend the legalese angle to ESPN, while the sports net's Sal Paolantonio will bring his knowledge to the law and judiciary channel. Former Pittsburgh Steeler and current ABC Sports commentator Lynn Swann and former All-Pro and Fox Sports commentator Tim Green will also serve as analysts during Court TV's coverage. Lewis is accused of participating in a nightclub brawl during which two men were stabbed.

**Cablevision** plans to create a tracking stock for Rainbow Media Holdings in August but may only spin off its entertainment networks, vice chairman William Bell said at a Banc of America securities conference in New York City last week. A separate stock covering American Movie Classics, Bravo, Independent Film Channel and Romance Classics would unlock the value of Cablevision's entertainment programming assets, Bell said. Cablevision sports properties MSG Network and Fox Sports New York face the potential losses of the New York Yankees, the New Jersey Nets and the New Jersey Devils, adding incentive to separate the two programming groups. In other news from the Banc of America conference, Cox Communications, barring future acquisitions, expects to have digital cable in 9.7 million homes—95 percent of its systems—by the end of 2004, said vp of technology Chris Bowick. Subscribers to the Cox @Home high-speed Internet service will number about 9.7 million, while telephony will reach 6.3 million customers.

**Showtime Networks** and Tivo have struck a deal for Ipreview, which enables the movie channel to offer viewers interactive promotional spots. Starting next month, when a Showtime subscriber sees a preview for an upcoming movie, a thumbs-up icon will appear on the screen, which viewers can click on to record. Showtime is the first cable network to launch the Tivo product. — Megan Larson

# Working With the Web

*New Turner study says clients boost reach with tandem buys*

**CABLE NETWORKS** / By Megan Larson

**A**s media buyers struggle to justify spending more than a sliver of their clients' media budget on a Web buy, Turner Broadcasting shipped out a manual last week to agencies to help them out. Turner, which has big plans to package its network and Web properties for advertisers, issued the "TV/Web Planning Guide," illustrating how advertisers can effectively reach upscale light television-viewing audiences by buying cable and the Internet in tandem.

For example, CNN and Headline News and their Web sites can reach 85 million people, as opposed to 82 million with the networks alone. And, so as not to appear self-serving, the report also said clients can hit 82 million viewers/users by buying both Discovery and Discovery.com.

"The morphing of TV and the Web is inevitable...The common currency is

reach," said Larry Goodman, president of sales and marketing for CNN. "There is an opportunity for advertisers to use the Web in the same way they used cable in the 1980s—as a supplement [to their main media buy]."

Some buyers remained unconvinced integrated buys would benefit the client. "It confirms general beliefs that if you add one media buy to another you can extend reach. The question is *how* to best use it. The Internet is still a big black hole," said Alan Banks, executive vp and director of media for Saatchi & Saatchi.

In another study released last week, Bates USA reported Web-connected homes watch 8 to 19 percent less television than non-wired homes. In addition, according to Gartner Group, 27 million people during first-quarter 1999 reported that they watched TV and logged on simultaneously. ■

# Rock 'Em, Sock 'Em

*New boxing show will combine fisticuffs and in-your-face style*

**SYNDICATION** / By Daniel Frankel

**L**ooking for a break from the usual syndicated weekend fare of action hours and off-network dramas, TV station program directors are showing some interest in a weekly boxing show set to premiere Aug. 26.

Cleared in 80 percent of the country, *Thunderbox* will feature 48 one-hour episodes of heavyweight boxing matches on tape, packaged with loud music and videogame-like graphics. The show, targeting the same young-male



*Thunderbox* will feature six-round bouts.

audience that craves wrestling, is pitching for national sponsors, offering advertisers the opportunity to have their brands displayed on everything from arena scoreboards to fighters' clothing. Most of the

matches will be taped at New York City's Hammerstein Ballroom.

*Thunderbox* is a collaboration between Cedric Kushner Productions—a fight promoter whose stable has included such notable pugilists as Shane Mosley—and independent distributor Litton Syndications, which brought *The Toughman World Championship Series* to cable's FX.

While the show hasn't yet received a clearance in New York, station program directors in other big markets—including Los Angeles and Chicago—who have signed on seem excited about the concept.

"We have plenty of action hours. Now we're looking for something a little differ-

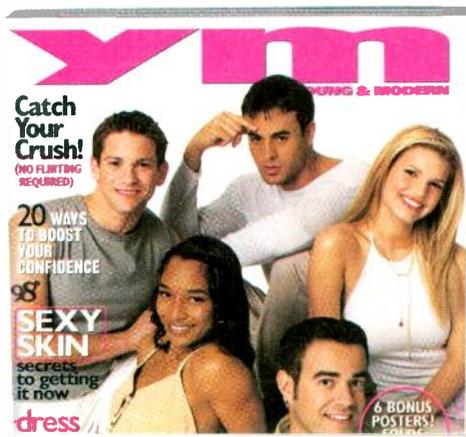


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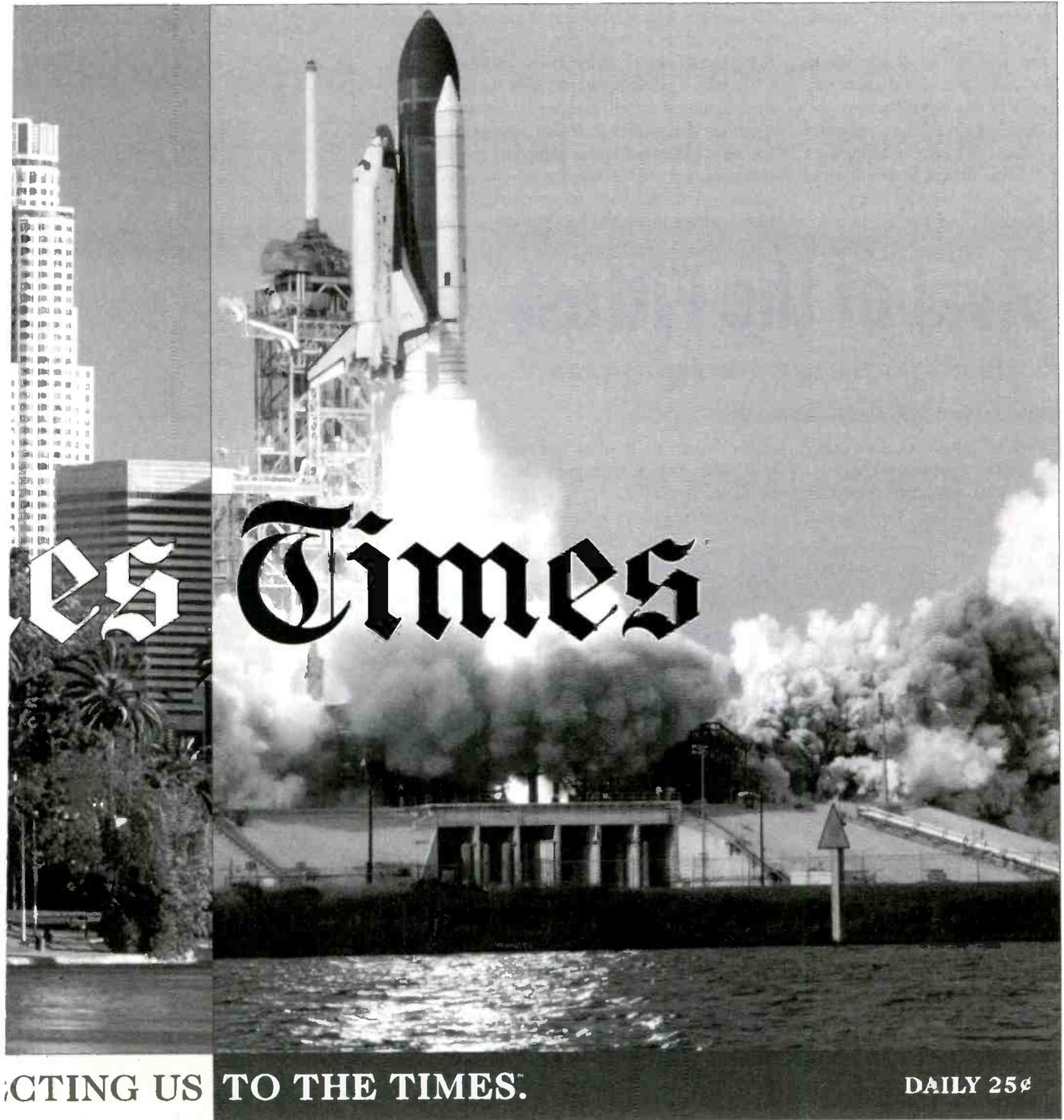
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ent," said Tom Feie, program director for WPWR-TV in Chicago, a UPN affiliate. "And we can promote [*Thunderbox*] on Thursday nights, while *WWF Smackdown* is doing a 10 rating."

"There are already so many action hours out there, and you have all these off-net dramas on the weekends that are too spread out," said Virginia Hunt, program director for Los Angeles independent KCAL-TV. "We're already showing some boxing on Saturday nights, and this will fit in really well there."

Litton president Dave Morgan said *Thunderbox* will "do the same thing a videogame does" to the mind of an 18-34-year-old male. Videogame maker EA Sports will be a production partner, handling the show's extensive use of graphics.

Robert Crawford, senior vp of business development for Park Avenue Productions, the New York-based firm that is brokering the show's national sponsorship deals, said sponsors are being sought in six categories—clothing, beer, telecommunications, new media, airlines and soft drinks. ■

# Survival of the Fittest

*CBS' new series aims to retain viewers during rerun season*

**TV PROGRAMMING /** By Alan James Frutkin

**W**hen CBS launches its reality game show *Survivor* on May 31, it will mark one of the network's most aggressive post-season

programming strategies ever. At a time of the year when repeats begin to dominate broadcasters' schedules, CBS hopes *Survivor*'s original content will keep viewers from migrating to cable.

And combined with the July 6 premiere of CBS' other reality program, *Big Brother*, *Survivor* also indicates a major push to reach a young audience.

So what exactly is *Survivor*? Think *Swiss*

*Family Robinson* meets MTV's *The Real World*, with a bit of ABC's *Who Wants to Be a Millionaire* thrown in for good luck. The show's 16 contestants were shipped off to a remote tropical island near the coast of Borneo, where they braved the elements for 39 days and voted each other off the show until one contestant was left to win a million bucks. Who emerges as the ultimate survivor is a closely held secret.

Executive producer Mark Burnett says viewer interest in the show will lie less with watching who takes home the cash than it will with observing how the game is played.

According to Burnett, the contestants had very little to eat. "Some lost 30 pounds in weight," he said. Sleeping wasn't fun,

either. "Every night, they had rats running over them. One woman got a rat caught in her hair," he added.

Overseeing the program at CBS is Ghen Maynard, director of drama series development. Why is a reality program under the purview of drama? "The show is dramatic at its core," said Maynard. "The twist is it has real people."

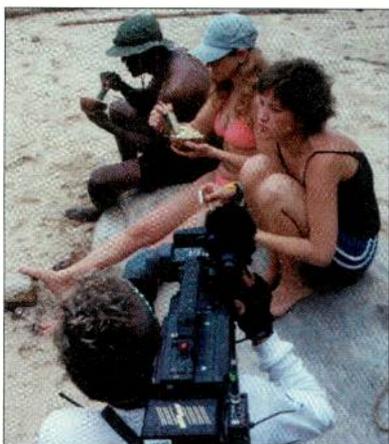
Even if the characters were fictional, the 13-episode series, airing Wednesdays at 8 p.m., would most likely be a hit with buyers.

"The timing is good," says Michael Greco, broadcast research

manager for OMD. "Viewers will be looking for something different. And whenever there's original programming over the summer, that's attractive to advertisers."

CBS has sold the series to nine category-exclusive sponsors, including Anheuser-Busch and Reebok. Sources say the unique deal virtually guarantees the network a return on its investment, even if viewers reject the series.

But that seems unlikely. The one-two punch of new content combined with a format rarely seen on network television is sure to draw an initial sampling. "It's funny, suspenseful and emotionally gripping," said Maynard. "Ultimately, we hope viewers will be inspired by these people." ■



CBS wants young viewers for *Survivor*.

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French Fries	1.50
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Kid's Meal	3.25
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Pizza	2.70
Sm Cola	1.25

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<b>Tax 6%</b>	<b>0.60</b>
<b>Total</b>	<b>10.55</b>

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## RADIO

# Radio One Stays On Buying Binge



Vowing his radio group will “dominate” the Urban radio scene, Radio One CEO Alfred Liggins is moving quickly to pick up stations from radio groups that have had to divest outlets to satisfy regulatory requirements. At the same time, Liggins is looking to get a foothold in markets to help leverage Radio One’s 50 radio stations and 8 million listeners into a national platform targeting black audiences.

“Urban and Hispanic audiences are the future niches of American growth,” Liggins told analysts in a recent conference call. “The culture we represent has crossed over into the mainstream. We have no real competitor in radio. Our competition is BET and *Ebony* magazine.”

Building a national platform hasn’t been easy. As the largest minority-owned radio group focused on the top 20 African American markets, Radio One hasn’t been able to swallow up whole groups to reach critical mass the way other groups have. “We’ll continue to do one-sies and two-sies,” said Liggins, referring to the acquisition of individual stations at a time. He added that opportunities like the deal with Clear Channel in March to acquire 12 stations doesn’t come along very often.

So last week, the Lanham, Md.-based group announced a couple of single-station deals. For \$16 million, Radio One agreed to purchase Infinity-owned KLUV-AM in Dallas, one of two radio stations Infinity must sell in the market in order for CBS-Viacom (which owns Infinity

Broadcasting) to keep its two TV stations there. Radio One already has a deal to purchase 12 Clear Channel spinoffs, including KBFB-FM, in Dallas. Along with KLUV, Radio One will have an



Liggins plans to “dominate” Urban radio.

AM-FM Urban combo in the 10th largest African American market. To do so, it will convert KBFB from Soft Adult Contemporary programming and KLUV from Oldies when the deal closes in the third quarter.

Radio One also has an AM-FM combo in Boston. Through a time brokerage agreement inked last week with Nash Communications Corp., Radio One will operate and program WILD-AM, a small AM

daytimer and the market’s only Urban-targeted station. It will be paired with WBOT-FM, a station Radio One purchased last year. Its first time out as a Young Urban Contemporary station, WBOT scored a 1.2 in the just-released Winter Arbitron survey.

While it may dominate Urban audiences in radio, Radio One is also dipping its toe into other media, which began in March with a radio deal that included W53AV, a low-power TV station that reaches 250,000 subscribers on cable in Indianapolis. Last week, Radio One announced that it had invested \$2.5 million in cash and ad time on its radio stations in New Urban Entertainment Television, a small cable network that is set to launch in third quarter 2000. Radio One also took a \$2.5 million investment in NUE-TV’s Internet portal that targets African Americans, called NetNoir.com. —*Katy Bachman*

## HARTFORD-NEW HAVEN, CONN. CABLE TV

# Nielsen Sets Up Fifth Local-Ratings Market



Nielsen Media Research will debut its first syndicated local market cable report for the Hartford-New Haven, Conn. market, effective this month. It’s the fifth market for Nielsen’s local cable service, which began five years ago with the San Antonio, Texas, market. Since then, Pittsburgh, Philadelphia, and Houston have signed on.

AT&T Media Services was the driving force behind the Hartford report, which breaks out viewing estimates for ad-supported basic cable networks carried on cable systems, in addition to the total Hartford-New Haven TV market. “It gives us much more detail on cable networks and redefines the market. We often combine cable networks when we make a pitch. And with this report, we’ll get numbers for networks we wouldn’t normally get,” said Paul Criscuolo, marketing manager for AT&T Media Services, who added that AT&T is looking to expand ratings into other markets. —*KB*

## FT. LAUDERDALE, FLA. TV STATIONS/RADIO

# Sun-Sentinel Teams With NPR on News



The latest example of cross-media convergence has Tribune Co.’s Fort Lauderdale, Fla., *Sun-Sentinel* teaming with WXEL-FM, the National Public Radio affiliate in nearby West Palm Beach, to produce local news broadcasts every weekday. Five-minute updates airing twice an hour each morning and an extended, 15-minute noon program will be jointly produced by the newspaper and station beginning May 23.

The partnership “offers listeners the depth of coverage they can find in a newspaper and the convenience that comes from radio,” said Bob Gremillion, *Sun-Sentinel* president/publisher. “As media continue to fragment, it’s advantageous for us to have our journalism distributed in more of those fragments.”

While such alliances have become commonplace, WXEL president/CEO Jerry Carr said this was the first marriage between a daily and an NPR-affiliated station he'd heard of. He said his station, which has a classical format and previously had no local news report, negotiated with the paper for over a year. WXEL will sell advertising around the broadcasts. *Sun-Sentinel* vp/editor Earl Maucker said the paper hired a deputy managing editor/electronic publishing to oversee the WXEL productions and the paper's other cross-media enterprises. —*Tony Case*

#### FRESNO, CALIF. TV STATIONS

### Ackerley Buys KJEO



Building on its strategy to geographically cluster media properties and operate TV stations in markets ranked below the top 50, The Ackerley Group recently announced it plans to purchase CBS affiliate KJEO-TV in Fresno, Calif., from Fisher Broadcasting for \$60 million. The station is the fifth TV outlet Ackerley will own in the state, joining KGET-TV (NBC) in Bakersfield, KION-TV (CBS) in Monterey-Salinas, and two stations in Santa Barbara-Santa Maria-San Luis Obispo market, KCOY-TV (CBS) and KKFX-LP (Fox).

Fresno, the 54th-ranked DMA, is the largest market in which Ackerley owns TV stations. KJEO was the fourth largest biller in the market with revenue of \$11.5 million in 1998, according to BIA. Shares for its early and late news are also ranked fourth, significantly below market leader, ABC-owned KFSN-TV.

Ackerley COO Denis Curley hinted there will be changes to come at KJEO once the deal closes in third quarter 2000. "We have a tremendous opportunity to build KJEO into a news leader and bring economies of scale to the station's operations through our regional station groups, while also significantly increasing the station's operating tax flow," he said. —*KB*

#### MILWAUKEE TV STATIONS

### Telemundo Trades Up



Weigel Broadcasting, which surrendered its Univision affiliation on a low-power Milwaukee station last October, plans to triple the station's signal strength now as an affiliate of rival Hispanic network Telemundo.

Since dominant Hispanic network Univision went cable-only, Weigel's channel W46AR has carried Telemundo. But a shuffle of signals by Weigel in the market will let the Telemundo station trade upwards in power. Weigel's CBS affiliate in Milwaukee, WDJT-TV, plans to broadcast its digital signal on W46AR, while the Telemundo affiliate relocates to Channel 41, where it will become W41CI.

Weigel will move the station's antenna from its current downtown site to the WDJT tower site, which is about 350 feet taller, said WDJT station manager Jim Hall. New equipment will be installed sometime after June, Hall said, that will boost the Telemundo station's coverage radius from about 10 miles to about 30 miles.

Weigel management has worked closely with the Hispanic community to maintain the ties that were bound when the station was a Univision affiliate, said station vp/gm Peter Zomaya. "We're really going to provide some major services," Zomaya said. "That's why it was so important to extend our coverage to all Hispanics."

However, since Nielsen Media Research estimates that Hispanics count for only 3.5 percent of the Milwaukee DMA—roughly 28,500 of the 815,640 television households—neither network is scoring any ratings points. "They don't show up at all," said Jill Algrin, owner of Media Marketing Communications Inc., a Milwaukee media buying agency. —*Rich Kirchen*

#### RADIO

### SBS Expands West



Spanish Broadcasting System, the 13th largest radio group, plans to enter two new markets—Dallas and San Francisco—as it expands its holdings in Los Angeles and San Antonio. SBS has agreed to purchase six radio stations from Rodriguez Communications and from its affiliate, New World Broadcasters, for \$165.2 million in cash and stock.

Three of the outlets SBS is getting are already headed for format flips to Spanish-language programming. In Los Angeles, KFOX-FM and KREA-FM will be shedding their simulcast Korean programming and flipping to a format that complements the Regional Mexican programming on SBS' KLAX-FM. KXJO-FM in San Francisco, one of the stations currently being divested by Clear Channel to Rodriguez, is the third leg of a California rock simulcast of KXJO, KFJO and KMJO.

KSAH-AM, which programs Regional Mexican in San Antonio joins SBS' KLEY-FM, which has a similar format. Both Dallas stations, KTCY-FM and KXEB-AM, already program Spanish-language programming and will be managed by Rodriguez president and COO Charles Brooks, who has agreed to join SBS as western regional vp. —*KB*

#### LOS ANGELES MAGAZINES

### Rachlis Takes the Reins

Kit Rachlis, senior projects editor at the *Los Angeles Times*, is leaving his newspaper days behind by joining *Los Angeles Magazine* as editor in chief. Rachlis will start at the Emmis Communications monthly June 19, replacing Spencer Beck.

Rachlis—whose main body of experience is with the alternative press, as editor in chief of *L.A. Weekly* and executive editor of the *Village Voice*—won't disclose specific plans for the magazine. But he said he is sure to add his own touch.

"I believe there's a place to create a strong, more vital city magazine in Los Angeles," said Rachlis, who is eager to work with Indianapolis-based Emmis, a company for which he has a lot of respect. "I would like the journalistic credibility to be even higher than it is now and to have every issue be so exciting and so fun that people in Los Angeles are talking about it."

Rachlis believes his experience can help create the kind of publication he imagines. "I bring a combination of journalistic rigor that comes with the *L.A. Times*, and the desire for extraordinary, good writing and provocative journalism that comes from the alternative press," he explained last week.

But Rachlis isn't prepared to make sweeping changes at the regional title yet. Job No. 1, he says: "To do what any good editor has to do—get to know the staff, get a real sense of how the place is run, find out the rhythms and the culture of the place before making any radical decisions." —*Lori Lefevre*



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# Market Profile

BY EILEEN DAVIS HUDSON

## Philadelphia

A city steeped in tradition and fairly set in its ways, Philadelphia nevertheless has recognized the economic potential of the New Economy. The market has made an effort to attract technology- and Web-focused businesses such as i-Frontier, a local Internet-only advertising agency. The company, which launched in

February 1996, has about 70 employees and expects to generate about \$100 million in billings this year, making it one of the largest agencies in Philadelphia. For many advertisers in the region, Internet banner ads, integrated sponsorships and direct e-mail are becoming viable ways to reach consumers. "We've seen advertisers move [Internet advertising] from a line item in the research and development budget to a line item in the marketing budget," says Brad Aronson, i-Frontier president.

With two daily city newspapers, a slew of suburban dailies, weekly alternative, ethnic and business papers and monthly magazines, there is no shortage of print outlets for advertisers in Philadelphia. The most recent entry in the already crowded print field, *Metro*, has caused a major brouhaha that is now playing itself out in the courts.

The flap erupted after the city-owned transit bureau, the Southeastern Pennsylvania Transportation Authority (SEPTA), signed a five-year deal with *Metro's* owner, a privately held Swedish company. Newspaper publishers in the market—particularly Knight Ridder, owner of the *Philadelphia Inquirer* and the *Philadelphia Daily News*—claim the tabloid *Metro* has an unfair advantage via its free distribution to the millions who ride city buses, trains and subways each year. Rival publishers also question whether the paper can cover SEPTA and other city agencies objectively.

"Our point is that the government has decided to get into the newspaper publishing business," says Todd Brownrout, senior vp/sales and marketing for Knight Ridder's Philadelphia Newspapers. "We think that's bad for consumers."

Although they share ownership and business functions, the *Daily News* (circula-

tion Monday-Friday 160,986, Saturday 76,058) and the *Inquirer* (circulation Monday-Friday 404,860, Saturday 354,879, Sunday 804,752) compete on the editorial side. The *Daily News*, an afternoon tabloid, is positioned as "the People's Paper." It focuses on the city proper and is regarded as the go-to paper for sports coverage. The morning *Inquirer* covers the entire DMA, which reaches into southern and central New Jersey and into parts of Delaware.

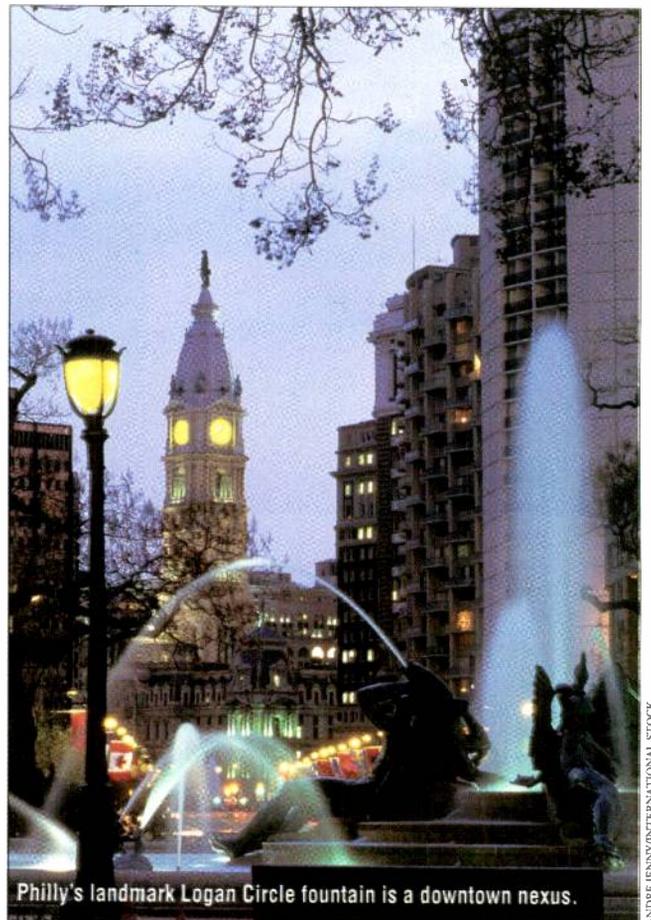
Both papers' circulations have declined precipitously in recent years, mirroring the trend among many large metro dailies. In the most recent reporting period to the Audit Bureau of Circulations (for the six months ended March 31), both papers inched up slightly in circ.

While the *Inquirer* continues its big-picture coverage of international, national and regional issues, over the past year it also has made a new commitment to cover suburban communities more extensively. To this end, the paper has launched two daily "Papers Within a Paper" for South Jersey (April 1999) and Chester County in Pennsylvania (October 1999). Over the next 18 to 24 months, the *Inquirer* plans to roll out additional zoned editions

for the metro area and for Bucks, Montgomery and Delaware counties.

Philadelphia Newspapers recently launched new branding campaigns for its two dailies. The *Inquirer's* new "It's How You Know" tells readers that the "Inqy" is the place to turn to get a clear understanding of current events. The *Daily News*, which recently celebrated its 75th anniversary, now carries the tag "Right By Your Side," to reflect its "people's advocate" positioning. The *Inquirer*, one of the few remaining dailies that publishes its own Sunday magazine, recently undertook a major redesign and repackaging of its entire Sunday edition to make it easier to navigate and to put a particular emphasis on features with appeal to women.

Among Knight Ridder's suburban competitors are Calkins Newspapers' three dailies—the *Burlington County Times*, the *Bucks County Courier Times* and the *Daily Intelligencer* (which also covers Bucks County). The papers are marketed together as



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ANDRE JENN/INTERNATIONAL STOCK

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**By Night:** Never misses Raw Is War™



**By Day:** Legal Intern

**By Night:** Raw Is War™ Fanatic



**By Day:** High School Track Standout

**By Night:** Stuck to wwf.com



## Male Teens 12-17: Network

## Male Teens

Program	Network	Duration	Share
 <b>SmackDown!</b>	UPN	8 pm	120
Millionaire	ABC	9 pm	60
E.R.	NBC	10 pm	60
Whose Line Anyway	ABC	8:30 pm	30
Fox Thursday Night Movie	FOX	8 pm	120
Whose Line Anyway	ABC	8 pm	30
Friends	NBC	8 pm	30

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

## Persons 12-24: Syndication

## Persons 12-24

Program	Rating
 <b>Entertainment, Inc.</b>	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 — 4/02/00

## Male 12-24: Cable

## Male 12-24

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

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

## Entertainment Websites

## Male Teens 12-17

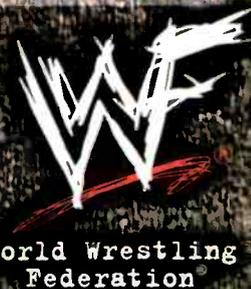
Site	Unique Visitors
<b>WWF.com</b>	<b>260,000</b>
Nintendo.com	223,000
Disney Online	213,000
Uproar.com	160,000
MSNBC.com	119,000
iVillage sites	99,000
Playboy.com	97,000

Source: Media Metrix Report, January 2000

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So let your brand share the wonder of PAX TV.



**Entertaining America's families.  
Building America's favorite brands.**

# K



Source: Nielsen Media Research national average audience estimates (000) 12/28/98-3/28/99 & 12/27/99-3/26/00: (1) Persons 2+, (2) Adults 25-54, (3) Women 25-54. PAX total day all sponsored programming Monday-Sunday 1p-12m, cable networks Monday-Sunday 6a-12m (family-friendly = Discovery, Disney, Cartoon Network, Lifetime, The Learning Channel, A&E, FOX Family Channel, TNN). (4) PAX prime program coverage % as of 5/00. Subject to qualifications which are available upon request.

Greater Philadelphia Newspapers (combined circulation 153,267 daily, 172,989 Sunday). The *Courier Times*, which introduced a full redesign about a year-and-a-half ago, is the largest of the suburban dailies (daily circ 68,467; 75,180 Sunday).

Philadelphia is the country's fourth-largest television market, with 2.67 million households. Walt Disney/ABC's owned-and-operated WPVI-TV has been the runaway leader in local news for years, but the ratings competition between WPVI and second-place WCAU-TV, the NBC O&O, has intensified over the past year (see *Nielsen chart on page 26*).

WPVI recently expanded its morning news by a half hour to 5-7 a.m. Monday through Friday. The station's Saturday-morning 6-8 a.m. news has earned decent ratings since its launch in January 1999. WPVI produces 30 hours of news weekly, plus several hours of local public-affairs programming.

"The competition has gotten more and more intense in the market," says Steve Schwaid, vp of news for WCAU. Weather coverage is a major flank in the battle for viewers. Earlier this year, WCAU became the first station in the market to employ live Doppler radar for its weather reports. The station boasts five on-air meteorologists, more than any of its competitors.

This month, WCAU launched a customized product called NBC10 News Direct, a free service users can access through their computers, wireless phones or digital pagers to get updates on news, weather, sports, traffic and school closings. On its Web site, WCAU also plans to provide neighborhood-by-neighborhood weather reports and streaming video. "This allows our viewers to stay in touch, even if they aren't watching TV," Schwaid says. "It's further extending our brand and value [to viewers and advertisers]."

CBS O&O KYW-TV is building a street-level, glass-enclosed studio on its

## Scarborough Profile

### Comparison of Philadelphia To the Top 50 Market Average

	Top 50 Market Average %	Philadelphia Composition %	Philadelphia Index
<b>DEMOGRAPHICS</b>			
Age 18-34	32.3	31.0	96
Age 35-54	40.0	38.8	97
Age 55+	27.7	30.2	109
HHI \$75,000+	22.2	25.9	117
College Graduate	12.3	12.0	97
Any Postgraduate Work	10.5	10.9	103
Professional/Managerial	21.9	21.3	97
African American	12.4	16.6	135
Hispanic	11.9	4.3	36
<b>MEDIA USAGE - AVERAGE AUDIENCES*</b>			
Read Any Daily Newspaper	56.9	63.3	111
Read Any Sunday Newspaper	66.9	74.5	111
Total Radio Morning Drive M-F	24.5	25.9	106
Total Radio Evening Drive M-F	18.6	19.2	103
Total TV Early Evening M-F	29.3	28.9	99
Total TV Prime Time M-Sun	37.2	39.3	106
Total Cable Prime Time M-Sun	10.5	13.0	124
<b>MEDIA USAGE - CUME AUDIENCES**</b>			
Read Any Daily Newspaper	75.4	80.6	107
Read Any Sunday Newspaper	80.3	86.7	108
Total Radio Morning Drive M-F	79.7	82.4	103
Total Radio Evening Drive M-F	73.9	76.2	103
Total TV Early Evening M-F	67.6	72.6	107
Total TV Prime Time M-Sun	91.7	92.6	101
Total Cable Prime Time M-Sun	52.8	61.1	116
<b>MEDIA USAGE - OTHER</b>			
Accesses Internet/WWW	44.2	41.5	94
<b>HOME TECHNOLOGY</b>			
Owns a Personal Computer	56.8	56.4	99
Shops Using Online Services/Internet	10.5	9.8	93
Connected to Cable	69.3	80.8	117
Connected to Satellite/Microwave Dish	11.3	5.8	52

\*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)

property in the hub of Philadelphia's historic district. The new studio, targeted for completion this summer, will "take advan-

tage of the very unique location that we enjoy," says KYW vp/gm Marcellus Alexander. Viewers of the station's morning and noon newscasts will be able to see the Liberty Bell and Independence Hall, which are directly across the street. "Clearly the content and the product is what comes first, and the studio is an enhancement to what we're doing," Alexander says.

KYW has enjoyed ratings growth in four consecutive books at 11 p.m., finishing in third place in the February sweeps with a 6.8 rating/12 share in households.

Fox Television Stations O&O WTXF-TV's hour-long 10 p.m. newscast competes head-to-head with the half-hour 10 p.m. newscast on Tribune Broadcasting's WB

## Radio Ownership

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in Millions)	Share of Total
Infinity Broadcasting	3 AM, 2 FM	20.2	\$108.2	36.4%
AMFM Inc.	1 AM, 5 FM	26.0	\$78.6	26.4%
Greater Media	1 AM, 3 FM	12.9	\$39.0	13.1%
WEAZ-FM Radio	1 FM	6.6	\$24.0	8.1%
Beasley Broadcast Group	2 FM	7.1	\$18.9	6.3%
Radio One	2 FM	5.7	\$15.3	5.1%
Mega Communications	2 AM, 1 FM	0.7	\$6.6	2.2%

Includes only stations with significant registration in Arbitron diary returns and licensed in Philadelphia or immediate area. Ratings from Arbitron, Winter 2000 book; revenue and owner information provided by BIA Research.

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## OPINION: THE UPFRONT

By Donald Evanson

# Not a Commodity Business

**A**merican Beauty, The Matrix, The Sixth Sense and The Straight Story were four diverse movies that got Oscar-nomination consideration from film critics for this year's Academy Awards. Each movie appeals to different segments of

filmgoers, and each film has a unique plot, actors and directorial style. They are all quality movies, but due to their individual style, they are not interchangeable commodities.

The top 15 U.S. media organizations are responsible for three-quarters of major media placement. Critics argue that the top media firms have attained such a degree of sophistication in buying broadcast and print media that they have become de facto interchangeable business commodities.

Movie studios, automotive and airlines are among the most difficult categories to buy broadcast media for, due to stringent restrictions that must be agreed upon with broadcast TV and cable networks before schedules are ordered in the upfront TV market. In particular, movie studios require extreme scheduling flexibility—very specific programs within exact weeks, limited air-dates, heavy-schedule TRPs and strict compliance from the networks with the agreed-upon terms of the upfront TV deal.

As the head of one broadcast-network sales operation once said: "I couldn't give one studio a big price advantage. Hollywood has no secrets." There is general agreement that movie studios pay very high prices for their network inventory. However, the price spread within the movie industry on deals for similar upfront TV inventory is 5 to 10 percent.

The following movie-industry analysis of broadcast network and cable buying practices refutes the notion that the top media-buying organizations are parity businesses. Based on a comparison of buying strategy and audience delivery, there is quite a range of efficiency separating the placement of broadcast network and cable dollars to reach opening-

week filmgoers.

In the movie industry, everyone competes for the same broadcast inventory. In the recent broadcast season, with more than 290 regular and special prime-time programs, 38 shows absorbed 45 percent of movie studio commercials. In those 38 programs, studios aired 1,673 movie commercials, while the remaining 252 programs got only 2,013 movie commercials. The majority of studio releases are targeted to reach teens and people 18-49 years of age.

To see if major media agencies are a commodity business, 10 movie studios' broadcast network and cable schedules were reviewed over a seven-quarter period. More than 176,000 individual movie-studio commercials were tracked using a special Competitive Media Reporting computer run. Ratings data was compiled for households, adults and teens for each commercial.

If media firms are a commodity buying business and movie-studio pricing for broadcast network and cable is at parity, then the delivery of the 10 major studios should be within 5 to 10 percent of each other. The analysis did not support a media-buying parity among major studios and their media-buying firms. In fact, the range in performance was quite wide.

Against households and adults 18-49, the network TV CPM difference between the most efficient studio and the

least within the group of 10 was 25 percent to 30 percent. Against teens, the range from top to bottom was 45 percent. In an industry that invests more than \$1 billion in measured media, that efficiency spread is significant.

Media buying executives employ various strategies to execute a broadcast network and cable upfront schedule that satisfies the marketing goals of each movie studio. In addition, each media-buying firm employs a blend of research resources and computer programs to extract the best mix of networks, day-parts and programs for their clients.

Media planning and buying is not an interchangeable commodity between media firms. The skill level of the media executives, the research resources and the strategies they employ on behalf of

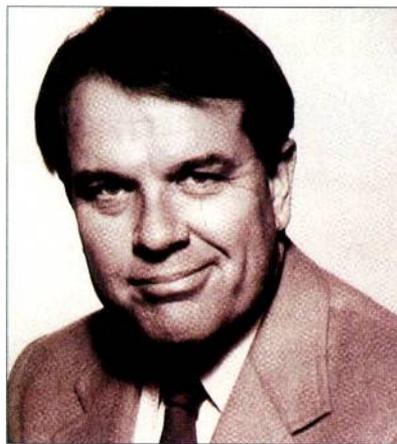
their clients represents a clear and distinct difference. As further consolidation occurs within the media community, clients will find their options narrowed. The erroneous view that all media firms are at performance parity leads to a business decision to select a media organization weighted heavily on price.

The view that some media firms

have superior planning and buying skills leads to a business decision to adjust compensation to reflect marketplace performance. Since staffing is a major point of difference, improved compensation provides the agency with the financial means to allocate experienced media executives, research and computer systems to a client's account.

We are in the midst of the 2000-01 upfront TV market and the 2000 movie season. *Gladiator*, *Frequency*, *Mission Impossible 2*, *The Patriot*, *Dinosaur*, *Battlefield Earth* and *Perfect Storm* are among the major releases that can make or break a studio's financial bottom line. Having a professional media firm as a partner can improve the productivity of the marketing funds. Believing that all media firms are at parity may ultimately result in disappointing box office results. ■

The writer is president of Marketing & Media Insights, a Secaucus, N.J., consultancy.



Evanson: Not all media firms are at parity.

Smart News for **S**mart Readers



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**RADIO**

**Pam Somers** was promoted to vp and regional manager of Radio One's station clusters in Baltimore, Washington, D.C., and Richmond, Va. She was formerly the general manager for Radio One's four stations in Baltimore. **Howard Mazer**, currently director of sales for the Baltimore stations, was promoted to station manager... **Mark Edwards** was named program director of Greater Media's WEJM-FM in Philadelphia. Edwards was most recently president of Mark Edwards Media Marketing. Prior to that he was vp of programming at AMFM-owned WLIT-FM in Chicago... **Sharon Bialek** was named to the new post of coordinator of nontraditional revenue and events for Tribune's WGN-AM in Chicago... **Luis Alvarez** was named vp and general manager of Mega Communications' WKDM-AM in New York. He was formerly sales manager with Spanish Broadcasting's WSKG-FM and WPAT-FM in New York... **Herb McCord**, president of Granum Communications Corp., has been appointed to the board of directors for Beasley Broadcast Group, giving Beasley a total of 7 board members... George Campbell was named vp of new media for NBG Radio Network. He was formerly national sales manager of NBG's kiosk division, NBG Solutions.

**MAGAZINES**

At *The Industry Standard*, **Steve Thompson** has been promoted from publisher to senior vp and group publisher. Also, associate publisher, east **Jon Chalon** has been named vp and associate publisher... **Matthew Mastran-gelo**, former advertising director for Gruner+Jahr's *Family Circle*, has joined Condé Nast as associate publisher of *Condé Nast Traveler*. And **Bill Melnick** has departed CNBC as director of marketing to join *Vanity Fair* as executive director of marketing services... **Sonia David**, former marketing services manager for Meredith Corp., has joined Gannett's *USA Weekend* as marketing director... **Will Lippincott** has left *The New Republic* as publisher to move back (continued on page 37)

# The Media Elite

Edited by Anne Torpey-Kemph

## Marder's Worries Are Over

When Keith Marder left his job as TV critic at the *Los Angeles Daily News* a little over two years ago to take a position as senior publicist for the WB network, he worried about how his former journalist colleagues would react to him from the other side of the fence.

After all, in Marder's former life, he had even been on the board of the Television Critics Association.

"I was worried that my old friends would call me a sellout," he said at the WB upfront in New York last week. Instead, they've reached over the fence and embraced him.

Marder, who began his career as a sportswriter at the *Albany (N.Y.) Times-Union* before taking the post there as TV critic, believes his four years of covering television in the smaller market before moving to the L.A. paper gave him a deep appreciation of the needs of TV writers who aren't from big-city papers. "I have empathy for them because I was

once one of them," he says.

Marder left the world of journalism because he wanted a different challenge and felt he could make a difference at a TV network.

"When I was a sportswriter, it was easy to get

access to the athletes in the locker room, but access to TV stars is a lot harder," he says. "I felt I could be an asset to the journalists covering the beat."

Marder's boss, WB senior vp of publicity and talent relations Brad Turell, said network execs often uses Marder as a litmus test on how TV critics might perceive a particular show or scheduling change.

"Keith has become invaluable to us internally," Turell says. —*John Consoli*



An asset for access

## Berklee Makes Dr. of Sykes

VH1 president John Sykes finally got his degree from Berklee. "And it was a lot cheaper than actually enrolling and attending classes," quipped Sykes after receiving an honorary doctorate from the renowned Boston music college at its recent commencement.

Along with trumpeter/producer Herb Alpert and R&B and jazz diva Patti Austin, Sykes, 44, was honored for significant contributions to the field of popular music. VH1 chief since 1994 and part of the MTV start-up team in the early '80s, Sykes set up the Save the Music Foundation, which helps establish or enhance school music programs across the country.

As the commencement's featured

speaker, Sykes, who rarely gets a chance to play the set of vintage Ludwig drums in his New York office, urged the graduates to trust their instincts and be prepared for



Commencement keynoter

rejection: "When you leave here today...the first word you will probably hear is 'no.' Don't worry, because that is where your journey begins, and that's when the fun begins, because...nothing is more gratifying than defying conventional wisdom and achieving success on your terms."

After handing out diplomas to hundreds of grads, Sykes said he could tell the difference between the music majors and the business majors: "The music majors said, 'Thank you,' and the business majors handed me their résumés."

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Expect



## MOVERS



**Schwartz tapped to top VH1 originals**



**Minkarah joins Tribune in Seattle**

(continued from page 34) to New York City. A search is under way for a replacement...**Barbara Deering**, former vp of licensing at Emap Petersen, has joined Primedia as president of Primedia Enterprises, a new licensing division of the company...At Hearst's *Harper's Bazaar*, **Lauren Michaels**, former group publisher of Freedom PLC's *Mode* and *Girl*, has signed on as associate publisher. Also, **Nina Altschiller** moved over from her post as associate publisher at sister pub *Marie Claire* to take the same title at *HB*...**Glenn Shaevitz**, former national sales director at *Playbill* magazine, has joined *Inc.* magazine as national advertising director...At Hearst's *Good Housekeeping*, advertising director **Gary Martin** has been promoted to associate publisher of sales...**Tim Castelli**, national associate publisher at Ziff Davis' *PC Magazine*, has been upped to publisher.

### TV STATIONS

**Randa Minkarah** has been named director of sales at Tribune Broadcasting-owned KCPQ-TV and KTBW-TV, both in Seattle. Formerly director of sales for Fox-owned WFTC-TV in Minneapolis, Minkarah in her new post will be charged with building advertising and brand awareness for the stations.

### NEWSPAPERS

**Jeffrey M. Johnson**, president/CEO of educational publisher Landoll Inc., a unit of *Chicago Tribune* parent Tribune Co., has been named senior vp/general manager of the *Los Angeles Times*, whose parent Times Mirror is merging with Tribune. In his new post, Johnson is responsible for production, regional operations, distribution, technology and systems. He reports to *Times* president/publisher John Puerner. Johnson has worked with Tribune for 16 years. He held several positions at the flagship *Chicago Tribune* and served as vp

of operations for the *Orlando Sentinel*. Also at Tribune, **David D. Hiller**, the company's senior vp of development, was appointed president of Tribune Interactive. He succeeds Jeff R. Scherb, who continues as senior vp/chief of technology. Tribune also named **Hilary A. Schneider** to the new post of senior vp/gm of Tribune Interactive. Schneider has been president/CEO of the interactive unit of Times Mirror. **Andrew J. Oleszczuk**, former president of Tribune Ventures, was named to follow Hiller as senior vp of development...**Dee Carpenter**, general manager of the *Virginian-Pilot* in Norfolk, Va., will become president/publisher effective June 1, succeeding R. Bruce Bradley, who will focus on his job as president of Landmark Publishing, the division of Norfolk-based Landmark Communications that owns the *Virginian-Pilot*. Carpenter joined the paper in 1993 as circulation director...**Renee Loth**, deputy editorial page director of the *Boston Globe* for the past six years, was named to succeed the retiring H.D.S. Greenway as editorial page editor. Earlier Loth was a political reporter and editor and Sunday magazine writer for the Beantown daily...**Steven A. Smith**, for the past four years vp/editor of the *Colorado Springs Gazette*, was named editor of Gannett's *Statesman Journal* in Salem, Ore. Smith succeeds Everett J. Mitchell II, who left in March to become managing editor of Gannett's *Detroit News*.

### CABLE TV

**Charmaine Reedy** has been named director/northwest region advertising sales for NBC cable. She will oversee ad sales for CNBC and MSNBC in the northwest markets. Previously, she was the regional manager for *Worth* magazine...**Todd Schwartz** was promoted to vp of original programming at VH1, where he will oversee the production of original series and specials. Before coming to VH1, Schwartz was director of original series and specials for Lifetime...**Melani Griffith** has joined AMC Networks as vp/eastern region, responsible for directing the sales and affiliate marketing efforts of American Movie Classics, Romance Classics and AMC's American Pop to East Coast operators. Griffith previously served as director of the Southeast region at Discovery Networks.

# Results

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## SPOTLIGHT ON...

### Doug McCormick

President, iVillage

**I**village is hoping Doug McCormick can do for the ailing women's Web site what he did for his previous employer. During his 15-year tenure at Lifetime, where he served as CEO for five years, the cable network's ratings doubled, and profits grew by \$3 billion.

But as the president of iVillage, McCormick will have his work cut out for him. The new position charges McCormick with "full responsibilities for the profit and loss of the company," he says.

iVillage has seen its stock plunge and has suffered an exodus of key execs, including its CFO and COO, since shares peaked at \$113.75 a year ago. At press time last week, iVillage's stock was trading at \$8.31.

"Some of the price for being the pioneers in the area is having to weather the storm," says McCormick, who recalls working in cable in the early '80s, when the medium fell out of favor with investors. "But the stronger companies will ultimately show some nice value for the people who invest money in it."

McCormick, an iVillage board member for the past year, is focused on increasing revenue at the online network. To do this, he intends to focus on the basics, such as brand building.

"The iVillage brand has such high value and high benefits," he explains. "It's up to us to bring advertisers in to optimize that."

"I think there's a great opportunity at iVillage," he continues. "If you believe that the Internet will be part of our futures, and you are looking for the No. 1 brand on the Internet for women, it's a natural migration from Lifetime over to iVillage." —Lori Lefevre



Ladies' man

## Boggs Corners Dad Award

**S**ometimes Food Network host and producer Bill Boggs takes his son, Trevor, with him to the restaurants he visits for his show, *Corner Table*.

That's why Trevor has developed a pretty sophisticated palate, and it's one reason Boggs has been named among the outstanding dads being honored this year by the National Father's Day Committee.

"I can think of no higher honor than to be given an award that recognizes parenthood," says Boggs. "On a day-to-day basis, the single biggest priority in your life has got to be parenthood."

One way Boggs makes his 13-year-

old son a priority is by sharing his passion for food with him. The host, who is divorced, this summer will take his

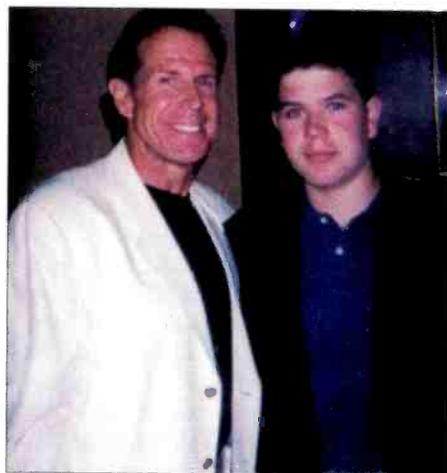
son to Scotland and Italy, sampling regional delicacies along the way.

Bogg says: "I've always looked at every moment you spend with a child is like putting something into the bank. The more you put into it, the more you're going to get out of it."

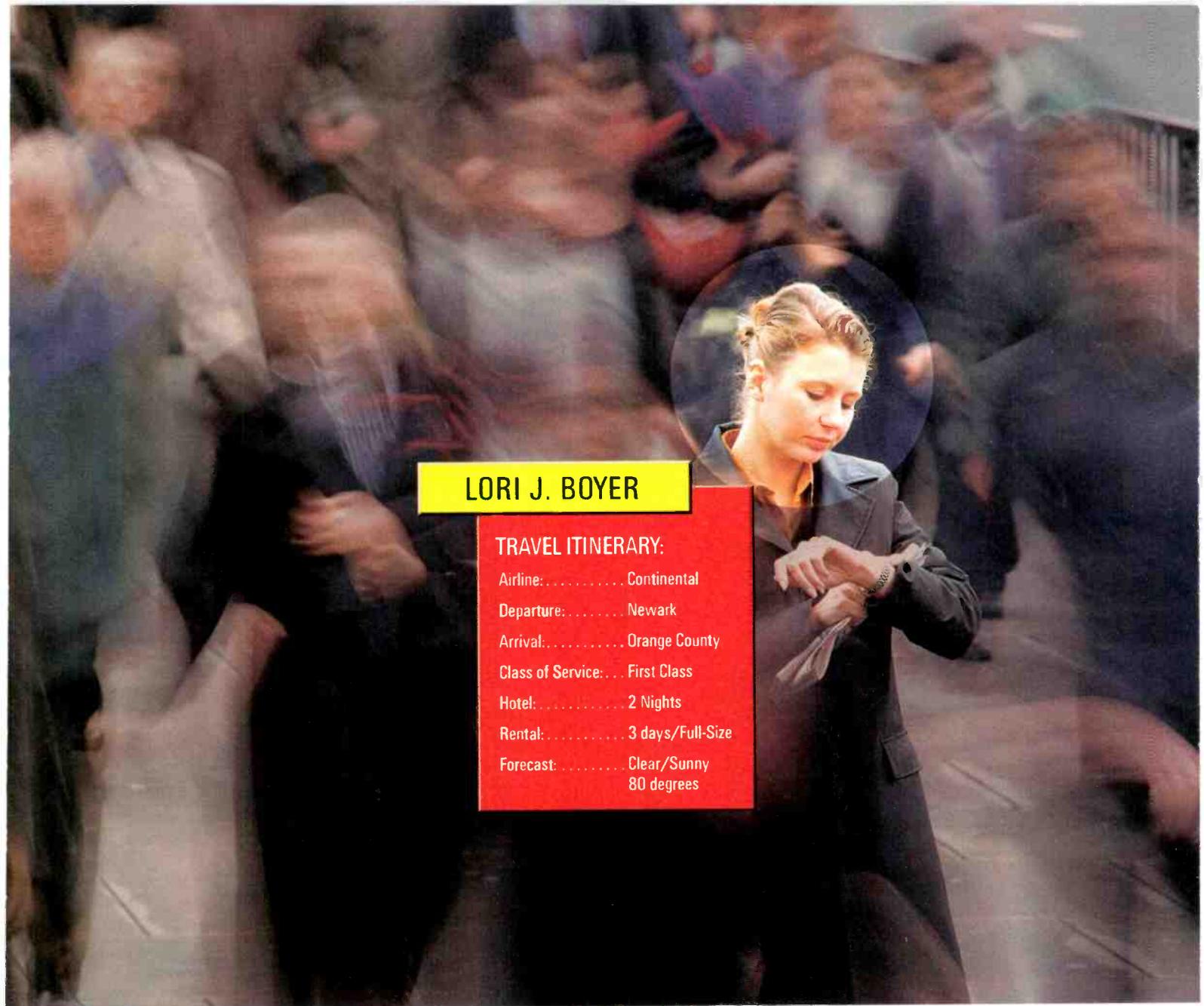
As such, Boggs makes sure that

the food that goes into his son is healthy, true to his advocacy of a good diet as the primary building block for children.

Says Boggs, "If you wouldn't eat it, why should they?" —LL



Boggs (l.) with his "top priority"



LORI J. BOYER

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For more information, contact Bob Brewer at (817) 264-9102 or [robert.brewer@sabre.com](mailto:robert.brewer@sabre.com). Visit [www.sabrevt.com/mediakit](http://www.sabrevt.com/mediakit).



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AMERICA'S GUIDE TO THE INTERNET

**WEBBY AWARDS:**  
'Oscars of the Internet'  
honor the Web's most  
innovative sites **PAGE 9**

**HOME OFFICE:**  
Go online to find your  
next freelance job  
**PAGE 11**

Could Linux  
ever replace  
Windows?  
**PAGE 14**

How much you  
should trust  
the TRUSTe seal  
**PAGE 16**

DVD player lets  
you surf the Net  
on a TV screen  
**PAGE 4**

More than  
50 Web site  
reviews:  
> Small business  
> Movie trivia  
> Personality tests  
> Web currency  
> Mother's Day  
> Allergies  
> Gossip  
> Party supplies

# FOUND!

The **BEST**  
search engines  
on the Web **PAGE 6**

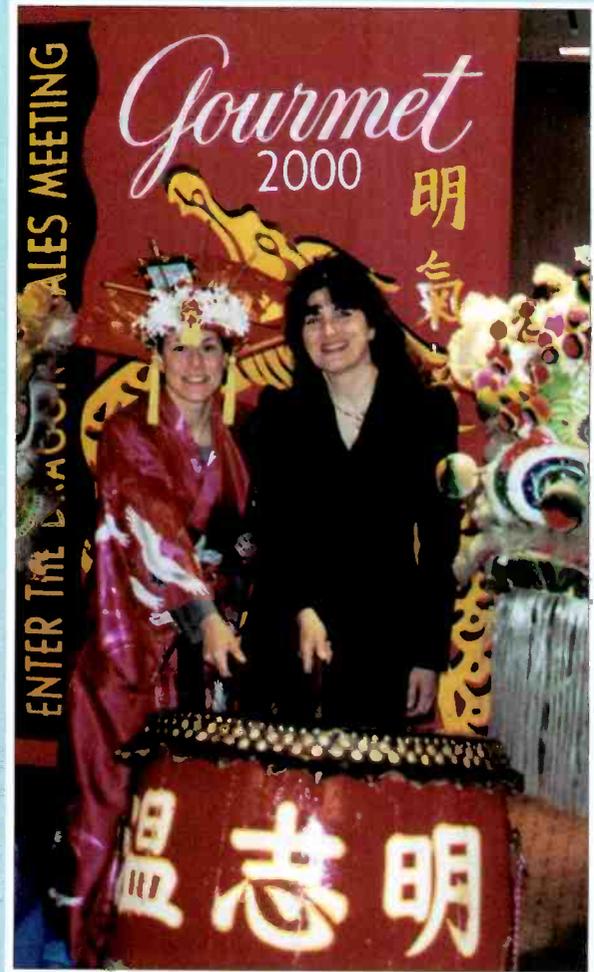
# MEDIA DISH



Conde Nast's *House Beautiful* recently hosted the Giants of Design awards at the Rainbow Room in New York, benefiting the Babies & Children's Hospital of Columbus Presbyterian Medical Center. (From left) Richard Jenrette of Donaldson, Lufkin & Jenrette, historic preservation award recipient; Murray Moss, owner of Moss, a design store in Soho, winner for creative retailing; David Arnold, publisher, *HB*; and Cynthia Sparer, executive director, Babies & Children's Hospital



At the American Place Theater recently for The New Yorker Festival, a three-day literary and arts celebration, (from left) David Remnick, editor, *TNY*; Nicole Smith, visual director for jewelry retailer David Yurman, fest co-sponsor; comedian Jon Stewart; Janet Hayward, merchandising director, David Yurman; and Katoe Kinsella, advertising and promotion director, David Yurman



*Gourmet* publisher Gina Sanders (l.) looked the part as she and editor in chief Ruth Reichl kicked off the mag's recent "Enter the Dragon"-themed sales meeting at CN's Times Square headquarters.

# THE WALL make the bank manager shake

DOW JONES

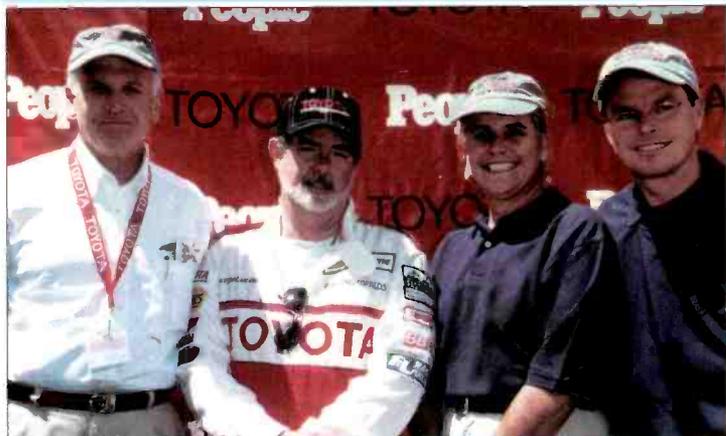
VOL. CCXXXIII

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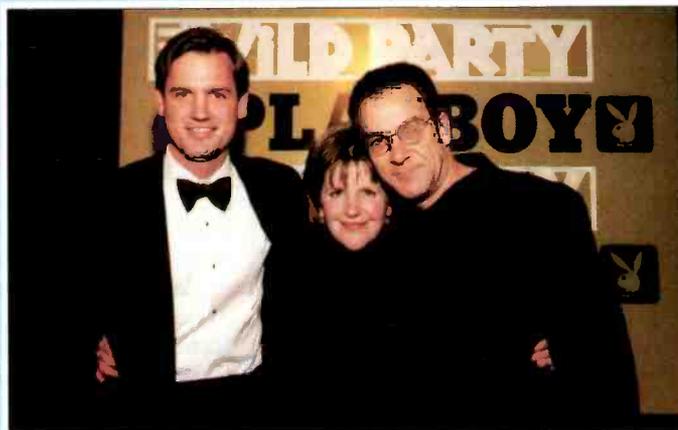
At the Toyota Grand Prix in Long Beach, Calif., *People* co-sponsored the recent Toyota Pro/Celebrity Race. (From left) Les Unger, national Motorsports Manager, Toyota Motor Sales USA; filmmaker George Lucas; Sally Masters, Western advertising sales director, *People*; and Peter Bauer, publisher of *People*



*Money* magazine and NBC's *Today* franchise recently celebrated the special "Money for Women" issue and program series with a party on the set of the *Later Today* show. (From left) Frank Radice, senior vp of advertising and promotion, NBC; Florence Henderson, co-host of *Later Today*; Michael Fagen, corporate communications director, TIAA CREF; and Geoffrey Dodge, publisher, *Money*



*Movieline* and Sony Picture Classics hosted a bash at Spa feting the New York premiere of feature film *Bossa Nova*. (From left) Audrey Arnold, group publisher, *Movieline*; actress Sonia Braga; and Doris Panos, of Doris Panos Design



Following the recent opening-night performance of *The Wild Party* at the Virginia Theater on Broadway, *Playboy* had its own party at the Supper Club, attended by (from left) David Longwell, associate media director, J. Walter Thompson; Gail Day, publisher, *Playboy*; and *Party* star Mandy Patinkin

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American Business Press, Magazine Publishers of America and American Society of Magazine Editors will jointly present the **Washington regional magazine conference** May 24 at the Renaissance Hotel in Washington, D.C. Contact: 212-661-6360.

**SCTE annual engineering conference and Cable-Tec Expo 2000** will be held June 4-7 at the Las Vegas Convention Center in Las Vegas. For more information, contact Marci Dodd at 610-362-6888.

The 9th Annual **Radio-Mercury Awards** will be held June 15 at the Starlight Roof of the Waldorf-Astoria Hotel in New York City. Call Renee Cassis for more information at 212-681-7222.

The Laredo Group and Adweek Conferences will present two one-day seminars at the Sheraton New York Hotel & Towers, titled **How to Buy & Sell Web Ads** on June 15 and **How to Measure, Research & Target or How to Build Internet Revenue & Business Plans** on June 16. For more information, call 888-536-8536.

**New York State Broadcasters Association** will hold its annual executive conference on June 19-22 at the Sagamore Resort Hotel in Lake George, N.Y. Contact: 518-456-8888.

The Advanced Learning Institute will host a two-day conference on e-branding. **Building and Leveraging Your Brand to Impact the Bottom Line** will be held on July 10-11 at the Westin Michigan Avenue in Chicago. Contact: 888-362-7400.

**The Cable & Telecommunications Association for Marketing Summit** will be held July 16-19 at the Hynes Convention Center in Boston. For more information, contact Seth Morrison at 703-837-6546.

**National Cable Television Cooperative's** 16th annual members meeting will be held July 31-Aug. 2 at the Doubletree Hotel in Newport, R.I. Contact: 913-599-5900, ext. 305.

# Inside Media

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

## Cumulus Rebuilds, Names New CFO

Suffering from a falling stock price and a slew of class-action suits following the restatement of its 1999 earnings, Cumulus Media last week took steps toward regaining its credibility by naming 16-year radio veteran Martin Gausvik executive vp, treasurer and CFO. Gausvik, most recently executive vp and CFO of Latin Communications Group, was vp of finance for Jacor Communications from 1996 until it was purchased by Clear Channel in May 1999. The appointment comes just days after the radio group named KMPG its new auditor following Pricewaterhouse Coopers' resignation from the account. The radio group also has reached agreement with Connoisseur Communications to extend the deadline for closing the \$242 million acquisition to late third or early fourth quarter.

## Radio Posts Major Gain in First Quarter

Propelled by strong demand in the top 50 markets, radio revenue was up a whopping 21 percent in first quarter, according to the Radio Advertising Bureau. National advertising posted the biggest gains, up 35 percent in all markets and up 44 percent in the top 50. Local was up 17 percent. Contrary to popular belief, radio's gangbuster growth isn't only from the dot-coms. "Gains are coming from all categories," said RAB president Gary Fries, adding that without dot-com advertising, radio revenue would still be showing a 19 percent

ad gain. For example, in New York, where first quarter ad revenue was up 37.8 percent, dot-com comprised about 14.5 percent of the total.

## Hearst Set to Launch *Hideaways*

Hearst Entertainment is set to produce a new weekly celebrity lifestyle show, *Famous Homes & Hideaways*, for fall launch in syndication. The half-hour program is cleared in 85 percent of the country and in 183 markets, including NBC stations in New York (WNBC-TV), Los Angeles (KNBC-TV) and Chicago (WMAQ-TV). Hosted by reporter-actress Donna Hanover (correspondent on WNYW-TV's *Good Day New York* and a recurring player on *One Life to Live* and *Law & Order*), *Famous Homes* will explore "the private playgrounds, mansions, villas and weekend getaways" of the famous and well off.

## Satellite TV Penetration Growing

More consumers are choosing satellite TV delivery over cable, according to a Television Bureau of Advertising analysis of February Nielsen data. The TVB report showed that the penetration of alternative delivery systems in 85 markets was at least 15 percent or more, and 20 percent or more in 25 markets such as Albany, Ga. (24.5 percent); Jackson, Miss. (21.9 percent); and Terre Haute, Ind. (23.8 percent). TVB president Chris Rohrs cautioned buyers of local cable that they might not be getting their money's worth because the

## Fox Family Now Making Movies

To build upon its own production base, Fox Family Channel has formed an original movies division and promoted Tom Halleen to vp of original programming, acquisitions and scheduling. Halleen was previously in charge of purchasing prime-time programming for the network and spearheaded the off-net acquisitions of *Early Edition*, *Providence* and *7th Heaven*. He will continue in this capacity and also will handle the development of original films. "The creation of a network movie department to handle movie development for Fox Family Channel signifies a new commitment to reach into the community and bring a wide range of producers and talent to our network," said Rob Sorcher, executive vp of programming for Fox Family.



Halleen heads up new FFC unit

# MTV.

# The # 1 whoop-dee-do look how great we are cable network with

# ooh the suspense is killing me 12-24 yr. olds.\*



\* Look, it's been like three years (that's 12 quarters to you and me) that we've been the #1 cable network for 12-24 yr. olds,<sup>1</sup> and quite frankly, we're as tired of saying it as you are of hearing it. And since more people are watching than ever before (in January, over 77 million<sup>2</sup> —whoa, daddy!) and the Q1 10 Spot ratings are up 22% since last year,<sup>3</sup> we see no end to the parade of trade ads like this. Sorry.

NHI, <sup>1</sup>P12-24 (000) 3/31/97-3/12/00 vs. all basic cable networks. MS Total Day. <sup>2</sup>Nielsen Cume P2+. <sup>3</sup>MF 10-11PM, Household Rtg., 12/27/99-3/12/00 vs. 12/28/98-3/14/99. Subject to qualifications which will be provided upon request. © 2000 MTV Networks. All rights reserved.

# Inside Media

CONTINUED

Nielsen estimates for cable networks include ADS audiences, which do not receive local commercials on nonbroadcast programming.

## Nielsen to Aid Rollout of ACTV Ad Service

Nielsen Media Research will assist ACTV as it prepares to roll out its targeted and interactive advertising service, SpotOn. Nielsen will work alongside ACTV to develop a metering system that will test the company's new service, which aims to help advertisers reach niche audiences via digital television and cable. One of the service's proposed benefits is that it gives advertisers a tagging capability per digital set box so they know whether their commercial has been played.

## Forbes Takes Stand for *British Title*

Forbes Special Interest Publications will bring its new title *British Living & Style* to newsstands on May 23. This will be the second issue of the travel and lifestyle magazine, following a test that went to high-income *Forbes* subscribers earlier this year. It will have a distribution of 70,000 and carry a cover price of \$3.95.

## Weider to Launch *Fit Pregnancy in Español*

Weider Publications plans a May 23 launch for the Spanish version of its pregnancy magazine *Fit Pregnancy*. *Fit Pregnancy en Español* will have a circulation of 250,000 in Hispanic markets at Barnes & Noble stores, as well as some doctors' offices. It will be published twice a year. Advertisers in the 52-page launch issue include Avent, Disney, Dove, Gerber and Johnson & Johnson.

## TMM Pumps Up Ski Co.

Adding to its Skiing Co. franchise, Times Mirror Magazines has acquired the ski and winter sports film and video division of Warren Miller Entertainment. Included in the deal are annual magazine *Snowworld*, Warren Miller TeleVision and all the films the company has produced. The Skiing Co. already owns *Ski Magazine*, *Skiing* and *Skinet.com*.

## Health Boosts Frequency

*Health* magazine will up its frequency from nine to 10 times per year, effective in 2001. The Time Inc. title increased its circulation rate base in January from 1.1 million

to 1.3 million. *Health* launched in 1987.

## Spa Goes to Islands

Islands Media has purchased *Spa* magazine from Waterfront Press in Seattle for an undisclosed sum. Islands will relaunch the 63,000-circulation quarterly in August. It will be completely redesigned to look more like the Santa Barbara, Calif.-based company's flagship title *Islands* magazine and will become perfect-bound. *Spa* is a travel magazine for resort and day spa-goers.

## Tribune Station Group Takes UWT Movies

Universal Worldwide Television has cleared a feature-film package on the Tribune Station Group, which includes WPIX-TV in New York, KTLA-TV in Los Angeles and WGN-TV in Chicago and covers 35 percent of the country. Included in "List of a Lifetime 5" are 26 films, including *The Deer Hunter*, *American Graffiti*, *Twins* and *Field of Dreams*.

## ESPN Signs Games Sponsors

ESPN has secured the slate of sponsors for its Great Outdoor Games. 1-800-Collect signed on as a full-time sponsor of the 17½-hour sporting event; Castrol Super Clean, Loew's Home Improvement Warehouse, Pep Boys and Valvoline signed on as associates. The Games, featuring events such as timed chainsawing and dog relay races, take place July 2-23 in Lake Placid, N.Y. In other ESPN news, the network will air a 100-year golf retrospective produced by the newspaper

*Golfweek*. The two-hour program, entitled *The Game That Defined a Century*, is based on a feature that appeared in the paper. It will air on May 26 at 1 p.m. and July 13 at 4 p.m.

## USA Commits to *Kill, Manhattan*

Last week cable net USA green-lit two of the quirky new comedies introduced at this year's upfront for the fall prime-time lineup. The network ordered 13 episodes each of *Kill, Kill, Kill* and *Manhattan, Az*. USA reaches 77 percent of U.S. households.

## Pearson Keeps Fueling *Feud*

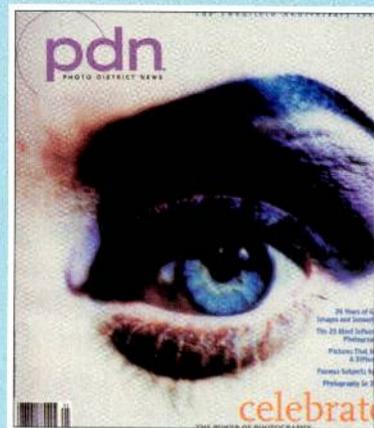
Pearson Television last week announced it will start production on season two of its half-hour syndicated game strip *Family Feud*. Renewed in 90 percent of the country, the Louie Anderson-hosted game show recently received significant time-period upgrades in New York (noon to 4 p.m. on WWOR-TV) and Chicago (11 a.m. to 4 p.m. on WPWR-TV), as well as a second run on Los Angeles' KCAL-TV at 7:30 p.m. During the recent upfronts, Pearson successfully packaged *Family Feud* with its new game strip, *To Tell the Truth*.

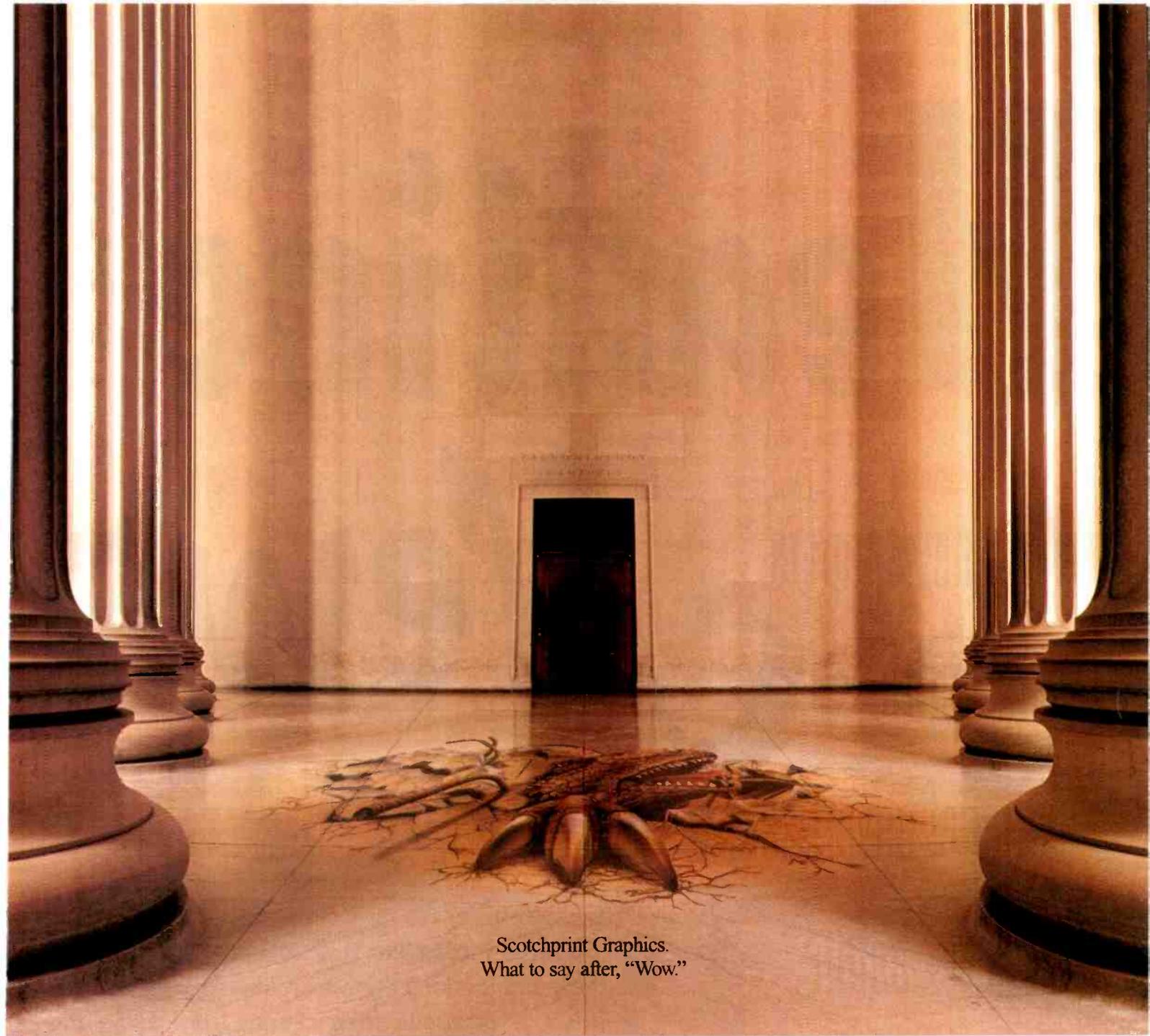
## ABP Name Change Reflects New Media Angle

After 84 years, the American Business Press has changed its name to American Business Media. The name change is intended to reflect the direction the association is moving by opening its traditionally print-based membership to Internet companies last November. The new members from business-to-business e-commerce organizations now make up 11 percent of its membership.

## PDN Marks 20 With Influential Pics

*Photo District News*, a trade publication for photographers, is celebrating its 20th anniversary with a special issue on newsstands now. The 344-page issue, entitled "The Power of Photography," looks at 20 years of photographs that have influenced photojournalism, fashion, sports and advertising, as well as exploring the technology and business trends impacting the field. It has a cover price of \$9.95. There is also a companion Web site at [pdnon-line.com](http://pdnon-line.com) offering more features about the history of photography. *PDN* is published by BPI Communications, parent company of *Mediaweek*.





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# Headline News

With newspapers  
catering to  
national advertisers

By Tony Case

as never before,  
the category is  
producing record-  
setting revenue

**I**t seems incredible. But Colleen Kelly recalls a time not too long ago when newspapers actually tried to dissuade their clients from using the medium, at least when it came to buying color advertisements. It's hard to imagine at a time when virtually every big daily, including even the once-proudly black-and-white *New York Times*, has gone the colorized way of *USA Today*. But it used to be that when a client wanted to run a four-color spread, newspapers balked, doing "everything in their power to talk you out of it," remembers Kelly, senior vp/media planning director at Deutsch LA, whose print clients include

Illustration by PJ Loughran



Mitsubishi Motors America, Bank of America and IKEA North America.

"They would say it was cost-prohibitive, that you could only take an ad on page two the third Wednesday of every month," she says. "They could hardly make it work—and when they did do color, it was poorly done."

Kelly's account is illustrative of the negativity-laden modus operandi that drove many newspapers as recently as a few years back. Speaking about *The New York Times*, Sean Cunningham, executive vp/media director at Lowe Lintas & Partners, recounted that "a decade or so ago, it seemed the standard answer for most of our inquiries above and beyond the standard selling space and practice was 'NO,' taped up on a big sign in the ad department. It's simply not the case anymore."

*The Times* was hardly alone in its arrogance. The consensus seems to be that dealing with the advertising powers that be across America's dailies used to be nothing short of a nightmare—so it's not a surprise that media planners stayed away from them at all costs.

"Newspapers have always felt they were the king of their fiefdom," says Jack Grandcolas, vp/West Coast sales for New York-based Newspaper National Network, which places advertising in dailies nationwide and has been a leading factor in the medium's national ad surge.

An advertiser looking to do business with newspapers ran into an array of problems—and not just when it came to bad color reproduction. "If a national advertiser called up and asked for a rate, the attitude was, we'll charge what we want," Grandcolas says. "They priced themselves out of the ballpark and forced advertisers to look at other media which were more efficient for their needs."

Planning a multimarket print campaign—and thus, being forced to deal with dozens of individual newspapers, all with their own rates and guidelines—proved a most-cumbersome task. It wasn't unusual for an advertiser, in the wake of a campaign, to get back "47 different invoices, all incorrect," recalled one exec. "Media depart-

ments would spend hours upon hours trying to match the differences." (A famous Booz-Allen study a decade ago didn't help matters much. The researcher found that it cost agencies—already struggling to hold

It was the biggest gain in a quarter-century.

The picture stands in stunning contrast to the early '90s, when newspapers suffered a bruising recession and national ads slumped.

The current good times for national are expected to continue, although at a slower pace. The investment banking firm Veronis, Suhler & Associates projected national will grow 10 percent this year. Not just dailies are benefiting from the national explosion. Sacramento-based Alternative Weekly Network, which represents such papers as the *Village Voice*, *Boston Phoenix* and *San Francisco Bay Guardian*, reported that last year its billings rose 34 percent to \$27.1 million, following increases of 50 percent in 1998 and 111 percent in 1997.

Not surprisingly, AWN's fastest-growing category last year was dot-com. The firm brought in some 70 new Internet-related advertisers. In fact, Internet-related advertising has been a major source of new business for all newspapers. For the first three quarters of last year, newspapers grew the category by a whopping 296 percent, besting the gains across all media of 291 percent, according to Competitive Media Reporting.

Publishers are reaping record national dollars across such categories as dot-com, telecommunications, financial services and travel. There are many reasons for the explosion: greater advertising spending overall, newspapers' mass reach during a time of rampant fragmentation in other media and improved production capabilities (much to Colleen

Kelly's happiness, they seemed to have worked out most of the color-processing kinks). But certainly one of the most significant ingredients in the national growth has been the dramatic shift in newspapers' attitudes, about themselves and about their advertisers.

Gone are the "king of their fiefdom" days. Those involved in getting more national business into newspapers say it's been nothing short of a sea change from the "no-can-do" position of old to an aggressive, customer-focused strategy. "I think newspapers realized that good, quality per-



'Newspapers always felt they were the king of their fiefdom,' says NNN's Jack Grandcolas.

down expenses—three to five times more to plan and place a newspaper campaign than to initiate appeals through other media.)

Hardly a pitch for using newspapers. But the publishers were about to get their act together.

In 1999, while overall advertising grew an estimated 10 percent year-over-year and total newspaper advertising—including classified, retail and national—added 5.4 percent, to \$46.3 billion, national ad revenues alone for the dailies soared an astonishing 17.7 percent to \$6.7 billion.

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formance in all aspects is important, and I think they're less and less arrogant. It's fewer and fewer of them that are oblivious to what the customer wants," observes NNN president/gm Nicholas Cannistraro.

Although it can't take all the credit for newspapers' national advertising bonanza, NNN's contribution also cannot be discounted. In a report on the industry, Merrill Lynch pointed out that "recent efforts by the [Newspaper Association of America, the trade organization that operates the NNN] to organize the industry to attract national advertising in newspapers have been met with measurable success." Indeed, even amid the ad growth newspapers and all media are experiencing, the NNN's results are especially impressive. The firm, founded six years ago by the country's biggest publishers to lure national advertisers to a medium that was virtually nowhere on their radar screens and to make dealing with the dailies a more efficient process, instituted a streamlined "one order/one bill" system agencies had long clamored for. The results were easy to see in 1999: NNN enjoyed a 65 percent jump in revenue, taking in \$154.6 million. The NNN has seen big double-digit gains every year since it was founded, in fact.

Besides P&G and Mitsubishi, NNN counts among its clients Johnson & Johnson, Kraft Foods, Bristol-Myers Squibb, Anheuser-Busch and Kellogg's, to name just a few. NNN serves advertisers and agencies across seven categories: automotive, beverages, computers, cosmetics/toiletries, drugs/remedies, food and household products. The NNN set out after those categories because they put less than 5 percent of their budgets in newspapers.

But long before the network was conceived, NNN's Cannistraro was playing a major role in trying to motivate newspapers to more aggressively chase national business. A former account executive with Young & Rubicam and later vp/marketing with Bristol-Myers Corp. and product manager with Gillette Co., the salesman was recruited by the *Washington Post* in 1982 to, as he puts it, "bring marketing thinking" to the paper. Amazingly, at that time in the newspaper business, the concept of "putting your head in the mind of the consumer" was a radical concept, he recalls.

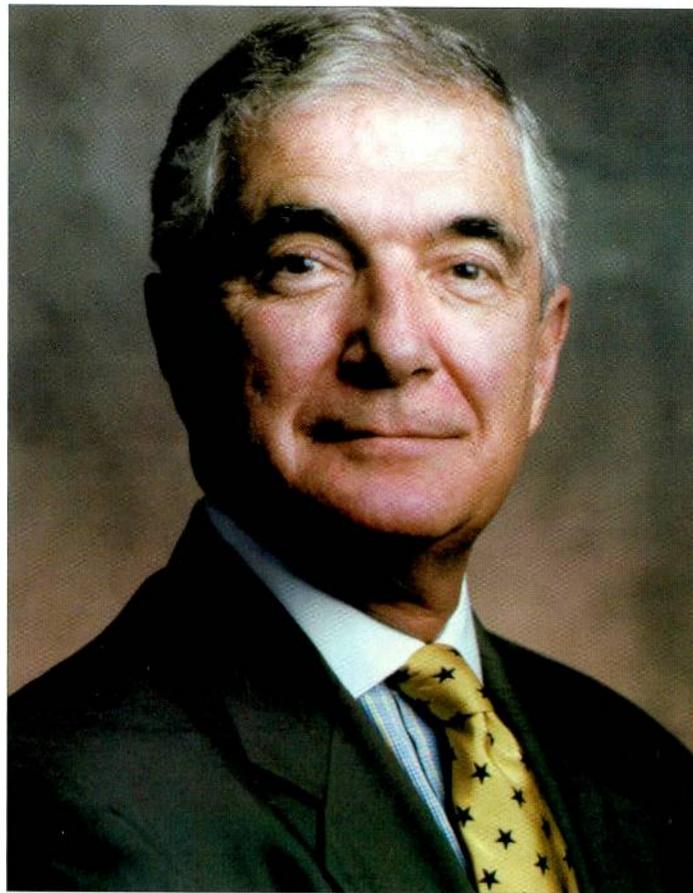
Cannistraro says he felt, at times, like a "voice in the wilderness." In 1993, he joined the NAA, where he was senior vp/ chief marketing officer, and later helped to form the NNN under the direction of then-NAA president Cathy Black, who now heads Hearst Magazines. Recalls

NNN's Grandcolas: Black "conducted focus groups with agencies and advertisers and asked, 'What is it that keeps you from using us?' The laundry list was a long one." (Black declined to be interviewed.)

The NNN and individual papers have so successfully reaped new business in the last few years in part because they have effectively pitched themselves as the last remaining mass medium, as network and cable television and magazines have become more and more fragmented. Newspapers have also been selling themselves increasingly as a better value than the networks, whose ad rates have skyrocketed even as their audiences have dwindled. It's arguments such as these which have brought nontraditional print users to old-fashioned ink on paper.

Media buyers clearly are buying the mass-reach appeal of newspapers. "There's been such a fragmentation of all media that it's getting harder and harder to find media that will give you significant reach," says Dave Rowe, senior vp/media director at EURO RSCG/DSW Partners, Salt Lake City, which counts tech advertisers such as Intel and Knight Ridder Interactive among its clients. "Even though there's been some erosion in readership, newspapers offer unparalleled reach with a single insertion."

Although the newspaper industry overall has suffered declining circulation in recent years, for the six months ended March 31 total weekday circ actually gained a slight 0.2 percent compared to a year earlier, according to an NAA analysis of the most recent Audit Bureau of Circulations figures. Sunday circ during the same period de-



Nicholas Cannistraro of the NNN says he once felt like 'a voice in the wilderness.'

clined 0.6 percent. Even as newspapers and other individual media outlets have dealt with audience erosion, Rowe touts the dailies' "unparalleled reach. With a single insertion, you can reach 20 to 30 percent of the households in a market—and with combined newspapers, you can get 50 percent coverage." Rowe says that while advertisers traditionally have viewed newspapers as a retail medium, they're seeing it more as a branding vehicle as well, one with a highly favorable demographic. "When you look at the profile of newspaper readers, they're a professional, managerial, upscale kind of profile, which is obviously appealing to advertisers," he says.

Newspapers have long fought the perception that they are expensive versus other media. According to a 1999 study conducted by the MacManus Group, the estimated cost-per-thousand (CPM) for a quarter-page newspaper ad, reaching the age group



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25-54 in the top 50 markets, was \$23.79. For Sunday papers, the price was \$20.44. Media Dynamics, in its *TV Dimensions 2000* report, figured top 50-market newspaper CPM at \$21.11 for men and \$20.60 for women for a one-third-page ad. By comparison, Media Dynamics placed average prime-time network TV CPM at \$21.50 for men and \$16.75 for women for a 30-second spot. According to the same study, general-interest consumer magazines were estimated at \$7.45 for men and \$5.25 for women for a full-page ad, and a 30-second radio spot was priced at \$8.30 for men and \$7.25 for women.

Modernized production and a new appreciation for the creative are other major reasons the medium has attracted more business. Case in point: An award-winning Saatchi & Saatchi campaign for P&G's Tide laundry detergent, which this magazine chose as its Newspaper Plan of the Year in 1999. The campaign would have been unthinkable just a few years ago, as it prominently featured the brand's famous orange-and-yellow bull's eye logo. Saatchi's vp/associate media director Rob Reifenheiser pointed out at the time that had newspapers not been able to precisely reproduce Tide's brightly colored trademark logo, the campaign would have been a no-go. (Since that time, P&G, which had never used newspapers to any great degree for its national campaigns, has utilized the medium for 17 brands.)

The newspaper industry cozied up to the creative community in a big way three years ago when it reestablished for the first time in a decade the Athena Awards, which carry a \$100,000 grand prize—"a lot of money, even for a creative director," notes NNN's Cannistraro. "We can't do enough of that stuff." The newspaper business, unlike the magazine industry, is hardly known for its elaborate parties. But last year's Athena's were a star-studded event, emceed by entertainer Sandra Bernhard and held at Manhattan's trendy Supper Club. A team from Goodby, Silverstein & Partners, San Francisco, took the grand prize for its clever series of half-page ads for Hewlett-Packard.

**B**ut for all the good news on the national front, it would be wrong to paint newspapers' current position with a broad, rosy stroke. While service and production quality are largely seen as improved, problems persist, especially as they relate to the pesky rate issue. During the annual American Association of Adver-

tising Agencies (AAAA) confab earlier this year, ad execs gathered for a gripe session on "differential" rates, whereby newspapers charge national advertisers more than their local customers for the same space. AAAA president/CEO O. Burtch Drake called the practice "the biggest barrier" to getting national advertisers into the medium. Others see rate as less of an issue, however. Jay Zitz, president/CEO of the New York-based national rep firm Newspapers First, told publishers gathered for the NAA's annual convention in New York this month that for newer advertisers at least, "Rate is not as much of an issue as often as we would think it is." New users of the medium are more interested in the results that newspapers can bring, maintained Zitz, whose company represents more than 40 dailies, including the *Baltimore Sun*, *Miami Herald*, *Philadelphia Inquirer* and *San Jose Mercury News*. "If we can move their business, rate becomes less of an issue."

Paul Silverman, media director for Campbell Soup, seconds the notion that rate takes a back seat to effectiveness. "National advertisers are looking to move product. I know that when I run in [the newspaper insert] *Parade* magazine on Sunday, I sell more soup on Monday, and I think that's a very strong case for the reach of newspapers, and I think that's helped to open some eyes," he says.

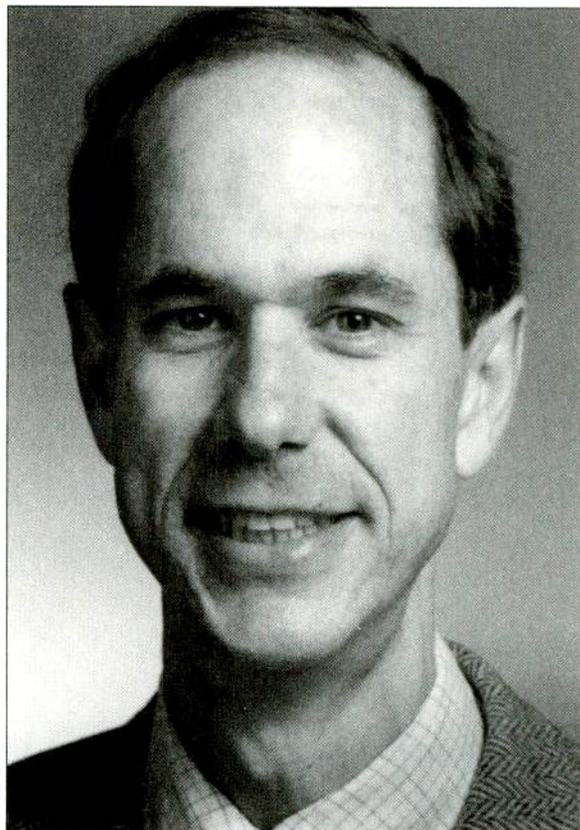
Another major issue facing publishers is the overwhelmingly negative perception of newspapers on the part of many younger media buyers. "If you look at the typical media department, they are very young, relatively untrained people who came up with the MTV generation and know very little about print," Zitz says. "They go to magazine parties a lot, but that's about the extent of their knowledge in terms of the total print scene. They're very heavy into broadcast." Zitz's firm has initiated training programs to show those buyers the power of print and "give them a sense of what, creatively, can happen with newspapers," he says.

Indeed, while NNN's efforts on behalf of the industry certainly are praiseworthy, it would be shortsighted to overlook the push of individ-

ual newspapers and devoted national rep firms such as Newspapers First and Sacramento-based Newspaper Network—which sell advertising for select groups of newspapers, as opposed to NNN, which represents all U.S. dailies and can take out ads in any paper—in growing national. *The New York Times* recorded a 16.5 percent year-over-year ad revenue gain for the month of April, the most substantial growth coming from such sectors as e-commerce, technology, media and financial services. And then there's E.W. Scripps' *Rocky Mountain News*. When the *RMN*'s rep firm, Sawyer-Ferguson-Walker, folded last year, the paper, rather than join up with another ad rep, formed its own network, establishing sales offices in nine major markets including New York, Los Angeles and Chicago.

The system is highly cost-efficient, reports *RMN* vp/marketing Linda Sease, when one considers the fees and commissions papers pay their reps. More to the point, the in-house operation works because "we know ourselves," Sease says. "The bottom line is, we can sell ourselves better than anybody else can sell us." ■

*Tony Case covers the newspaper industry for Mediaweek. He is based in New York.*



**EURO RSCG/DSW Partners media director Rowe believes newspapers can score more business by touting their "unparalleled" reach.**



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in total day  
household ratings

*Lifetime*  
Television for Women

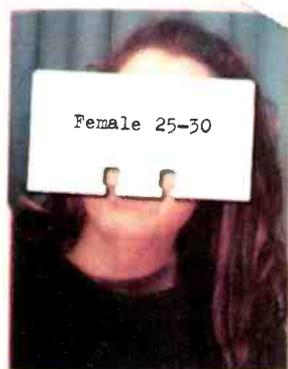
# Substance Trumps Style

**A new study says  
online readers are  
more concerned  
with content  
than graphics**

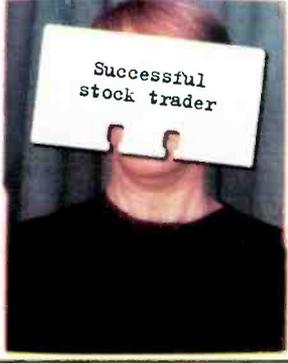
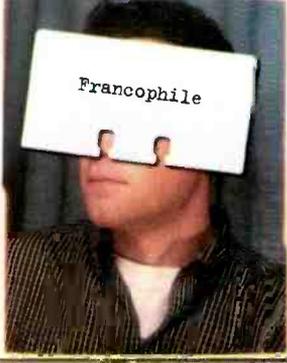
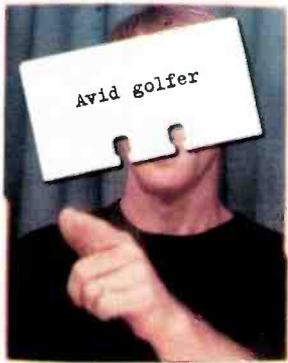
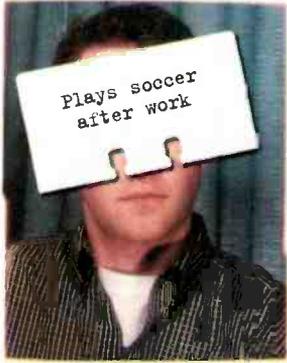
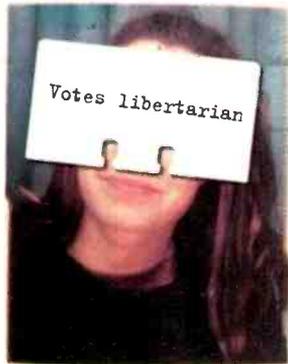
**By Joel Davis**

**Photography by Gary Kazanjian**

**W**hen it comes to reading online news, the steak, it appears, is more important to readers than the sizzle. That's what 67 readers—or more precisely, the eyeballs of the 67 readers—who took part in a study seem to be saying. Never mind popular opinion, never mind what some experts say. In this project, the eyes definitely have it. A collaborative “Eyetrack” study by the Poynter Institute and Stanford University has made the eye-opening finding that readers look first at text, often relegating graphics and photos to sidelong glances. While the project looks at everything from the



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types of stories Web news readers go to first, to whether they read full articles or just skim, the kicker is the finding that the online news providers' first chance to engage the reader is, ironically, with good old-fashioned text. Long live the written word.

"More often, the text is read first," says Stanford communications professor Marion Lewenstein, a designer of the study. "There's some disbelief on the part of some designers [with these results]. On the other hand, we're getting responses that say, 'Yeah I believe it, I don't pay any attention to graphics or photos, I read the text.'"

The Stanford/Poynter Institute study is in direct contrast to a previous Poynter Eyetrack study in 1990, "Eyes on the News," which found that readers of print newspapers typically were drawn first to photos on a page, then read text.

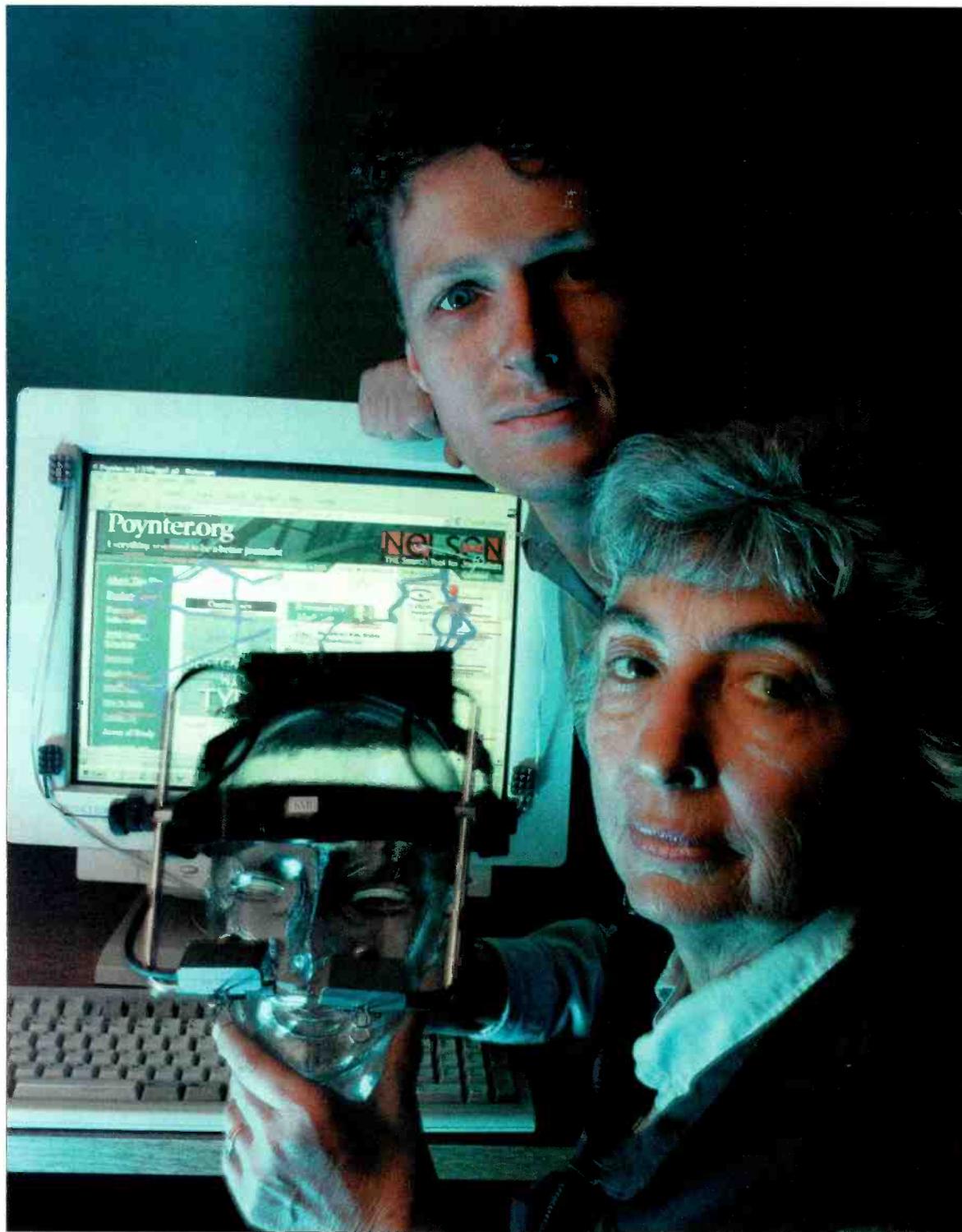
What's it all mean? Well, it depends on whom you ask. Lewenstein and her Poynter colleagues point out that the study results are still being deciphered and that the sample group of 67—a size limited by time and funding—is admittedly on the smallish side. Still, they stand by the results, surprising as they are. Lewen-

stein goes so far as to suggest that designers not "obfuscate" text with a lot of graphics

"As a designer, I always felt that the images were going to be the draw for the eye," says Poynter fellow Andrew DeVigal, one of the study's leaders. "It surprised me from the beginning that a

large number of people went straight to the text."

Lewenstein, a veteran newspaper journalist who also worked for Time Inc., hooked up with Poynter after she launched a research project four years ago videotaping test subjects



Behind the mask: Stanford University Communications professor Marion Lewenstein and research associate Greg Edwards.

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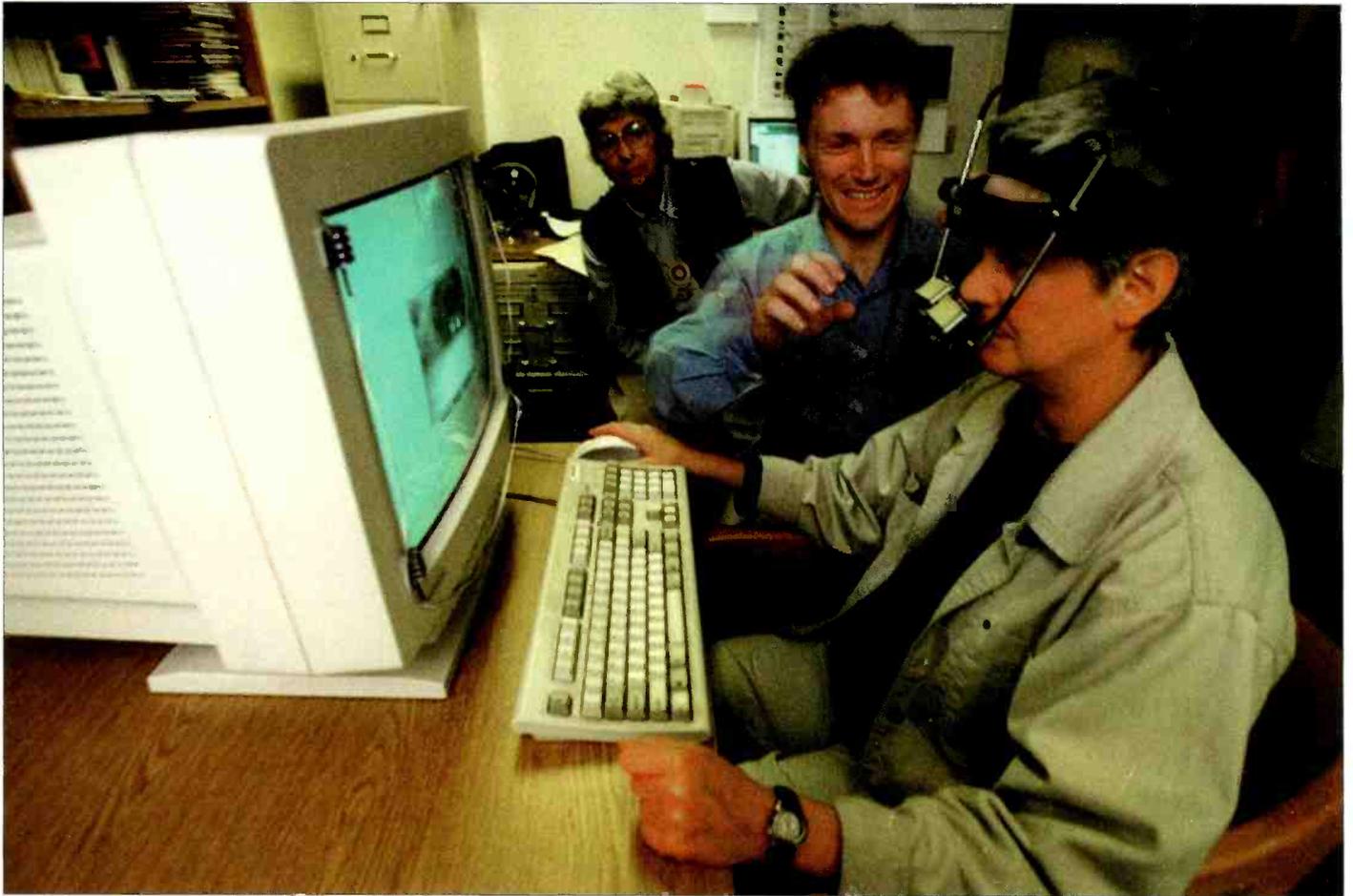
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To gain new insight into Web surfers' habits, Stanford University conducted a study of 67 readers who wore specially designed headsets, which tracked their eyes.

in Palo Alto as they read online news. She also wanted to find out if online readers were as active in society as print newspaper readers, who tend to be "doers" who vote and participate in civic matters more than those who don't read newspapers. "So much of the early literature in online reading was that people were isolating themselves or becoming anti-social," she says. "So I wanted to find out if this is true of news readers."

Though Poynter was more interested in Web site design and its impact on journalism, and Lewenstein was more interested in stories peoples read, they were able to hook up when it was discovered that Stanford researcher Gregory Edwards had developed software that could target fixation on specific content. "He was able to pinpoint so you could tell what article was being looked at," Lewenstein says.

The study looks at the viewing habits of test subjects from Chicago and St. Petersburg, Fla. The 67 readers were recruited from online newspaper ads. Most of them are white and in their 30s

and 40s. There are slightly more males than females, more Democrats than Republicans, and, on the whole, they are reasonably well-educated and earn decent salaries.

The subjects, many of them self-described "news junkies," looked at their favorite news sites for as long as they desired—which wasn't very long. During an average session, subjects spent 34 minutes surfing six sites—which works out to an average of under six minutes a site.

Subjects wore head-mounted devices originally developed by the military for tracking eye movements. Looking like a cross between a stabilizer for head-injury victims and a futuristic sci-fi decoder from outer space, the head devices, connected to computers, are mounted with small cameras that use infrared light to follow the eye as it scans a Web page, measuring even slight head movements. It collects images 60 times per second. Computers logged some 608,063 eye fixations and 24,530 mouse clicks, a massive amount of data

still being sorted and scrutinized.

While the study is peppered with clinical terms such as "logical fixation" and "flat right coverage order," the bottom line is that it has found that news briefs and captions usually get first viewing—even when viewers use computers with high-speed connections that can quickly open visuals, as the participants in this survey did.

Articles were looked at 92 percent of the time, and news briefs 82 percent of the time. Of all visuals, photos did best, with a 64 percent fixation rate. Banner ads were viewed 45 percent of the time, and other graphics were seen only 22 percent of the time. The eyes of online news readers often do not alight on photos and graphics until "they have returned to the first page after clicking away to a full article," the study reports.

And, surprising, news readers do like to take a scroll. Once they have self-selected a story to read, they tend to stick with it to the end. And they appear to have no problem with lengthy home pages laden with links, such as

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CNN.com, being quite willing to scroll down to find what they want.

So does this mean that Web managers are going to do away with eye candy in favor of a diet lean on visuals and heavy on text? Not quite.

At OregonLive, the brash, graphics-and-pictures-rich site of *The Oregonian* in Portland, the results are viewed with skepticism. "I read it and I was surprised at its conclusions," OregonLive editor in chief Kevin Cosgrove says. "All I know is, our photo galleries are very popular...It seems to me that institutions like the Poynter Institute still look at the Web from a newspaper point of view. I don't believe the majority of Web users do the same. The Web is different."

The text-over-visuals finding even surprised some folks at Poynter.

Kenny Irby, leader of Poynter's

## Surprise! Good Writing Matters

After analyzing the survey results, the researchers say:

- Given the brief fixation on banner ads, any ad that is animated must have the "brand name" included with every frame.
- Since readers are surprisingly willing to read lengthy articles, pay special attention to good writing. They do notice the difference.
- Don't be afraid to have home pages that require scrolling to see all the content, as readers seem quite willing to scroll along.
- Don't ignore photos, but use them more wisely. Since they are usually run small, and with poor resolution, rely more on high-impact or closely cropped shots. And avoid running headlines within photos — most likely they will be overlooked by many.
- Be crystal-clear with headlines, as online readers want to spot immediately what they want and click on through to the other side.—JD



Short attention spans: The survey found that the typical reader spends about 34 minutes surfing Web-based content providers, averaging about six minutes per site.

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visual journalism faculty, says that while the eye-tracking equipment may not detect fixations on photos, it's quite possible that peripheral vision does. "The brain is so adept at processing imagery," he says, a point the study acknowledges.

Whether or not a reader's brain picks up a visual, Irby says online news providers in general could do a better job in selecting and editing their visuals. Among those that do a good job, Irby says, are MSNBC.com ("a very dynamic visual presentation and a commitment to employing visual journalists") and washingtonpost.com ("very progressive").

"The vast majority of publications in cyberspace today do not have skilled or trained photo editors," Irby says. "I'm a strong proponent of having visual journalism expertise on the Web."

Perhaps the study's second-most-surprising finding is that banner ads—historically seen as an iffy selling tool—were "fixated on" 45 percent of the time, well below the level for text but much higher than other visual elements.

"I would have thought it would have been far less, around 10 percent," DeVigal says. He adds, however, that the relatively high impact of banner ads is tempered somewhat by the fact that the average fixation rate was 1 second, which may not be enough time for a reader to process an ad's central selling points, particularly if it's a flashing or animated ad.

The survey also indicates that online readers are willing to stay with a story longer than their

print counterparts. Off the stories readers called up, 75 percent of their content was read or at least glanced at during "scroll-downs." This is opposed to the 1990 Poynter study that showed only about 20 percent of print newspaper articles were fully read.

The higher online readership rate may have something to do with commitment: It follows that one would stick with a story longer after going to the trouble of picking it and clicking it open. "Most articles the [test] subjects looked at had been purposely selected by them clicking on a headline or brief," the study says. "When reading a print newspaper, often serendipity motivates a reader to stop and read an article. That may lead to earlier abandonment [of the text]."

While the Stanford/Poynter study may present a dizzying array of findings to traditional print newspapers that are still defining their online content, these papers can take solace in one finding in particular: that online news readers favor general news sites over specialty and personal-interest sites. They also like local news. Of the nine most-favored providers, seven were newspaper sites. So if you publish a mainstream newspaper, it appears that for now, anyway, online readers are yours to lose.

"I had not supposed that people read so much regular news," Lewenstein says. "In terms of where most of the activity was, it was all on traditional news sources." ■

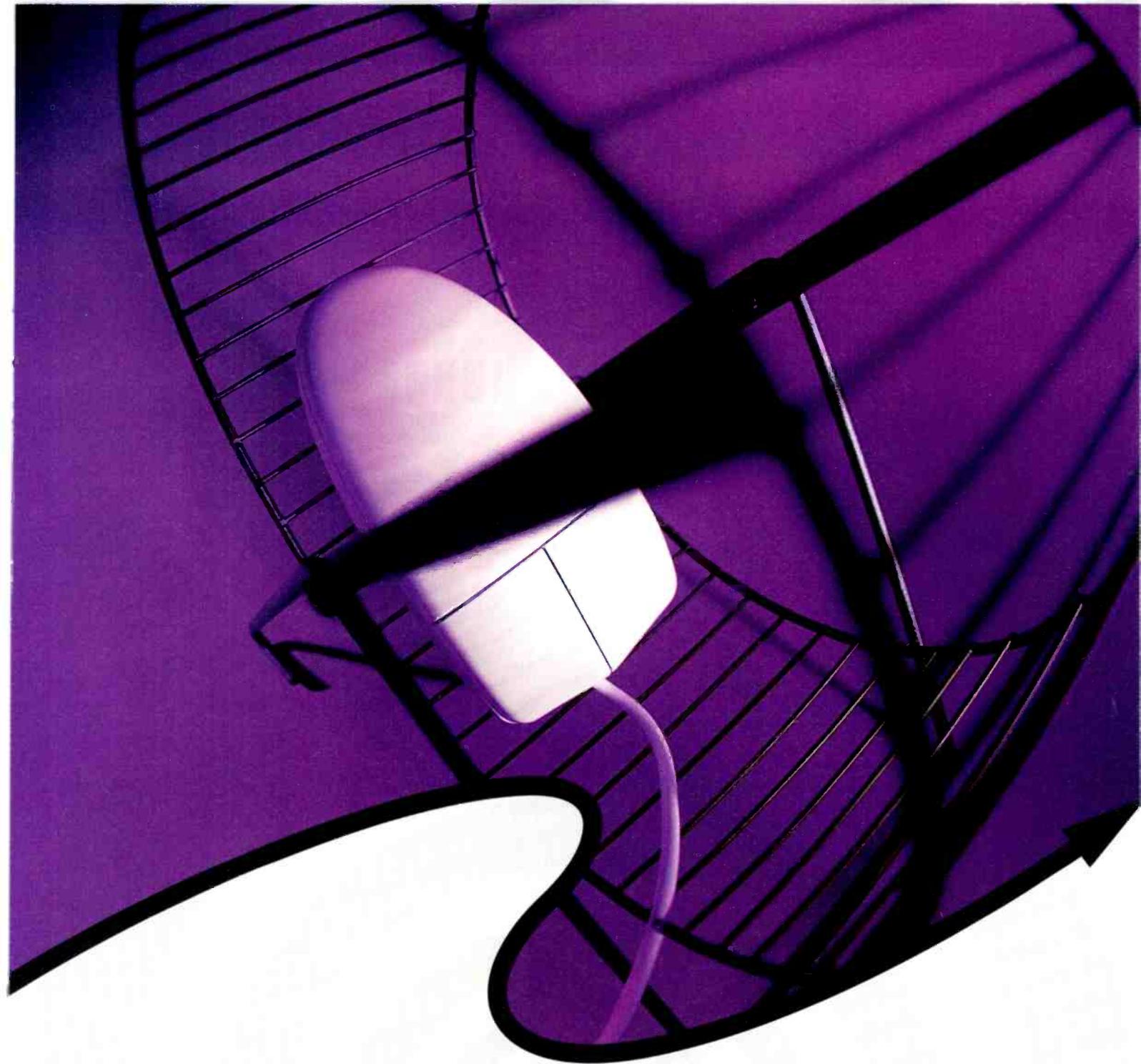
*Joel Davis is West Coast editor of Editor & Publisher magazine.*

## Latest Study Contradicts Earlier Survey

The last time the Poynter Institute for Media Studies did an "Eyetrack" study, a Republican was in the White House, the country was at war with Iraq, Buster Douglas was heavyweight champion, and the Internet was still more or less a toy for university and government computer geeks.

The 1990 study relied heavily on Eye-Trac Research Technology of Gallup Applied Science. The technique involved two video cameras in an oversized headband to record a reader's eye movements across print newspaper pages. The recordings showed the researchers how readers' eyes moved across newspaper pages. Eye movements of 90 test participants were tracked in three large newspaper markets.

The results? Unlike the current study, the 1990 survey found readers drawn first to photos. Content, size, and placement of photos drew readers into pages more than the photos' color did; readers entered page one wherever its most powerful element was placed, and may have followed paths planned by an editor; having opened the paper, they were likely to look at the right-hand page ahead of the left; furthermore, they processed the facing pages as a single unit, suggesting the same editor be made responsible for both; readers were not necessarily put off by bold or unorthodox use of newspaper color; and color by itself may have not affected how well readers comprehended visual information, but was useful when thoughtfully combined with meaningful content and effective design and layout.—JD



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**It's interesting how the brouhaha** swirling around the now-notorious file-sharing app known as Napster has the familiar scent of the frenzy that surrounded MP3. Record labels and some music acts—most notably Metallica—have been vocal about the copyright violations inherent in distributing music outside the control of the music industry. But to demonize technology is short-sighted. While labels spent much of 1999 characterizing MP3 as evil, they later realized MP3 wasn't going away. So too with Napster. Now that the genie is out, what's next?—*Kipp Cheng*

# interactive news

## @deadline

### Affiliate Program Set

**Weather Services International**, a real-time weather data and forecasting service based in Billerica, Mass., today launched its Intellicast.com Affiliate Program, providing free national and local weather content directly to local TV stations' Web sites.

### Flash 4 and G2 Combine

**RealNetworks, Inc.**, of Seattle, a provider of rich media applications such as RealPlayer, has joined with San Francisco-based **Macromedia** to integrate Macromedia's Flash 4 Player technology and the RealSystem G2. The companies say the combined technology will allow broadcasters to deliver full-screen, broadband content and interactive advertising capability.

### InfoBeat, Mongo Join Up

**InfoBeat**, a Denver-based free personalized news and entertainment e-mail service with over 2.5 million users, has announced an agreement with **Mongo-Music**, of Redwood Shores, Calif., to launch InfoBeat Radio, which will utilize MongoMusic's RadioMongo Web-based music player. The player will be embedded into the InfoBeat Music newsletter e-mailed to subscribers five days a week.

### Bepaid Taps SR+P

**Bepaid.com**, an online media service that pays users to view relevant advertising, has tapped **Stein Rogan + Partners** for a \$15 million online and offline advertising campaign to begin in July. The agency, part of the Bozell Group unit of True North Communications, was awarded the job after a competitive review. Campaign goals, said SR+P, are to drive downloads of the Bepaid client, which it says already total more than 800,000 with no advertising support, as well as to establish the venue among the advertising and marketing community.

## Capitol Records Unveils E-mail Effort with GoMo

By Janis Mara

**G**oMo Corp., an enhanced e-mail provider, today announced a partnership with Capitol Records New Media along with the launch of an e-mail campaign promoting one of Hollywood, Calif.-based Capitol's bands.

San Francisco-based GoMo provides tools for users to create e-mail messages incorporating audio, video and graphic elements. The company has developed a customized version of the tools to promote white boy hip-hop band Kottonmouth Kings' latest recording, "High Society." The album will be released June 27.

Subscribers to the Kottonmouth e-mail list will receive a series of e-mail messages announcing the release. Each message will contain one exclusive full-length track from the CD, photos and videos of the band, background textures, sound loops and streaming audio. The subscribers can customize the message, arranging the elements as they please, and forward it to friends.

"Our model is based on viral marketing," said Spencer Wicks, vice president of licensing and sales for GoMo. "The fans will be jazzed about the opportunity to tell their friends

about the band's latest recording. We just give them the tools and let them go for it."

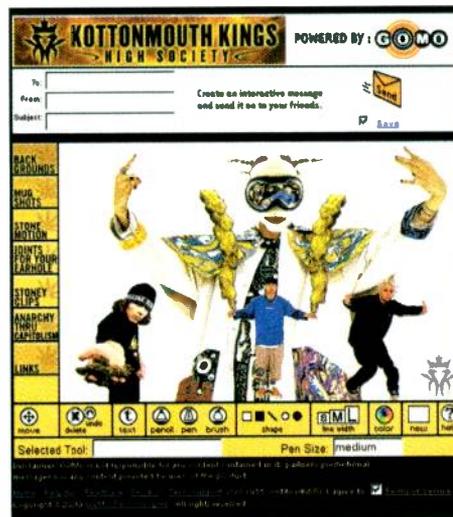
When a friend receives the e-mail, he or she can rearrange the design and forward the message to other friends.

GoMo will track the fans' responses to

each piece of content contained in the bands' GoMo Mail, reporting on the effectiveness of the promotion to Capitol. According to Wicks, this can be done without invading users' privacy. "Every time a user interacts with a bit of content, it is pulled down from the server, and this can be anonymously recorded and tallied," said Wicks.

Although users can rearrange the various audio and visual elements to their hearts' content, they cannot deface or download logos or branding, Wicks said.

Capitol says it is pleased with the promotion. "We built up a huge following for Kottonmouth on the Net for the last album, sending videos and audio clips to hundreds of sites, radio stations' Web sites, underground sites, skateboard sites, surfing sites," said Robin Bechtel, head of new media for Capitol Records. "We wanted to take advantage of it with this campaign." ■



Capitol Records will use the GoMo enhanced e-mail technology to promote the release of hip-hop band Kottonmouth Kings' CD.

# Profiler Coremetrics and Guru.com Form Pact

**BY JANIS MARA**—Coremetrics, a profiling firm, today announced that it will partner with Guru.com, a San Francisco company that links freelance workers with contract jobs.

The San Francisco-based Coremetrics will supply Guru.com with information such as which parts of the site are most popular with which categories of visitors.

“Our service will enable Guru.com to track ROI and effectiveness of marketing campaigns,” said Brett Hurt, president and CEO of Coremetrics. “Also, it’s more efficient for them to use us as an application service provider [ASP] rather than have to integrate the software and do the analysis themselves.”

Steve Moy, product analyst for Guru.com, said of the partnership, “We needed to evaluate different solutions we could use to track our traffic and our user activity. We evaluated a bunch of tools, some using the ASP model and some we would run ourselves. We decided we wanted the ASP providers and that Coremetrics was the best fit for us.”

Guru.com’s aim is to find out how people are using the site and understand their

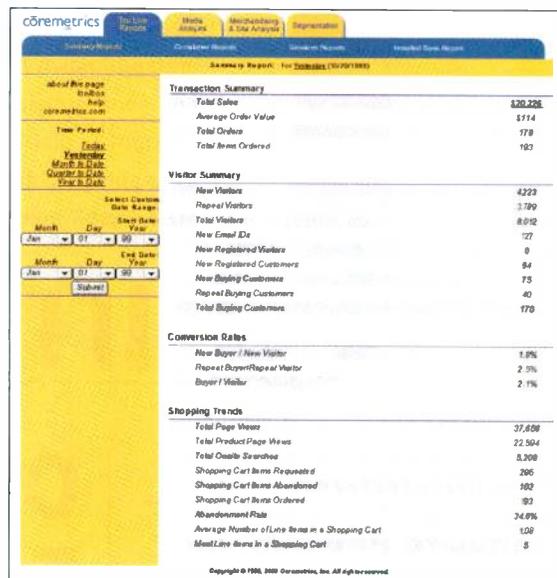
needs in order to improve the site, Moy said. “We’re already growing pretty fast, and need Coremetrics to track what’s going on on our site.” The site went live in January and now has more than 200,000 registered members.

Moy said that Coremetrics’ scalability was an important element for the rapidly growing Guru.com. “We’re confident that Coremetrics can meet our needs as we expand.”

Hurt of Coremetrics said, “We have a highly scalable back-end infrastructure that scales as Guru.com grows. Our data center normally runs at 25-percent capacity to make sure we have enough reserves to handle any increases in traffic. We can handle an incoming data flow of almost 50,000 page views per minute per server at the 25-percent figure and we have more than 100 servers.”

The Coremetrics service enables e-companies to identify and profile all site visitors, measure the effectiveness of campaigns and improve marketing strategies.

Guru.com was founded in summer 1999



Coremetrics’ tracking information will enable Guru.com to identify and profile site visitors and measure campaign effectiveness.

and has a strong community feeling. “Our site has articles about the gurus’ professional lives and home lives and a lot of humor content. We also have message boards and articles by Net personalities, including Internet writer Po Bronson,” Moy said. ■

# Virgin Radio Tops January Webcast Ratings

**BY KATY BACHMAN**—London-based Virgin Radio ([www.virginradio.co.uk](http://www.virginradio.co.uk)) vaulted to the top of Arbitron’s monthly Webcast ratings report (known as InfoStream), knocking Austin, Texas-based Texas Rebel Radio ([www.texasrebelradio.com](http://www.texasrebelradio.com)) out of first place into fifth. Streaming a Hot Adult Contemporary radio format, Virgin Radio is the first international Webcaster to join the Arbitron InfoStream service.

Also making a strong debut on InfoStream was Internet-only Webcaster, Christian Pirate Radio ([www.mycpr.com](http://www.mycpr.com)). While Christian Pirate Radio ranked No. 2 with 81,000 listeners, it has a long way to go to catch up to Virgin’s 173,200 listeners.

In third place was last month’s No. 2-ranked channel, Album Adult Alternative KPIG-FM ([www.kpig.com](http://www.kpig.com)) in Monterey, Calif., with 80,800 listeners. WGKX-FM ([www.kix106.com](http://www.kix106.com)), a Country station out of Memphis, moved up to fourth from sixth with 77,500 listeners.

Topping the rankers for the channel with the longest average monthly time spent listening was KPLA-FM ([www.kpla.com](http://www.kpla.com)), an Adult Contemporary station in Columbia,

Mo., with 6 hours, 30 minutes. Internet listeners tuned in to Jazz station KPLU-FM ([www.kplu.com](http://www.kplu.com)) in Seattle for 5 hours, 25 minutes, ranking it second, followed by Country station WWQM-FM ([www.q106.com](http://www.q106.com)) in Madison, Wis., with 4 hours, 52 minutes.

Infostream reports listening to 315 streaming media channels from 15 streaming media services representing about 20 percent of U.S. Webcasters and about 10

percent of all webcasters on the net. Arbitron measures Internet listeners by capturing all tuning to participating streamed media channels, who allow Arbitron to audit their server logs. Since its first monthly report in Oct. ’99, Arbitron has added about 100 channels to its measurement service, most recently for this report, Virgin Radio, Akamai, PSINet, Ginger Online and Interland. ■

Top 10 Internet Audio Channels Based on Monthly Total Audience, Jan. 2000				
CHANNEL	URL	TOTAL	FORMAT	MARKET
1 Virgin Radio	<a href="http://www.virginradio.co.uk">www.virginradio.co.uk</a>	173,200	Hot Adult Contemporary	International (UK)
2 Christian Pirate Radio	<a href="http://www.mycpr.com">www.mycpr.com</a>	81,000	Contemporary Christian	Internet
3 KPIG-FM	<a href="http://www.kpig.com">www.kpig.com</a>	80,800	Album Adult Alternative	Monterey-Salinas-Santa Cruz
4 WGKX-FM	<a href="http://www.kix106.com">www.kix106.com</a>	77,500	Country	Memphis
5 Texas Rebel Radio	<a href="http://www.texasrebelradio.com">www.texasrebelradio.com</a>	70,900	Album Adult Alternative	Austin
6 ZDTV Radio	<a href="http://www.zdvtv.com/radio">www.zdvtv.com/radio</a>	62,400	News Talk Information	Internet
7 KCDU-FM	<a href="http://www.cd93.com">www.cd93.com</a>	48,900	Modern Adult Contemp.	Monterey-Salinas-Santa Cruz
8 ABC Radio News	<a href="http://www.abcnewsradio.com">www.abcnewsradio.com</a>	45,200	News Talk Information	National
9 WABC-AM	<a href="http://www.wabcradio.com">www.wabcradio.com</a>	41,700	News Talk Information	New York
10 KHYI-FM	<a href="http://www.khyi.com">www.khyi.com</a>	34,000	Country	Dallas-Ft. Worth
10 KNSX-FM	<a href="http://www.93x.fm">www.93x.fm</a>	34,000	Alternative	St. Louis

Source: Arbitron InfoStream



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# PlanetPortal to Launch Print-to-Web Platform

BY ERIK GRUENWEDEL—PlanetPortal, a Durham, N.C.-based company attempting to converge traditional and online marketing, next month will launch WebRemote Control, a freestanding keyboard unit that utilizes print-to-Web technology.

The WebRemote Control will give users access to the Internet with one-touch links to sports, news, trading, weather, auctions and online shopping, among other areas. Additionally, the WebRemote uses WebCards, which are customized cards that are swiped through a proprietary WebCode reader that will instantly drive users to targeted messaging, links and content.

"We have found that typing in a URL is an impediment to compulsive computing," said Brent Kleinheksel, founder and CEO of PlanetPortal. "Our devices allow consumers and businesses to scan their way onto the Internet."

For advertisers and marketers, this technology eliminates the guesswork when evaluating the effectiveness of a campaign. No longer do companies have to rely on circulation figures, projected returns and mail-in rebates to gauge advertising effectiveness.

WebCards—which can be polybagged or glued into magazines—will be included in direct mailers and offered at point-of-purchase displays, and will provide direct

feedback to companies, according to Kleinheksel.

"When a firm is looking to promote a new product, it will typically employ a mixture of print, radio, TV and online advertising that it will allocate its marketing dollars to," said Kleinheksel. "We are a new component to that mix."

Keinheksel says pricing to advertisers for the technology will mirror conventional banner rates, or about \$250 to \$500 CPM.

Every bar code or identifier must run through its network, for which PlanetPortal receives an undisclosed fee. Finally, the company takes a percentage of its client's online sales in addition to a placement fee.

Initially, PlanetPortal plans to bundle and distribute for free the WebRemote Control and WebCode reader through colleges, commercial organizations and ISPs. Future distribution channels include keyboards, cell phones, gaming machines and handheld PCs.

"Hardware manufacturers are always calling for new technologies that will give consumers a more efficient way to interact with their PCs," said Kleinheksel. "Our technology will drive consumers back to their Web sites."

In the future, Kleinheksel envisions aligning with IBM, Compaq and Hewlett-



PlanetPortal's WebRemote Control keyboard unit uses WebCards that can be swiped through for direct access to messages, links and content.

Packard, among others, offering the technology OEM. PlanetPortal has already partnered with a German telecommunications giant, Deutsche Telekom. As PlanetPortal's primary investor, Kleinheksel says the Bonn-based company sees the WebRemote Control as insurance for its Internet property T-Online, the second-largest ISP in Europe. ■

## IBM Powers Official Tony Web Site

BY JENNIFER OWENS—IBM has added the Tonys to its stable of major-event Web sites—including the Olympics, the U.S. Open and the Grammys—by launching, hosting and sponsoring Tonys.org to carry live Webcasts from the annual Broadway awards show.

Already, the site has featured actors Kelsey Grammer and Bebe Neuwirth announcing the year's Tony award nominees as well as live interviews from the annual Tonys Nominee Brunch held earlier this month. In two weeks, however, Tonys.org will Webcast the prestigious event itself, on June 4 beginning at 8 p.m.

This isn't the first time the Tonys have gone online, said Jed Bernstein, president of the League of American Theatres and Producers, noting that the award's first Web site launched a few years ago, but went dark last June. That site,

however, bore little resemblance to its IBM-created descendent with its streaming video and interactive offerings for rabid theatre fans who eagerly await the awards show each year.

This year, said Bernstein, Tonys.org will encourage people holding their own Tony parties to register with the site for prizes. It will also offer online chats with nominees, user polls and script excerpts from nominated shows. And while not meant to be a big source for ticket sales, the site is expected to offer such e-commerce next year, Bernstein said.

According to Robin deMarrais, a senior producer for IBM Global Services, the Tonys site—which was created in about two months by a staff of about a dozen—contains more content than any other major event site produced by IBM, save for the Olympics. ■



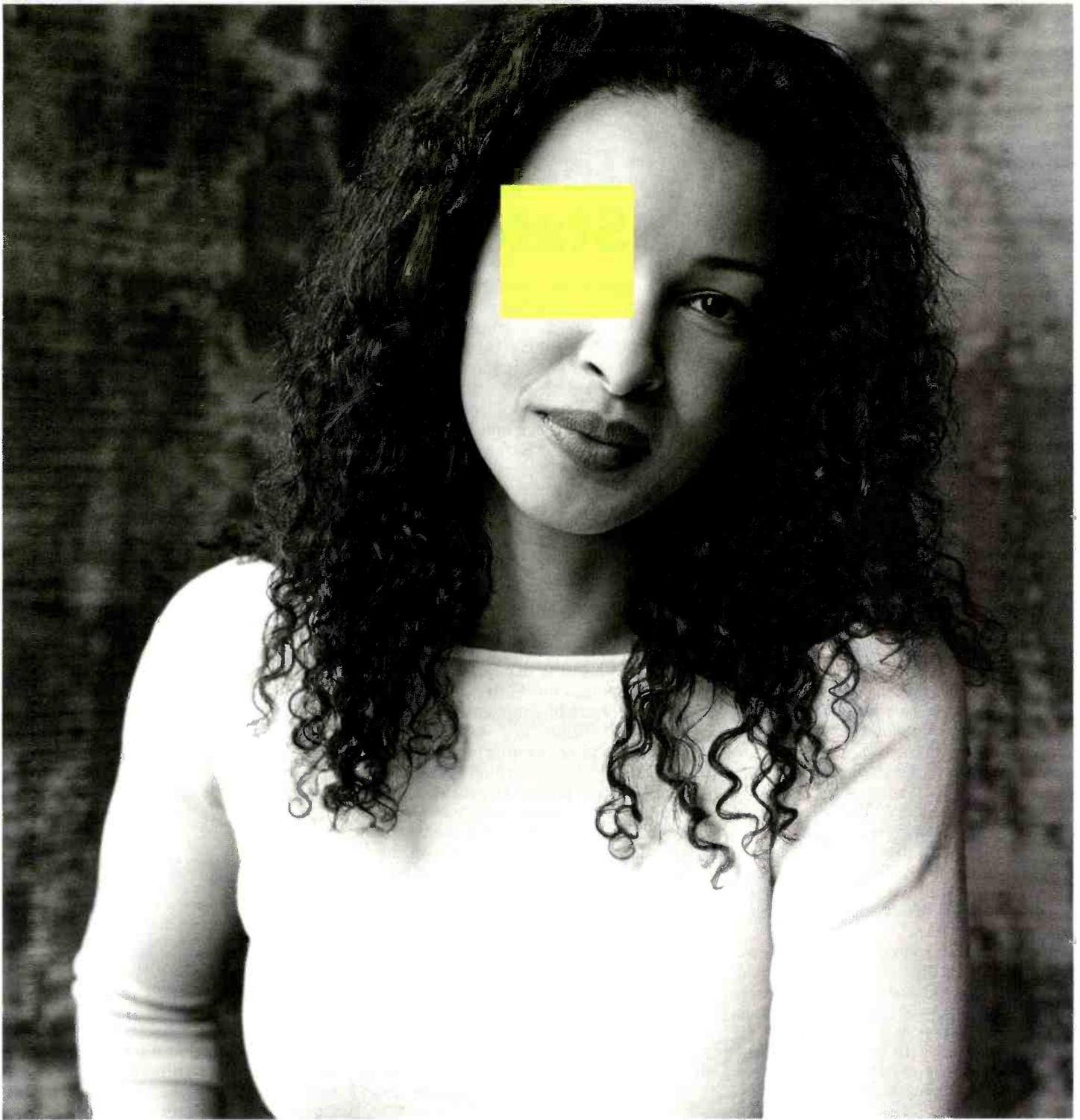
## EHobbies Adds New Categories

BY JANIS MARA—EHobbies.com, a Santa Monica, Calif.-based online hobby destination, today launched channels for bird-watching, astronomy and comics.

The new categories join trains, rocketry, models, radio control and diecast, already established on the six-month-old site.

"[We want] to become the most complete destination for hobbyists on the Net," said Brad Sobel, CEO of eHobbies.com.

Sobel's strategy is to create 20 hobbies channels that will establish a lifelong relationship with users. Companies such as 75-year-old hobby magazine publisher Kalmbach Publishing of Waukesha, Wis., supply the content that drives traffic to the site. In exchange, these established companies attain a Net presence and a chance to snag a completely new audience; users can sign up for hardcopy subscriptions on the site. EHobbies benefits by scoring new potential customers for its hobby store. ■



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# New Marketing Technology Targets Online Banking Statements

**BY ERIK GRUENWEDEL**—Following a two-year development period, Encirq, a San Francisco-based online marketing services company, today launched Illuminated Statements, a proprietary desktop technology that allows for enhanced interaction between consumers' online credit card and checking statements, banks and merchants.

For marketers, the Java Applet technology, which doesn't require a separate plugin or download, allows for targeted messaging, coupon delivery and advertising encoded directly onto the bank, securities and investment statements of individual users, according to Mark Vogel, CEO of Encirq.

For consumers, online statements are turned into interactive portals offering simplified expense reports and enhanced communication capabilities with merchants and banks.

"Traditional database marketing has been less than effective because the data acquired is really quite limited," said Vogel. "It ends up being that what you don't know about a customer is worth more than what you do know about them."

"If you went to Macy's Web site, Macy's has no way of knowing how loyal a customer you are or of providing you with a personalized page," said Vogel. "We can provide Macy's with a customized experience that is based directly on your transactional past with them."

For example, if you rented a car several times a year from Hertz, it probably would rate you as an important customer. In reality, you could also be renting from Avis twice as often, but Hertz would never know.

"We've started with credit-card statements because they are the richest source of information about what you buy and

each transaction line message.

In addition, advertisers are charged based on how narrow a scope and specific their targeting criteria is. Dean said it depends on how many "cuts" of a consumer's data a marketer wants.

For example, Mercedes would pay more if it was trying to reach one-in-10,000 customers compared to Safeway, which was trying to reach one-in-three. In turn, Encirq splits a percentage of the advertising revenue with the banks and merchants.

"In effect, merchants can monetize the value of their data," said Dean.

Dean said long-term applications include targeting cable TV and other networked environments with personalized advertising based upon consumer profiles.

Financial institutions can benefit by converting what was once thought of as a cost center into marketing opportunities at the heart of their customer's e-commerce activities.

Prior to a user opening a statement from a participating merchant online, the Encirq software parses all recent transactions into a database, categorizes them across multiple sources, and then runs inferential and predicted models on the data in real time to create an accurate consumer profile.

Regardless of the information or cross-references, the data is never accessible to anyone but the end-user, including Encirq.

"None of your information ever leaves your computer," said Dean. "Instead of taking your information and placing it with a third party, we are letting you keep it on your hard drive. We only supply you with the necessary analytical tools."

Future applications, available next

advertise to existing clients appear to be preaching to the choir?

Dean doesn't think so. He said advertisers can target any customers, including competitive customers. As a result, a regular Hertz customer would receive one ad, while consumers who switch between Hertz and Avis would receive another.

"Our technology allows our clients—the merchants, manufacturers and banks—to better dissect their customers, end-users



Encirq's Illuminated Statements let advertisers and merchants deliver messages and offers directly onto consumers' hard drives.

and prospects without ever giving them direct access to the data," said Dean.

For one client, the Encirq technology provides a unique and interesting service that allows it to enhance customer relations and retention, according to Mary Carryer, vice chair at Honolulu-based Bank of Hawaii.

"When you are in the credit-card business, you issue cards to customers and then you have an 'acquiring' relationship with merchants who clear their transactions through you," said Carryer. "This [technology] is potentially a winning situation for both our merchants and customers."

While Bank of Hawaii hopes to add customers and merchants by utilizing Encirq's technology, it doesn't see any short-term cost reductions.

"Our costs are driven by running the credit-card business in a traditional way, which means statements are issued in a traditional way," said Carryer. "But now these statements can be enhanced without adding extra costs to us." ■

**"Traditional database marketing has been less than effective because the data acquired is really quite limited."—Mark Vogel, Encirq**

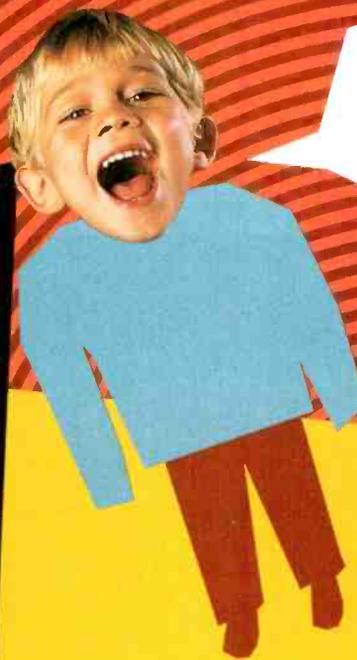
what your interests are," said Jay Dean, vice president of marketing at the 75-employee Encirq.

While service fees charged to consumers are largely dependent on their banks, Encirq's revenue model includes charging marketers rates starting at \$100 CPM for

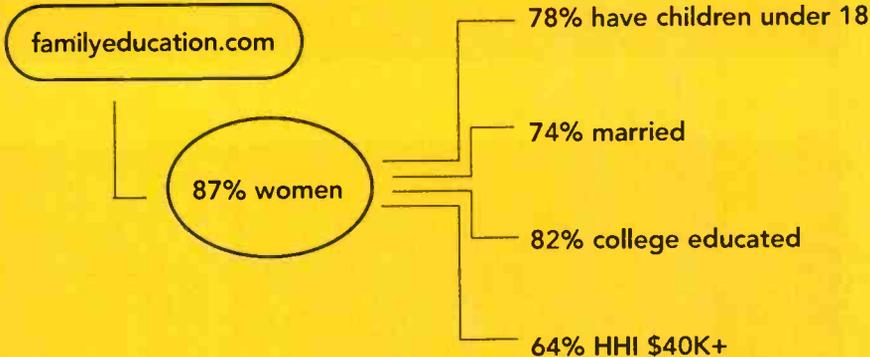
year, include an Illuminated customer receipt option that highlights all transactions with a particular merchant. In addition, retailers will be able to create personalized Web sites based upon the buying habits of each consumer.

But doesn't allowing merchants to

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# One Show Interactive Awards Online Efforts

**BY JENNIFER OWENS**—Arnold Communications, Boston, took home “Best in Show” honors for its integrated branding campaign for Volkswagen—which featured a whimsical Turbonium.com Web site—at the One Show Interactive awards on May 9. Now in its third year, the One Show Interactive awards celebrated the best in interactive advertising for 2000.

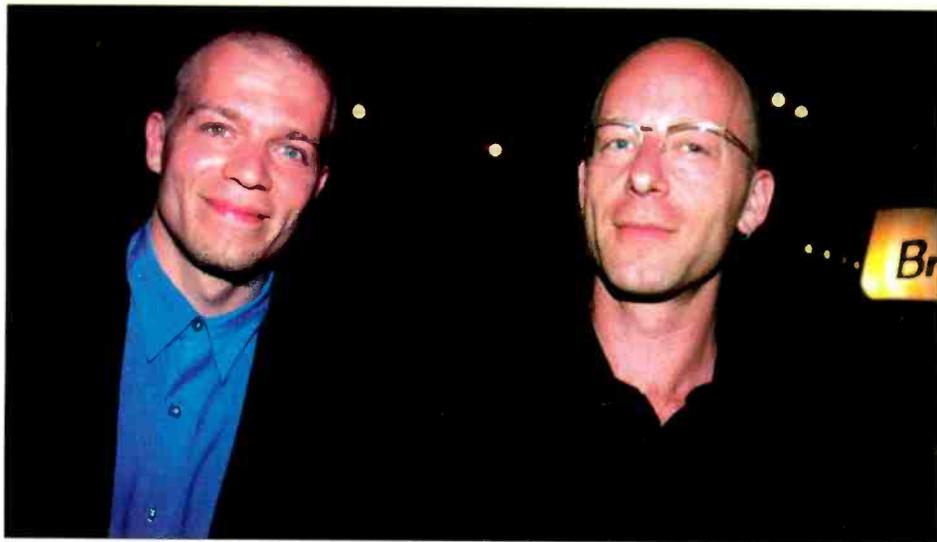
Oven Digital was another big winner at the award show held in New York. The New York-based interactive shop won three Gold Pencils in all, primarily for its use of powerful, new broadband technologies in creating sites for digitalclubfest.com and hookt.com.

Additional three-Pencil winners included: Elephant Seven of Hamburg, Germany, and Sapient of San Francisco, which both won one Gold and two Silver Pencils; and EURO RSCG DWS Partners of Salt Lake City and Deepend of London, which each won a full set of Gold, Silver and Bronze Pencils.

All told, this year’s 29 judges awarded 61 Pencils from a record pool of 1,400 One Show entries. (Photography for *IQ* by Michael Schreiber.) ■



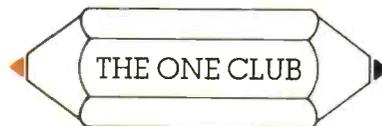
One Club executive director Mary Warlick at the May 9 awards event.



Manfred Kraft (far left) and Peter Reichard of Wiesbaden, Germany-based interactive shop Scholz & Volkmer.



One Show Interactive director Kevin Swanepoel (far left) with PJ Pereira (center) of AgencinaClick, São Paulo, and Kyle Shannon of New York-based Agency.com.





TECHNOLOGY

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# Swatch, AtomFilms March to Different Beat

BY ERIK GRUENWEDEL—Among the pillars of cyberspace are globalization, e-commerce, and real-time communication.

Now Swatch, the Biel, Switzerland-based watch manufacturer with more than 270 million units sold in its 17-year history, wants to use the Internet to sell its own definition of real time.

Together with AtomFilms, the Seattle-based platform for short films, animation and digital media, the two companies have started Flash.Beat, an international flash animation competition offering \$45,000 in prize money and a chance for winners to create a multi-million dollar online advertising campaign for Swatch's Internet Time Beat watch collection, premiering later this summer.

"We really think we have something unique here," said Andrea Caputo, head of Internet development for Swatch. "Instead of some agency and TV programmer deciding what [ads] they want to make and users to watch, the creation of our online campaign will be a much more democratic process."

Swatch has perhaps borrowed a page from United Colors of Benetton, the Treviso, Italy-based marketer, which for the past 15 years has turned conventional advertising on its ear by incorporating political and social causes in campaigns designed to eliminate geographical borders and promote diversity, while selling color and fabric. Swatch, in turn, wants to solicit the concept of a unified "Internet Time" zone in an effort to sell more time pieces.

Here is how it works: Instead of a conventional 24-hour day, Swatch divided the virtual and real day into 1,000 beats. Each beat is equal to one minute, 26.4 seconds.

Thus, instead of the traditional high noon (12 p.m.), Swatch equates it in Internet Time as @500 beats. Moreover, the company positioned its Biel corporate headquarters at ground zero, meaning that a day in Internet Time begins at midnight Biel Mean Time (BMT) or @000 Swatch beats. The Biel Mean Time (BMT) was inaugurated as a legitimate start/finish timeline on October 23, 1998, according to the company's Web site.

For global browsers accustomed to dealing with a plethora of international time zones, Swatch has streamlined the process by standardizing its Internet

Time based upon only one time zone: Central European Wintertime in Biel.

For example, if it's 6:07 p.m. in Los Angeles on Mother's Day, Internet Time is Monday morning @88 beats. Conversely, if it's @80 beats Internet Time on May 15, it's actually between 5:55:12 p.m. and 5:56:38 p.m. in Los Angeles on May 14.

"This isn't a gimmick," said Caputo. "Internet Time signifies the true value of the Net, which is communicating with people globally regardless of time zones or borders."

Interested animators can participate in two categories: Long Flash Animation, in which the concept of Internet Time must be incorporated in a spot ranging

from one to two-minutes in length, and Short Flash Animation, whereby contestants must include the Swatch logo and express a "recognizable concept" in a spot ranging from 15 to 20 seconds.

Submissions will be graded for duration, originality, use and synchronization of animation, motion, and aural and visual effects, according to contest rules.

Deadlines for entries uploaded either to [www.swatch.com](http://www.swatch.com) or [www.atomfilms.com](http://www.atomfilms.com) is June 26. A panel of advisory judges, including actor Peter Fonda, will select the winners from a group of finalists, whose material can be viewed on the sites starting July 3.

Winners will be announced July 31, with \$20,000 and \$10,000 awarded, respectively, to the first- and second-place finishers in the Long Flash competition. The Short Flash winner and runner-up will receive \$10,000 and \$5,000, each.

Swatch believes the animation competition is more a communication and branding exercise versus strictly a sales catalyst, according to Caputo.

Long an advocate for innovation, Swatch approached AtomFilms last year about a collaborative media effort following president Nick Hayek's interest in the site. Getting a call from Swatch was almost too good to be true, according to Michael Comish, European managing director for AtomFilms.

"I was trying to figure out how to reach the right person at Swatch," said Comish. "I couldn't believe it when they contacted me." ■



## Which online game show site delivers



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glued to their screens  
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the average industry  
click-through rate?

**Which**  
online  
game show site  
delivers



full-screen,  
rich media ads to  
every captivated  
player, plus countless  
other advertising  
opportunities?

**BOX**

# Camcorder Nation

Earthnoise.com provides amateur auteurs a place to showcase—and share—their work.

By Jennifer Owens

**F**or every significant and not-so-significant event—marriage, birth of a child, graduation from high school or college—the video camcorder has increasingly become a necessary way to document these rites of passage for American families.

In fact, an estimated 32 million people in the U.S. alone own some kind of video recording equipment. Include the roughly 5 million Webcams attached to computers in U.S. homes and it adds up to an awful lot of amateur home video floating around. So what's a wannabe Spielberg supposed to do with his home-grown video masterpiece?

Beginning May 24, novice videographers can showcase their work on earthnoise.com, a New York-based streaming video sharing Web site. Founded last June by four Israelis and one American who couldn't find a place online to share travel videos, earthnoise's 55-member staff aims to make it easier for both consumers and businesses to cybercast videos through simple uploading, compression and online editing tools.

"We are very focused on providing the easiest end-to-end solution," said David Steward, a former president and CEO of *TV Guide* who, since February, has served as earthnoise's CEO. "We think for this to become big, it needs to be easy. Others will develop fancy tools—there are people already in that space, professional/consumer-oriented—but that's not what we're interested in. We're interested in big, mass [market], easy to use."

Since its soft launch in December, nearly 4,000 amateur auteurs have uploaded their videos on the site, documenting everything from babies and birthdays to yo-yoing in front of a Krispy Kreme donut shop.

And when Steward gets the common question—"Who is going to watch this stuff?"—he has a ready answer: "I say traditional entertainment is of moderate interest to a very large number of people.

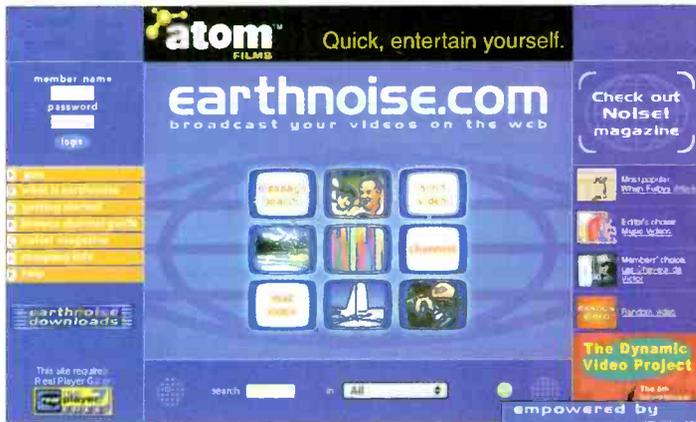
Personal video is of intense interest to a very small number of people. That's the difference. It doesn't have to be perfectly edited. If it's video of my grandson taking his first step, that's pretty cool."

The approach of targeting niche audiences seems to be working: With virtually zero dollars spent on marketing, earthnoise nonetheless racked up nearly one million page views in March, Steward claimed.

But while viral marketing has worked well so far, this month earthnoise began testing banner ads on a handful of sites as well as through a number of ad networks. Steward said the site—which has chosen New York-based Mad Dogs & Englishmen as its agency of record—has budgeted \$10 million for consumer marketing this year. The campaign, he said, will likely be stepped up in June once recently completed focus group research is incorporated into earthnoise's creative and media plans.

On the revenue side, earthnoise will charge \$5 monthly for premium memberships—which includes up to 200 megabits, or about two hours, of online video storage space, plus a free e-mail account and priority access to all of the site's new video tools. A free membership gives users 30 minutes of storage space. Businesses, meanwhile, can also license earthnoise's patent-pending e-tools for their own sites for a negotiated fee.

Earthnoise is also offering advertisers banner space as well as sponsorship opportunities for its burgeoning channels, which already include everything from weddings



The earthnoise Web site organizes submitted home videos into channels, such as People, Pets, Sports and Travel, which the company hopes will provide opportunities for specific advertisers.

and travel to yo-yos and kites. Eventually, though, earthnoise plans to offer commercial space on the videos themselves.

"We've been working together with Real Networks to figure out how best to do that," said Steward. "Our initial thinking is that given the average length of the videos—about two to three minutes, at least on our site—we're probably looking more at 15 seconds than 30. But with longer videos, you can have longer commercials."

John Engelman, a director and investor at Pario Ventures, one of six companies to invest a combined \$7.6 million in earthnoise recently, said his fund is betting on home-made videos as the Web's next big push.

"You have millions of people capturing images on their camcorders, and right now it's extremely awkward to share that in any way," he said. "So it's an enormous opportunity, but more than that it's just going to happen."

Engelman pointed to earthnoise's ability to collect videos from around the world and



your kids, whatever it is we're going to create a video channel where that can go."

Sponsors can then advertise on those channels. "We'd love to be able to say to people who make baseball bats that you should be sponsoring a certain channel," he said.

To Steward, posting home videos is just the next step for proud parents already posting pictures of their new baby online.

"On the most fundamental level, we're focused on changing video from the way people have been using it, as a storage medium—you go on a trip, you shoot all this video, carefully label it and put it on

**"We're focused on changing video from the way people have been using it, as a storage medium."**

**—David Steward, earthnoise**

"channelize" them by organizing and moderating groups and adding content around them. "We see the entire world as our content supplier," he said. "So if your thing is bird watching or your thing is soccer for

the shelf." Instead, Steward said, "we really want to transform it into a sharing and communication medium. And the easier it gets to do, the more people will think of it that way." ■

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# Banner Daze

New ad vehicle fights the banner ad clickthrough dilemma.

By Ann M. Mack

Some companies stand immobilized over the current state of online advertising. Others scratch their heads over the weak performance of the oft-ignored banner ad. Still others sweat and strategize over the next big thing in the interactive ad arena.

For San Francisco-based Organic, it's none of the above. Realizing that the pervasive problem of ineffective online advertising can't be solved in a day, the interactive agency's New York office has developed an interim solution. Called the expand-o, the new ad vehicle allows an advertiser to

focused on identifying a present-day fix. "We're firmly rooted in the here and now," said Stephen Tortorici, creative director at Organic. "We want to apply common sense to what we're doing. Eventually bandwidth won't be a problem, but now it is."

Rather than reinventing the wheel to create the expand-o, Organic leveraged existing DHTML technology to re-create a portion of the advertiser's Web site within the body of the ad. "It's very simple. We didn't invent it. The site serves through the shell we create," said Tortorici. Since the ads basically reach into the site and pull out content, reformatting it where necessary to fit into the expand-o space, the ad can do anything that exists on the site itself, including transacting and registering.

For instance, an expand-o for Fort Washington, Pa.-based CDnow provides consumers with a sample of dynamically updated content housed on the music retailer's site. When the consumer clicks an arrow

**"The expand-o ad eliminates the questions of should I stay, should I go, should I click, should I not click."—Serge Del Grosso, Organic**

include some of its Web site's content in an expandable banner ad. At the click of a mouse, the advertisement expands to as much as five or six times its original size. Although the company acknowledges the need to find a long-term solution to the online advertising dilemma, they are

on the ad, it expands to show the top 10 songs in CDnow's Top 100 Billboard Chart.

Similar to the expand-o, another ad vehicle called the ePod, developed by a New York-based e-commerce company by the same name, provides a transactional advertising showcase that contains a merchant's

The screenshot shows a banner ad for Guild.com. At the top left is the Guild.com logo. The main text reads "Browse the world's largest collection of original art and fine craft." On the right, there is a button that says "Click on arrow to open or close showcase" with a downward-pointing arrow. Below this are three rows of art items, each with a small image and a text box that expands when clicked. The first item is by Courtney Fair, titled "Container #5", a painted, lidded oak chest with an x-frame base, priced at \$3200. The second is by Leah Kristin Dahlgreen, titled "Three Pears with Sugar Bowl", a still life oil painting on canvas, priced at \$2000. The third is by Thomas Clarkson, titled "Ceramic Jar", a stoneware ceramic jar with wood-ash glaze, priced at \$148. At the bottom of the banner, it says "Original art and fine craft for every lifestyle."

Organic's expand-o ad clients include online original art e-tailer Guild.com.

branded message and targeted products. Likened to a mini-store or a Web site within a Web site, an ePod seeks to pique Web surfers' curiosity in the advertised product or service and lets them shop, sign up for newsletters or register for prizes all within the ePod, without whisking them away from the site they are on. Unlike the expand-o, the e-commerce-enabled ePod resides on a site in its full size.

Both models, however, address the major flaw found in affiliate programs—losing visitors via the banner ad clickthrough. Contrary to traditional banners that "hijack" the consumer away, the expand-o ad keeps the user on the site, negating the weighty decisions swirling around since the dawn of the Internet. "It eliminates the questions of should I stay, should I go, should I click, should I not click," reports Serge Del Grosso, media director for Organic. "The consumer can interact with the ad without leaving the site."

In addition to CDnow, Organic has created expand-o ads for clients such as Madison, Wis.-based online original art e-tailer Guild.com and an undisclosed B2B company, which appear on sites like *USA Today*. The expand-o creates a win-win situation for the advertisers and publishers, says Tortorici. If someone visits a news site to scan the latest headlines, for instance, they can interact with an advertisement without leaving the site, which builds brand recognition for the advertisers and site stickiness for the publishers. "Consumers are more interested in the window-shopping model. It's actionable and it exports an experience," reports Tortorici. ■

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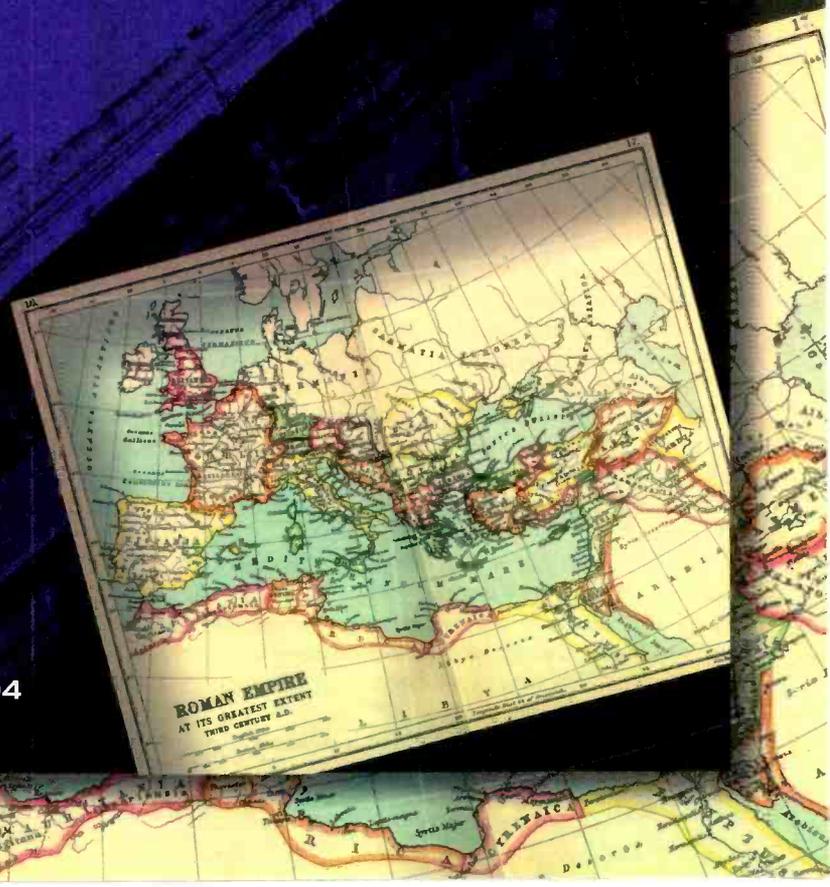


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# The Halo Effect

When an advertiser wants to reach its target audience on the Internet, sponsoring content on Web sites has become the hot ad vehicle du jour. But will users really want to hear a word from their sponsors?

By Janis Mara

The screenshot shows the Digital Living Today website. At the top, there's a navigation bar with categories: hardware beyond the hype, HARDWARE, GADGET, D.I.Y., SHOP TALK, and TODAY'S TERM. A prominent green banner reads "cye the first personal robot". Below the navigation, the site is titled "digital living today" with the tagline "Lifestyle plug-ins for the Wired Age". The main content area features several sponsored articles: "FINANCE 101 Help for the Financially Challenged" with a man carrying a briefcase and a dollar sign on his head; "TOOLS THAT MEASURE UP" about home improvement; "PILOT TO CO-PILOT" about Lexus navigation technology; and "FIELD GUIDE TO TECH SUPPORT PERSONNEL" about tech help. A small Mitsubishi Motors logo is visible in the top right corner of the page.

An online sponsorship is more than just a logo: Mitsubishi's *Digital Living Today*, created by Studio One, features lifestyle and finance tips for upwardly mobile 21- to 34-year-olds.

Is an online sponsorship an elegant, subtle way to promote a company's brand and message ... or is the newly hot-again marketing scheme simply an insidious, exploitative way to gain access into a user's cerebellum? According to the online companies (and many experts) who deal with online sponsorships programs, the answer is "a little of both."

Indeed, as marketers struggle to find the winning formula for advertising on the Web, a growing number of companies and Web producers have begun to eschew plain-vanilla banner ads in favor of good-old-fashioned sponsorship models. Think of it as the equivalent of the kind of TV and radio sponsorships from the 50s, set in the digital arena.

According to Jim Nail, a senior analyst at Forrester Research of Cambridge, Mass., "Sponsorship is more about a relationship than offering actual products." In Nail's view, the primary bang that sponsoring companies get for their bucks is psychological rather than directly transactional.

"In the offline world, if you're sponsoring the Olympics or the Master's Golf Tournament, as an advertiser you're looking for the halo effect," says Nail. "In the eyes of people who are familiar with what the organization does and stands for, some of it rubs off on you."

An example of this notion of "good by association" might be the recent sponsorship of the top-level Philadelphia-based Wharton School of Business site by three major companies: Merrill Lynch, the Ford Motor Company and the McKinsey Quarterly. "This thing with Wharton, it's very much borrowing the prestige of the organization," Nail says.

The Wharton sponsorships could scarcely be more discreet.

On the top-level page of the site, located at knowledge.wharton.upenn.edu, below a list of links, appear the black-and-white logos of the three sponsoring companies. The logos, which are linked to the three companies' respective sites, are not visible when a user first hits the page.

The need for this level of discretion from its sponsors may stem from the fact that this is academia, and top-flight academia at that. In the business world, however, things look a lot different and sponsors are unlikely to have their brands buried beneath the front page.

## THE DOMINANT FORM

A more typical e-commerce sponsorship involves a company dominating a given section of a Web site. Full-color logos, links, and interactive and offline elements are often involved, according to Andrew Susman, president of New York-based sponsorship syndication company Studio One Networks.

"Most sponsorships today consist of one site with a specific area owned by a sponsor," says Susman. "The sponsorship is becoming the dominant form of advertising on the Net. The ability to intrude is lessened and the consumer is a lot more in control." Susman has long championed the sponsorship model since his days in the trenches at Time New Media, where he created one of the first online sponsorships on Time Warner's Pathfinder proto-portal in 1995.

When it comes to the growing trend toward online sponsorship, Bonni Hamilton, regional vice president of sales at San Francisco-



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based online magazine Salon.com, agrees with Susman. "Sponsorship is a big thing on the Net these days. The norm for Salon is sponsors essentially owning the space on the sites they sponsor," Hamilton says.

The question, though, is why has it taken so long for advertisers to find an effective way to reach audiences online without emulating offline schemes? Analyst Nail believes that sponsorships have a much greater potential on the Web than offline. "In the offline world if you sponsor the Master's Tournament, you put signs up around it and you get a tent, but there's not much impact you can have on the structure of the event," he says. On the Internet, the possibility for shaping a presentation is more integrated and expansive because the lines between content and commerce are less clearly defined.

## PUSHING THE SPONSORSHIP ENVELOPE

While blurring the lines between editorial content and marketing may worry purists who believe in the strict separation between church and state, those in the online sponsorship biz believe that there is an effective way to create an advertorial mix without completely muddying the waters.

"One of my favorite sponsorships was on Women.com," says Nail, referring to the San Mateo, Calif.-based network of women's sites. "It was for Always feminine protection products. It was a section called *New Mother, New Me*."

The content was developed by Women.com, but the section was owned by Cincinnati-based Procter & Gamble. It was for women who had recently had babies. "At the end there was a not-so-subtle subtext that this event may change the kinds of menstrual periods you have, and you may need to reevaluate what feminine protection products you need," Nail says.

## "We use sponsorships as a true partnership

—how we together can meet the needs of the client."

—Bonni Hamilton, Salon.com

Nail sees this as an example of how online sponsorships can operate in stealth mode to catalyze consumer buying decisions. Users of feminine sanitary products seldom switch brands, but this special post-pregnancy section was a way to tap into the collective unconscious of thousands of postpartum women and get them thinking in that direction.

"That's where the flexibility of the Web is a huge advantage. There's an opportunity to find ways to kick-start that thought process

and be there to help the consumers as they evaluate the kind of decision that might change their minds in favor of things," Nail says.

Nail concedes that hardcopy publications can do advertorials or custom publishing, but not with the same effect as online. "Online you can involve people in the content," says Nail. "P&G had a questionnaire in that section for people to go through on what kind of menstrual periods they had and how that changed." And context, it seems, is everything when it comes to getting consumers to make the switch.

## iVILLAGE INTERACTION

Another example of creating an environment that fosters consumer involvement is the women's auto center sponsored by Ford Motor Company on iVillage, a New York-based network of women's sites. "Ford wanted to understand what experiences women had with car buying, maintenance and repair, and what they needed," says David Blair, vice president of sponsorship and partner development at iVillage.

iVillage did a major study of women online and created the Ford-sponsored site based on the results. It turned out that when it comes to cars, women's top priority was safety, followed by maintenance and leasing rather than buying, so the company plays up these elements on the site, running features on safety and the other two topics. (The site is still live.)

"This is our sponsorship model. Build an interaction and provide more than banner advertising, provide women with information," Blair says. iVillage has similar partnerships with Johnson & Johnson and Huggies in its parenting area, and with other companies throughout the network.

The auto section of iVillage is subtle in its promotions. A wealth of information on a variety of topics, from road rage to engineering, is included. The only way to initiate actual commerce transactions is to click on one of the Ford brand logos, such as Volvo or Mazda, displayed at the bottom of the page, skip off to that site and drill down a few levels.

As part of its Ford sponsorship, iVillage solicited opinions from its members as to their "dream functionality," or ideal characteristics in a car. Users sent in thousands of e-mails, Blair claims. The company then customized a Mercury Villager van to correspond to the women's requests, called it the "iVillager" and took it on tour to promote the company and the site.

## SALON'S SOLUTIONS

Like iVillage, Salon.com integrates its sponsorships, including offline promotions and other forms of media. The company also has different types of sponsorship offerings.

"We have an e-mail newsletter for each of our sites, and people can choose to sponsor these newsletters," says Hamilton. Subscribers to e-mail newsletters such as "View From The Top," which features interviews with CEOs, get smart links to the sponsors



Women.com's *New Mother, New Me* provided an effective advertorial mix of advice for moms and feminine hygiene products.

# ask NAN!

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



Dear NAN: I'm a butcher who works hard all day long, providing beef and beef products to families everywhere. Trouble is, with all this work, I can't seem to find a little lamb chop of my own. I'm usually up all night, wishing I had a family who could share some hamburgers. Am I doomed to always barbecue alone?

— Chopped Liver in Charleston

Dear Chopped: Have I got a gal for you. Her name is Alice, and she's an upwardly mobile domestic professional who comes with a ready-made family. Just turn to *The Brady Bunch* on Nick at Nite. Alice and the rest of the Bradys will keep you company. She may be a little busy counseling Jan on her middle child syndrome, but she'll always make time for you. Best of all, I hear she has a thing for men with meat lockers.

— NAN



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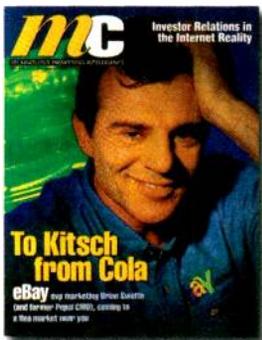
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embedded in the content. Newsletter content can also be downloaded to a PDA.

Another Salon sponsorship model is exemplified by a recent partnership with Neiman Marcus. Salon ran a contest with a trip to Italy as a reward, and over 20,000 people participated, e-mailing in their names and contact information as well as answering questions about income level, the last time they visited Neiman Marcus and whether they would be willing to receive information about sales at the store.

For the people who give permission to receive the information, “now Neiman Marcus can send stand-alone ads or e-mail notifying these folks of sales and events,” says Hamilton.

A model with a special twist is Lexus’ sponsorship of “Brilliant Careers,” a Salon section Hamilton describes as “living obits,” where peoples’ lives and professional accomplishments are celebrated.

“The section included e-cards, a card you could send with snippets of information on the people.” The cards were co-branded with the Lexus logo. “We had an offline event in San Francisco featuring some of the people we profiled, and around 400 people attended,” Hamilton says. The promotions on “Brilliant Careers” currently include an above-the-fold ad for Lexus SUVs, a more direct approach than that on iVillage’s auto-sponsored section.

Hamilton sums up Salon’s approach, “We use sponsorships as a true partnership—how we together can meet the needs of the client.”

The fact that Lexus is sponsoring Salon content, and that Ford provides extensive how-to and information copy on automobiles to iVillage readers, corroborates analyst Nail’s comment about the psychology of sponsorship: “There is an almost unconscious feeling of gratitude on the consumer’s part to that sponsor.”

**“With sponsorships, the ability to intrude is lessened and the consumer is a lot more in control.”—Andrew Susman, Studio One Networks**

While the “gratitude factor” is far less than with, for example, the Wharton School sponsors or public TV advertisers offline, it’s still a psychological factor that works to the sponsors’ advantage.

## SPONSORSHIP PSYCH 101

Nail points to Studio One Networks as a company that is in tune with the psychology of sponsorships, and doing something unusual. “Studio One Networks builds sponsored content, following the

Sponsors Merrill Lynch, McKinsey Quarterly and Ford Motor Company are decidedly discreet on the academia-based Wharton School of Business site.

TV barter syndication model, and brings that to the Net,” Nail says. The company creates offerings for individual companies which it hawks to the sites Studio One feels are most appropriate for the content.

For example, Studio One created Mitsubishi’s *Digital Living Today*, hosted by Gareth Bronwyn, a founder of San Francisco’s *Wired* magazine. The show features lifestyle plug-ins, gadgets and tips on how to manage money, and is aimed at upwardly mobile 21- to 34-year-olds. The subject matter and distribution channels, including CBS and Topix Online, a digital gadget-oriented site, tap directly into the interests of the desired audience.

Susman, Studio One’s president, says there are several natural checks and balances that keep sponsored content unbiased and maintain the traditional journalistic separation of church and state, editorial and advertising.

“First, you wouldn’t be able to attract eyeballs,” he comments. With single sites, Susman believes it can be possible to fuff the line. But with the syndication model use by Studio One, “we have to be neutral, can’t cater to anyone.” He refers to the distributors as “our police force. If we don’t deliver quality, we don’t get picked up.”

For example, *Your Baby Today*, a Studio One original program sponsored by Glendale, Calif.-based Nestle USA/Carnation, is hosted by Dr. Steven Shelov, a former *Today Show* guest and editor of the American Academy of Pediatrics parenting series. That’s an example of one way to retain credibility for sponsored sites—using recognized experts in the field.

Using reputable sources is a practical way to build traffic and establish trust, Susman believes. And trust, he says, is a key element in sponsorships.

Analyst Nail adds, “By sponsoring content or events, the sponsor’s presence is woven into the content. It’s not like a TV ad you can zap or a print ad you can flip past. It’s integral. It’s not about how, for example, Lexus has more legroom than its competitor, so it’s more sophisticated.

“It gets past the mental filter.” ■

# CULTURE TRENDS

## MTV Around the World

Week of 5/15/00

### MTV Brazil

Artist	Title
1. <b>Backstreet Boys</b>	Show Me the Meaning
2. <b>Melanie C</b>	Northern Star
3. <b>Britney Spears</b>	From the Bottom
4. <b>Savage Garden</b>	I Knew I Loved You
5. <b>N'Sync</b>	Bye Bye Bye

### MTV Latin America (North Feed)

Artist	Title
1. <b>Oasis</b>	Go Let it Out
2. <b>La Ley</b>	Aqui
3. <b>Backstreet Boys</b>	Show Me the Meaning
4. <b>Aqua</b>	Cartoon Heroes
5. <b>Madonna</b>	American Pie

### MTV Latin America (South Feed)

Artist	Title
1. <b>RHCP</b>	Otherside
2. <b>Fito Paez</b>	Dos En La Ciudad
3. <b>Blink 182</b>	All the Small Things
4. <b>Oasis</b>	Go Let it Out
5. <b>Christina Aguilera</b>	What a Girl Wants

©2000 MTV

## College TV Network Video Playlist

Submitted by College Television Network for week ending April 24, 2000

Artist	Title	Rotation
Foo Fighters	Breakout	Heavy
Big Pun	So Hard	Heavy
Metallica	Disappear	Heavy
Beanie Siegal	Remember Them Days	Heavy
Elliot Smith	Son of Sam	Heavy
Aaliyah	Back in One Piece	Heavy
Splendor	Think God Can Explain	Medium
Chicane	Don't Give Up	Medium
Matchbox Twenty	Bent	Medium
Jennifer Knapp	A Little More	Medium
Lucy Pearl	Dance Tonight	Medium
No Doubt	Simple Kind of Life	Medium
Stone Temple Pilots	Sour Girl	Medium
Nine Days	Absolutely (Story of a Girl)	Medium

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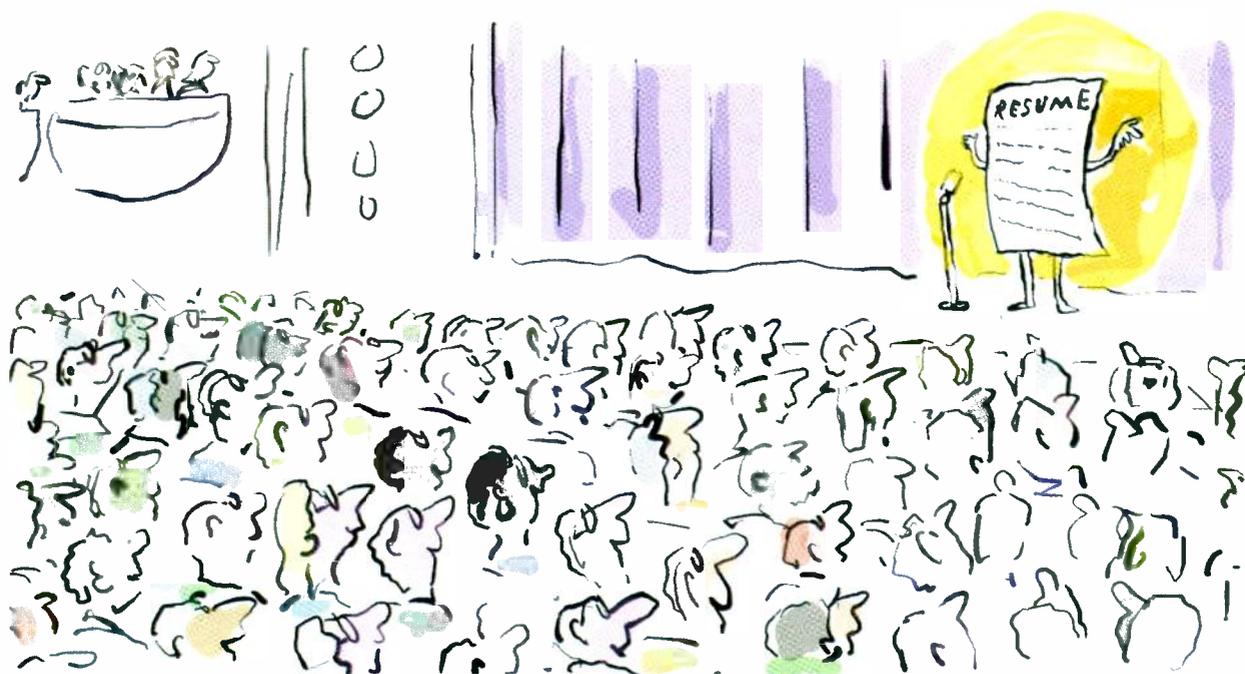


For more information, call Jeanne Sachs, VP Sales, at (212) 620-5900, ext. 291, in New York; Jason Schneider at (310) 207-0533 in Los Angeles; Luke Grote at (415) 229-8070 in San Francisco; or Bob Zander at (312) 444-2940 in Chicago.

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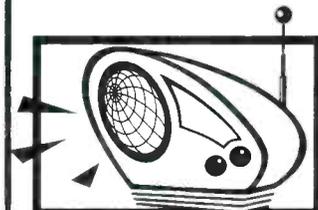
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# EMPLOYMENT

## 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 / PLANNER

Must possess strong negotiation & communication skills. Need proven ability to autonomously manage high profile accounts and excellent relationships within the media community.

*For the above position, send resume to: Attn: JC/SD, Fax: (914) 735-0749*

### NATIONAL BROADCAST COORD.

Responsible for the coordination of departmental reporting and oversee the work flow of dept. assistant. Related degree or supervisory experience necessary.

### ASS'T NATIONAL MEDIA BUYER

Entry level position available for bright, recent graduate. Knowledge of Excel and Word needed. Related degree and/or experience preferred.

*For the above positions, send resume to: Attn: Karin Wilcox, Fax: (914) 735-0633. Email: kwilcox@activeinternational.com*

### ASSISTANT MEDIA BUYERS

Entry level positions exist for bright, recent graduates. You'll learn all facets of media buying. Related degree and/or experience a plus.

### 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 positions, send resume to: Attn: Jennifer Cooney, Fax: (914) 735-0505.*

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/MFDV.

[www.activeinternational.com](http://www.activeinternational.com)

## SPECIAL PROJECTS MANAGER

Adweek Magazines, a division of a leading business information and publishing organization, is looking for a Special Projects Manager in their Marketing Services department. Responsibilities will include coordination of all trade show involvement, sponsorships, and participation in industry events. In addition, position will include responsibility for creation of collateral materials and promotion programs for Editor & Publisher and Marketing Computers (MC) magazines.

Candidates should possess strong writing and organizational skills plus one to two years of related experience. Generous salary and benefits package. Excellent opportunities for advancement within the organization.

Send resumes to:  
mbjohnston@adweek.com

## Who are you?

We'd like to know. Of all the things we've learned about branding since 1982, the single most important is this: **be yourself. And we want to know who that is. We are a full service brand imaging firm, fast growing and looking for smart and talented brand builders to join us. We have immediate openings at our New York, NY and Concord, MA offices.**

### New York, NY

Creative Director  
Designer  
Account Executives (2)  
Assistant Account Executives (2)

### Concord, MA

Director of Creative Services  
Art Director  
New Media Designer  
Copywriter  
Accounts Payable/Accounts Receivable  
Traffic Manager  
Account Executive

Having cut our teeth on fashion, the most image-dependent of industries, we know what it takes to help companies grow through lifestyle branding. We realize it's not for everyone. But you know who you are. Some of our clients include: Nautica, Indian Motorcycle, Wrangler, Union Bay, Mossimo, Keds and Stride Rite.

*For more information about our agency, our work, and who we are, please visit us at: [www.toth.com](http://www.toth.com)*

Resumes and portfolios can be sent to:

Trisha Hampton/thampton@toth.com  
Human Resources  
Toth Brand Imaging  
30 Monument Square  
Concord, MA 01742

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

## HELP WANTED

[www.staples.com](http://www.staples.com)

Rapid growth, a sure-fire business plan, and a core set of values that promotes success. This is what you'll find at Staples, the \$9 billion pioneer of the office superstore industry located just outside of Boston, MA. Our extraordinary growth continues to skyrocket, offering unmatched opportunities for talented, driven professionals. Join us.

## Public Relations Manager

The Public Relations Manager is responsible for creating, managing and executing all public relations initiatives for 850+ US retail stores and Staples catalog/delivery divisions. This includes serving as the primary spokesperson for Staples Retail and Delivery, developing and executing PR strategies for key selling seasons, grand openings, and major market entries. In addition, you will manage a Public Relations Coordinator as well as outside PR agencies and freelance personnel. Candidates need to demonstrate the ability to work internally across departments to gather information and recommend appropriate corporate messages.

Candidates should have a Bachelor's degree in English or a Communications field such as Journalism or Public Relations, minimum of 5 years' public relations/media relations experience, proven media results and excellent oral and written communications skills. Microsoft Word required; Excel and PowerPoint a plus.

E-mail: [joanne.wagner@staples.com](mailto:joanne.wagner@staples.com)

## Media Supervisor

The Media Supervisor will be responsible for managing the negotiation and placement of the \$70MM print advertising budget with the support of an internal print staff of 2 employees. The Media Supervisor's job is to maximize the efficiency and effectiveness of all print buys by developing strategies and making recommendations to achieve marketing objectives. The Media Supervisor will also assist in the planning and execution of all Staples media including broadcast (TV and radio), out of home and national magazine.

Applicants should have a Bachelor's degree and a minimum of 3 years' print buying experience at another multi-store retailer or advertising agency. Strong negotiation skills, the ability to work in a fast paced retail environment and strong communication skills including Microsoft Word, Excel and Powerpoint are required.

E-mail: [carol.burns@staples.com](mailto:carol.burns@staples.com)

Staples offers competitive salaries and comprehensive benefits. Please send resume suitable for scanning (see below) to: **Staples, Inc., Attn: Recruitment Department, 500 Staples Drive, Po Box 9273, Framingham, MA 01702-9273; Fax: (508) 253-4227; or email the above addresses.** (ASCII text preferred). Scannable resumes should be forwarded on plain white bond paper, using standard types and fonts, and no bold or italic print. When faxing resumes, please also mail an original copy. We are an equal opportunity employer.



## Join the hottest shop in New Jersey...

We're looking for a couple of energetic creative thinkers to join our fast-growing 25-person marketing agency. Great opportunities for growth, awards & bonuses with clients like BMW, NBA, Samsung and others. Direct, consumer, b-b, print, broadcast and interactive. Send resume and salary reqs. (no calls)

### ASSOCIATE CREATIVE DIRECTOR

Art ACD with 8-10 yrs. experience on ads, direct mail, collateral and the net... with organizational and leadership skills as strong as your out-of-the-box concepts.

### ACCOUNT SUPERVISOR

Ideal candidate to help manage our growth and develop staff. Brilliant marketing, writing and presentation skills a must, 8 yrs. minimum experience.



**RITTA & ASSOCIATES**  
568 Grand Ave., Englewood, NJ 07631  
Fax: 201/567-7330 [ritta.com](http://ritta.com)

**COLDWELL  
BANKER**

*Cendant Corporation is a global provider of consumer & business services. We are the world's leading franchisor of hotels, rental car agencies, tax preparation services and real estate brokerage offices and round-out our business with cross-relational operations which include vacation exchange services, relocation services, Welcome Wagon/GETKO and Move.com, the company's residential real estate portal on the Internet.*

## DIRECTOR, ADVERTISING & INTERNET MARKETING

This position is for the Consumer Marketing Department of COLDWELL BANKER, leading international real estate firm with over 3000 offices and 70,000 sales associates worldwide, and is based at our corporate campus in PARSIPPANY, NJ.

Building the Coldwell Banker brand identity and awareness, you will be responsible for developing the national ad campaign, implementing and managing national Internet marketing programs and promotions and working closely with ad agencies while developing national media plans, ads, flyers, tools etc. You will also be responsible for managing 2 national offsite marketing meetings. The position will require up to 20% travel. Ideal candidate will be a seasoned professional with a minimum of 7-10 years of advertising or marketing experience-preferably with agency experience, media buying, Internet, selling and planning background. Excellent leadership talent, product management skills, and well-developed communication skills are all essential.

Cendant offers competitive salaries and excellent benefits including 401(k) w/company match & an environment conducive to top achievement. Mail/fax/e-mail resume & salary req's to: HR Dept, CENDANT, 6 Sylvan Way, Parsippany, NJ 07054; Fax: 973-496-5966, e-mail to: [cendant.jobs5@celandant.com](mailto:cendant.jobs5@celandant.com). No calls. Equal opportunity employer.



[www.cendant.com](http://www.cendant.com)

## Coldwater Creek

Come grow with us in this beautiful northern Rockies ski resort community at the edge of a world-class mountain lake. Coldwater Creek is one of the most respected multi-channel fashion retailers in the country, the result of unique products, great customer service, and fresh creative.

**Producer** You'll research and organize shoots, scout locations, hunt props, book talent, provide logistical support and photo-direct for our multiple titles of women's fashion catalogs and web sites. And, as a support function to our dynamic in-house creative team, you'll own entire projects, from preliminary concept stages through the final approval point. (OK, that's only the glamorous part.) Scheduling, materials preparation, cost-tracking, negotiation, and documentation are among the types of functions you'll also love to do. The successful candidate needs a minimum 5 years relevant experience in advertising photo production, a preferred 4-year college degree in art, a demonstrable sensitivity to styling, propping and the details of design, great organization and communication skills, and lots of energy.

We offer a great compensation package and paid relocation. Send your résumé and copies of your 5 best work samples to:

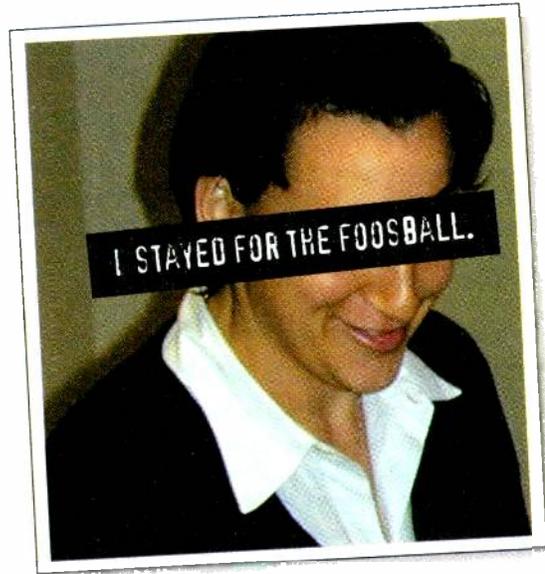
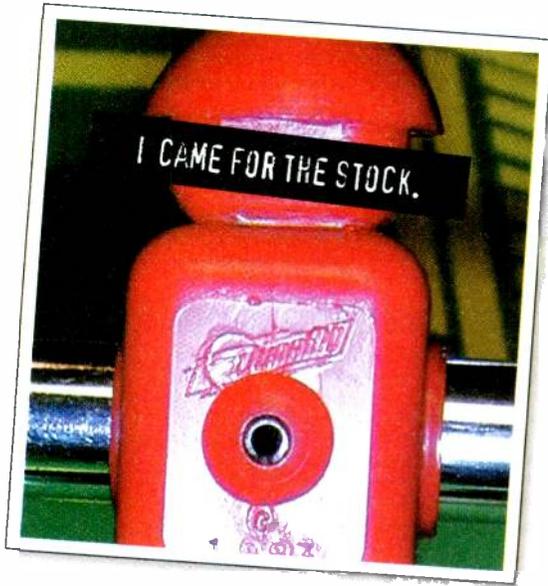
Coldwater Creek, Human Resources Department  
1 Coldwater Creek Drive, Sandpoint, Idaho 83864  
Email: [employment@thecreek.com](mailto:employment@thecreek.com) • Fax: 208-265-3199  
[www.coldwatercreek.com](http://www.coldwatercreek.com)

## ACCOUNT EXECS—INTERNET SALES/NYC

Our client, one of the largest Internet Sales organizations, is looking for successful sales execs with min 2 yr. sales exp. for inside sales position. Must have affinity for Internet sales and be a highly motivated self-starter with strong communication & project mgt. skills. Competitive base & commission structure with no cap.

PLEASE CONTACT:

Shari, DBI Media Executive Search  
Phone: 212-338-0808 ext. 4 FAX: 212-338-0632  
E-mail: [shari@dbiny.com](mailto:shari@dbiny.com)



If you've ever yearned to throw in the ad towel and defect to a dot-com, maybe you can have the best of both worlds. Admine is the first Internet marketplace to license advertising from the world's best creative minds. We take spec and proven work developed by ad agencies and creative professionals and license these gems to advertisers in new markets. The idea is catching on, so if you're handy with a pick, we could use you. It wouldn't hurt if you were a decent goalie too. E-mail your resumes to [jobs@admine.com](mailto:jobs@admine.com) or send to: Admine.com, 198 Van Buren St., 4th floor, Herndon, VA 20170.

You can even fax us your resume at (703)-456-9011.



## WORK THE MINE AND PROSPER

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- Director of Broadcast Production
- Broadcast Producer
- Director of Print Production
- Copywriter
- Graphic Designer
- Production Artist
- Traffic Manager
- Director of Creative Services
  - Webmaster
  - Flash Animator
  - Account Manager
- Business Development (Different Locations)
- Intellectual Property Specialist
- Accountant

## HELP WANTED

**MARKET RESEARCH MANAGER**

Requirements include: 7 years research experience with 3 years of international experience and a 4-year college degree, MBA preferred. This position requires the ability to forecast successful market entry based on the political, social and economic environment of international markets and analyze current markets to identify new sources of customers.

**PUBLIC RELATIONS/  
COMMUNICATIONS MANAGER**

Requirements include: 5 years of experience and at least 2 years of international experience; a 4-year college degree, MBA preferred. The position requires the ability to create and manage press releases, story pitches, support materials and oversee a corporate magazine. Competitive salary and benefits. EOE.

Qualified candidates submit your resume along with salary requirements (indicating position of interest) to:

Lisa George at [lgeorge@netjets.com](mailto:lgeorge@netjets.com)  
Fax: 732-326-3771

Varsity Group Inc., a leading college marketing company whose holdings include VarsityBooks.com, is looking for talented ad sales professionals as it builds out its Sales organization. Varsity Group offers its premier corporate partners a comprehensive range of online (one of the leading college-oriented websites) and offline (1,700 reps on hundreds of college campuses) marketing channels to the coveted college demographic. Positions available include:

**VP OF SALES**

The VP of Sales will be responsible for building out Sales organization; ad sales and marketing services revenues nationwide; and the management of the day-to-day sales processes and operations. Should have 7+ yrs. direct experience. Must have key contacts to produce immediate results necessary for business build-out of this magnitude. The ideal candidate will utilize strong client relationships, develop new business, effectively manage a nationwide sales team, and sell creatively to build and increase business. NY base acceptable. Attractive compensation/benefits package plus stock options.

**ADVERTISING SALES MANAGERS**

Advertising Sales Managers will be responsible for all sales activity in a given territory. Candidates will be directly responsible for creating and increasing sales in the territory, developing lasting relationships with clients and using current contacts to generate revenue. Successful candidates will be knowledgeable about principles of selling and the advertising sales process, have a strong understanding of the key markets, a talent for organization and scheduling, and persuasive communication skills, including writing, speaking, presentation and telephone skills. Internet experience preferred, but not required. The ability to close business is essential. Attractive compensation/benefits package plus stock options.

Please send a cover letter, resume and any other relevant materials to:

Robin Hoesch  
Varsity Group, Inc.  
2020 K Street NW, Washington, D.C., 20006  
or [robin.hoesch@varsitybooks.com](mailto:robin.hoesch@varsitybooks.com)

**PROMOTIONS.COM**

Promotions.com, is the leading  
Global Internet Promotions Solutions Company.  
Our business is building relationships!

**SENIOR LEVEL  
ACCOUNT DIRECTORS**

We have several openings in our New York City office for creative, experienced Promotions professionals. Must have a strong Promotions Agency Background w/experience in managing and building multiple accounts. We need strategic thinkers w/ the ability to conceptualize, develop and present top-notch presentations to a broad range of clients.

7+ years Promotions Agency experience necessary, online experience a plus. Must have strong management skills. Excellent written and oral communication skills required.

Please email your resume to:  
[careers@promotions.com](mailto:careers@promotions.com)

**PUBLICIS & HAL RINEY  
AEs and AEs Wanted!**

We are looking for several experienced Account Executives and Assistant Account Executives to work on some major accounts. Ad Agency experience required. Please send resume to:

Attn: Mary Kelly/Publicis & Hal Riney  
2001 The Embarcadero, San Francisco, CA 94133  
Or Fax: 415-293-2628 or e-mail to: [stein\\_kristen@hrp.com](mailto:stein_kristen@hrp.com)



**Yes!** I'm an Art Director or Copywriter  
with direct experience who wants to work at one of  
the hottest advertising agencies in the Northeast!

I'm an:  Art Director  Copywriter  
 I have 5+ years experience  
 I have direct marketing experience  
I am:  Talented  Hungry  Cheap  Other

**Act now! If you get the job, you'll  
receive one of these every two weeks!**

*Paycheck*



Please return this ad with your resume and three samples to: Steve Wolfberg, EVP/CD, Cronin and Company, 50 Nye Rd, Glastonbury, CT 06033  
No phone calls, please (but operators are standing by).

**AD AGENCY—COPYWRITERS**

Fast-growing Garden City, Long Island ad shop with lots of dot-com, health care, and technology biz seeks writers who have a history of having ideas that sell. Staff or freelance positions. We do lots of print, online and direct, but candidates should have a solid radio/TV reel. Everybody has to start somewhere, but not here, not now. Solid ad writing experience required. Online experience a plus.

Reply via e-mail with letter and resume to:  
[mwelch@wngadv.com](mailto:mwelch@wngadv.com)

Or by fax to Michael Welch at (516) 741-3966

**BILINGUAL COPYWRITER**

For fast growing Ad Agency in Texas. Comp: \$50K-\$60K. 5 yrs. exp. required. Knowledge of U.S. Hispanic Market. Bilingual (Spanish/English). Email resume to: [Spanusa@aol.com](mailto:Spanusa@aol.com) Attention: Joel Gray or call 1 (800) 479-8599

Copywriter Level I sought by Advertising Agency in Hackensack, NJ. Must have BA in Literature & 1 yr writing related exp. Must speak, read & write Spanish. Respond to: HR Dept., Quincy Ind Intl Inc., 111 South St., Hackensack, NJ 07601.

Catch A Creative Genius With Adweek Classified

## HELP WANTED



## Discovery something new everyday!

On February 1, 2000 Discovery.com (wholly owned subsidiary of Discovery Channel) in Bethesda, MD was formed to create online and interactive media.

We now have several online career opportunities:

- Art Director - Online
- Affiliate Marketing Manager
- Business Development - E-commerce
- Designer - Online
- Director E-commerce Operations
- Director of Research & Planning
- Divisional Accountant
- E-commerce Customer Care Project Manager
- Editorial Manager - Online
- Education Merchandising Director
- Inventory Planning Manager
- News Producer - Science Online
- Director of Research & Planning

To view a full job description and submit a resume:

[www.Discovery.com](http://www.Discovery.com)

Equal Opportunity Employer

## Coldwater Creek

Come grow with us in this beautiful northern Rockies ski resort community at the edge of a world-class mountain lake. Coldwater Creek is one of the most respected multi-channel fashion retailers in the country, the result of unique products, great customer service, and fresh creative.

**Graphic Designer** You'll design, refine and photo-direct our multiple titles of women's fashion catalogs. And as a member of our dynamic in-house creative team, you'll participate in ad and branding development for our expanding retail stores. The successful candidate needs a minimum 5 years experience in art direction, design or advertising, a 4-year college degree in art, strong photo direction skills and a demonstratable sensitivity to styling, propping and the details of design.

Here at "The Creek" we move at a rapid pace, providing ample opportunity to hone your talents in a "quality-first" atmosphere. So, pack your skis, your mountain bike or maybe just your sense of humor. And leave those traffic jams behind.

We offer a great compensation package and paid relocation. Send your resumé and copies of your 5 best work samples to:

Coldwater Creek, Human Resources Department  
1 Coldwater Creek Drive, Sandpoint, Idaho 83864  
Email: [employment@thecreek.com](mailto:employment@thecreek.com) • Fax: 208-265-3199  
[www.coldwatercreek.com](http://www.coldwatercreek.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.

Catch A Creative Genius With Adweek Classified

## MEDIA opportunity experts

People are talking about us. About how we have the inside track on great publishing, interactive and agency opportunities....how our approach is unique and refreshing. We call it targeted recruiting - it works. Contact us to find out how this approach can work for you. For permanent positions contact • Karlene Diemer • 212.465.8300.x211 • [karlene@srsearch.com](mailto:karlene@srsearch.com) • for freelance positions contact • Rachel Figueroa • 212.465.8300.x206 • [rachel@srsearch.com](mailto:rachel@srsearch.com).



## MasterCard International



MasterCard International, with headquarters in Purchase, NY is a global payments company with one of the world's most recognized and respected family of brands. We are dedicated to helping more than 23,000 financial institutions support distribution of over 800 million credit and debit cards worldwide.

## MANAGER, ADVERTISING

The successful candidate will report to a Director of Advertising assigned to B2B and upscale projects and be responsible for assisting in the management of advertising programs. A primary function of the position will be to assist the Director in overseeing the advertising agency on program execution, budget compliance and timelines for specific projects.

Candidates must possess a Bachelor's degree, 2-5 years advertising experience, and strong organizational and project management skills. Previous experience assisting in the production of creative work within an ad agency setting is essential.

MasterCard International is committed to creating a diverse work environment that values and recognizes the diversity of our employees, customers and business partners. We encourage all those who share this commitment to apply.

MasterCard offers a dynamic work environment, competitive salary and superior benefits package. For immediate consideration, please send resume with salary history/requirements to:

**MasterCard International**  
2000 Purchase St, Purchase, NY 10577-2509  
Fax (914) 249-4128. Human Resources, Dept. CCO0615  
Or apply online at: [www.mastercard.com/jobs](http://www.mastercard.com/jobs)  
(NO PHONE CALLS PLEASE!)  
Equal Opportunity Employer M/F/D/V

## PUBLISHER

Award winning b2b publication seeks seasoned Publisher to assume responsibility for advertising sales, circulation and overall direction of prestigious publication. This outstanding opportunity is immediately available in our New York Headquarters for the candidate with excellent organizational, communication and management skills. Travel a must.

Please send resume and salary requirements to:

Director, Human Resources

Bill Communications

355 Park Avenue South, New York, NY 10010

Or fax (212) 592-6604 or email: [HR@billcom.com](mailto:HR@billcom.com)

## HELP WANTED

### Managing Director New York Office

Award-winning integrated marketing communications agency, specializing in health care, has an immediate opening for Managing Director in its New York office. This individual will establish/build the New York office and oversee business development focusing on healthcare manufacturers, pharmaceutical companies and provider groups. The successful candidate will possess an entrepreneurial spirit with an ability to perform in an unstructured environment while concurrently deploying structure and processes. Requirements include 8+ years marketing experience including at least 3 years agency hands-on day-to-day. Candidates with healthcare background are strongly preferred.

**Health**  
COMMUNICATIONS  
INC.

**NO PHONE CALLS!  
MAIL OR E-MAIL.**  
FAX 901-685-8257  
5050 POPLAR AVENUE, SUITE 511  
MEMPHIS, TN 38157  
www.healthcommunications.com  
hr@healthcommunications.com

### Sales

Pinpoint Golf Marketing, the largest out of home media in reaching golfers where and when they play, is seeking a sales professional to be headquartered in its NYC office. The candidate will have 5-7 years of print or outdoor experience, be familiar with automotive, technology, foreign imports, dot coms, or pharmaceutical categories at both the client and agency level that will sell advertising programs to advertising agencies and clients directly. Proven track record is required. You will be computer literate, a great seller, and maybe even a good golfer.

Pinpoint provides an excellent base salary, commissions, benefits, expenses, and stock options for the right candidate that can tell us how he/she will sell over a million dollars in new business to the categories listed above. Please email introductory response and your resume to:

dgillespie@pinpointgolf.com  
Visit us at www.pinpointgolf.com

CALL  
ADWEEK CLASSIFIED AT  
1-800-7-ADWEEK

## PUBLICIS & HAL RINEY

### DIRECTOR OF ART BUYING

Candidate should have extensive photography and illustration industry knowledge. 7-10 years of Art Buying and management experience. Please send resume to:

Attn: Mary Kelly-DAB/Publicis & Hal Riney  
2001 The Embarcadero, San Francisco, CA 94133  
Or Fax: 415-293-2628 or e-mail to: stein\_kristen@hrp.com

### ADVERTISING AGENCY

#### ACCOUNT PEOPLE WHO KNOW BUSY IS BETTER

Rapidly expanding Garden City, LI agency with a growing list of national clients and a great reputation has immediate openings for Account Supervisors, AEs, and coordinators with agency experience. Candidates must demonstrate initiative, superior writing skills, administrative savvy, and the conviction that advertising is the true religion.

E-mail letter and resume to: mwelch@wngadv.com  
Or fax to Michael Welch at (516) 741-3966  
And let's get busy!

### Afternoons and Weekends on the Beach... Never Own a Winter Coat Again...

Does this sound like a dream come true? It can be if you are a Media professional who would love to work for WestWayne in our Tampa, Florida office. Due to an increase in business, we are looking for experienced Media professionals in a variety of positions to staff our Tampa office. We offer opportunity, great clients, salary and benefits, and a cool work environment to the right people.

Please forward a resume with salary requirements to caxon@westwayne.com.  
WestWayne, Inc.

### PUBLISHING CIRCULATION MGR

Exp'd well-rounded Circulation Mgr needed for paid business magazines. Must have strong hands-on exp in budgeting, fulfillment, promotion & ABC audits. The right candidate must be a good communicator, well-organized, goal-oriented & possess exc computer skills including Excel. Please send resume w/salary reqs in confidence to: Dept. AH, BPI Communications, 1515 Broadway, NY, NY 10036 or fax 212-536-5283 EOE

### TRAFFIC COORDINATOR

Detail oriented traffic coordinator needed for a growing agency. Ideal candidate should have 3-4 years experience at a small to midsize ad agency. Must be a team player, have good communication skills, be able to estimate, schedule and monitor workflow in a fast-paced environment. Fax resume and salary requirements to 212-274-9598 att: Director of Print Service or e-mail to lfattorusso@ssk.com.

### WRITER

Princeton, NJ marketing communications agency needs a versatile writer with the ability and desire to write interesting copy about technical subjects in agricultural (crops and livestock). Not technical manuals, but well written stories based on technical material. Absolute accuracy is critical. Experience is a must. Please send resume and salary requirements to:

A. Trent  
Trent-Jones, Inc.  
194 Nassau Street  
Princeton, NJ 08542  
Fax: 609-430-9021

### VP OF MARKETING

ExchangePath, an Internet payment service and CMGI operating company, seeks VP of Marketing to develop consumer acquisition and retention programs as well as support merchant relations. Requirements include 7+ years experience, strong knowledge of Internet marketplace and ability to manage all marketing functions. Salary commensurate with experience, plus equity incentives.

Submit resumes  
rschare@1clickcharge.com  
or fax to (212) 471-4217



**They  
may soon  
be gone  
forever.**

Great advertising ideas, most of which look nothing like the Great Spermback Whale above, are being killed daily at the hands of well-intentioned but misguided marketers. Please help us stop this tragedy. We're a small, high-energy, Interpublic-owned shop in Westport, CT looking for a couple of stout-hearted account people who:

- know how to defend good creative
  - have a strong agency background with proven client retention skills
  - think strategically with a solid understanding of branding
- We'd like to hear from Account Supervisors with 5-7 years experience and Account Executives with 3-5 years. Please send resumes to:

M. Olson  
PO BOX 5032  
Westport, CT 06880  
or FAX: 203-226-4825  
or E-MAIL:  
molson\_06880@yahoo.com  
EOE/M/F/H/V

### Senior Media Planner/Buyer

Top Denver agency looking for top media professional. Candidates should have no less than 5 years of media planning experience across all media types. A creative thinker who looks at media from all angles. No cookie cutter plans allowed. This person should be a strategic thinker, skilled in the interpretation of the latest research, organized and have a positive and professional attitude. Fax resume to the attention of the Media Director at 303/572-3776.

### SALES WARRIOR

Fashion Wire Daily is looking for a dynamic, internet-savvy sales warrior to sell content to websites. Media Sales experience preferred, previous sales experience essential.  
email  
lrogen@fashionwiredaily.com

### DEDICATE YOUR CREATIVITY TO CLASSIFIED

Send Us Camera Ready Art Work. Your ad will stand out from the others and get better results, if you are creative and design an ad that sells your jobs to potential employees Call 1-800-7-ADWEEK and get the details.

CATCH A CREATIVE GENIUS

**HELP WANTED**

**AFFILIATE MARKETING & RESEARCH DIRECTOR**

**JOIN A GLOBAL TEAM OF HIGH FLYING SUPERSTARS WITH ATTITUDE!**

Stamford location of leading worldwide sports entertainment company seeks individual with six plus years experience in entertainment market and research and excellent PC skills to develop strategic marketing partnerships with our national network and cable affiliates, including promotions, advertising research, creative services, publicity and programming. This individual will develop local markets and participate in trade events. Team-based environment. Send resume/salary requirements to: Human Resources

**WORLD WRESTLING FEDERATION ENTERTAINMENT, INC.**  
1241 EAST MAIN ST, STAMFORD, CT 06902  
FAX (203) 359-5151



**EAST COAST SALES MANAGER POSITION**

iNTELESource, partnered with AT&T, Excalibur Technologies and The Source, has developed a powerful digital asset management solution for the advertising industry. We are seeking a dynamic sales manager to market the iNTELESource product to advertising agencies and their clients with the position to be based in N.Y.

Qualifications must include:

- Extensive understanding of the advertising agency infrastructure.
- Ability and understanding of selling at the agency and client levels
- Sufficient Technical knowledge to interface with IT personnel
- Ability to travel to major cities in the eastern region

Please send resume to:  
Mike Delgado  
V/P New Business Development  
iNTELESource  
5501 excelsior boulevard  
minneapolis, mn 55416  
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NYC-based market leader in unique shipboard B2B conferences seeks high-energy sales manager to sell sponsorships for its annual Marketing Forum geared to F1000 Marketing Directors. Candidates must have 3+ years of face/face sales experience or account management. Prior experience in advertising sales helpful. Must be computer literate and willing to travel 40% in U.S. Excellent comp. and benefits.

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BBC Library Sales, a leading Stock Footage company seeks experience & skills for a start-up venture in running a new commercial operation using high technology equipment. Proven sales record, 3-5 years stock footage industry knowledge, are essential. Knowledge of media technology desirable. Ad agency contacts/experience a plus. East Coast travel. Salary high 50's - Mid 60's.

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BBC Worldwide Americas, Attn: HRJ104  
747 Third Avenue, NY, NY 10017  
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We're looking for a professional writer to join our newspaper/magazine team. You'll write copy for a variety of merchandise ads in newspaper and magazines, as well as participate in the development of themes and campaigns with our designers. Qualified candidates must have professional writing experience. Retail experience is a plus, and knowledge of QuarkXpress is preferred.

Macy's offers excellent benefits and salary commensurate with expertise. Qualified candidates may send resumes to Executive Human Resources/MS, PO Box 7888, San Francisco, CA 94120. Or fax resumes to 415-954-6611, or E-mail to [msutton@fds.com](mailto:msutton@fds.com). EOE.

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**Marketing Manager**

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Mervyn's California Human Resources, MS 4105  
22301 Foothill Blvd., Hayward, CA 94541-2771  
Fax: 510-727-5760

E-mail: [Resume-MRV.Marketing@target.com](mailto:Resume-MRV.Marketing@target.com)  
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(212) 588-9201  
Or e-mail

t.buttrick@jamesgelliott.com

**GENERAL MANAGER**

Leading sports marketing company seeks qualified applicant for GM of MAAC Properties to sell, implement sponsorships, manage budgets and television contracts. Minimum of 3-5 years of experience & knowledge of TV production/clearance issues. Submit resume/cover/references to:

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301 Rte 17 North, Ste 600  
Rutherford, NJ 07070  
Fax: 201-842-8888

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**Advertising Sales Manager, New York**

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The Children's Aid Society, one of the nation's largest child welfare orgs, offers excellent salary plus benefits.

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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 5/15/00*

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 May 15, 2000

<i>This Week</i>	<i>Last Week</i>	<i>Picture</i>	<i>3-Day Weekend Gross</i>	<i>Days In Release</i>	<i>Total Gross Sales</i>
1	1	Gladiator	24,645,129	10	73,661,465
2	New	Battlefield Earth	11,548,898	3	11,548,898
3	2	U-571	5,738,765	24	57,828,485
4	4	Frequency	4,925,766	17	24,521,097
5	3	Flintstones in Viva Rock Vegas	4,640,630	17	24,413,675
6	New	Center Stage	4,604,621	3	4,604,621
7	5	Where the Heart Is	4,001,707	17	21,506,958
8	New	Screwed	3,342,085	3	3,342,085
9	6	Love and Basketball	1,942,129	24	22,248,135
10	New	Held Up	1,911,007	3	1,911,007
11	7	Keeping the Faith	1,893,018	31	32,266,276
12	8	Rules of Engagement	1,763,323	38	56,682,161
13	11	Erin Brockovich	1,722,120	59	118,502,260
14	9	I Dreamed of Africa	1,487,476	10	4,902,639
15	10	28 Days	1,465,827	31	34,352,917
16	13	Return to Me	1,137,587	38	29,018,279
17	12	Final Destination	1,113,159	59	49,758,468
18	14	The Road to El Dorado	1,044,522	45	49,105,052
19	21	The Virgin Suicides	603,740	24	1,695,555
20	15	High Fidelity	570,664	45	24,157,313
21	17	Michael Jordan to the Max	531,692	10	1,391,410
22	16	The Skulls	462,885	45	34,257,065
23	20	American Beauty	307,772	243	129,357,883
24	29	Scream 3	280,059	101	88,361,586
25	22	Up at the Villa	267,162	10	749,176
26	18	Romeo Must Die	241,301	54	54,769,354
27	24	East is East	206,555	31	1,237,599
28	19	American Psycho	154,061	31	13,608,421
29	25	Pitch Black	172,832	87	38,890,640
30	26	Mysteries of Egypt	167,312	713	33,171,103
31	27	Toy Story 2	154,186	178	244,793,235
32	109	The Next Big Thing	153,509	73	14,941,324
33	30	T-Rex: Back to the Cretaceous	150,811	570	29,217,141
34	28	East-West	143,078	38	843,071
35	31	Galapagos	142,896	206	3,458,488

©2000 The Hollywood Reporter

# Magazines

BY LISA GRANATSTEIN

## Self Sufficient Again

With a redesign and new departments, CN's women's title is back on track

Sometimes a bit of a makeover can boost one's confidence. In the case of *Self*, Condé Nast's 21-year-old women's fitness and well-being monthly, it also happened to get business back on track, thanks to a new editor in chief since last August, a subsequent redesign in January and a return to its core editorial values of fitness, nutrition, beauty and health.

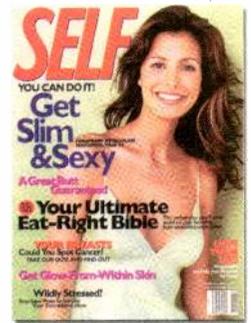
For a time, media buyers and readers had trouble distinguishing *Self* from the likes of Condé Nast's fashion- and relationship-oriented *Mademoiselle* and *Glamour*, Gruner+Jahr's *Fitness* and Weider Publications' *Shape*. "There were some articles that just didn't necessarily belong in *Self*," notes publisher Beth Fuchs Brenner, citing the magazine's relationships and sex coverage. "It was diluting the message. People were asking us, What is *Self*, and what is it all about?"

Ad pages in 1999 dropped 9.5 percent, reports *Mediaweek Magazine Monitor*, and last year's second half held steady at 1.1 million compared to the prior year, according to the Audit Bureau of Circulations.

"The magazine kind of wandered around for a little bit," noted Steven Florio, CN president and CEO. "It's always been a good magazine, but it didn't have the sharpness or the focus that it has now."

In came

Leive promptly added departments including the "Self Body Bonus," a rip-out exercise guide, and a beauty-tip section called the "Self Beauty Book." In all, beauty coverage in this year's first quarter increased by 32 percent and fitness by 55 percent. Travel, home and gardening edit dropped by 22 percent, as did almost all of the title's pages on relationships and



The February issue was up 45 percent.

## Mediaweek Magazine Monitor

### Weeklies

May 22, 2000

**Newsweek**, down 6.27 percent year-to-date over 1999, will get a boost from one of NBC's cable properties. In the first major collaboration between *Newsweek* and NBC since announcing an editorial and marketing alliance in November 1999, the two are producing *e-Planet: A Cyberday*, which will run May 28 on CNBC. Microsoft and its Windows 2000 partners, which include Hewlett-Packard and U.S. Data, will be the show's primary sponsors and also will be part of a 10-page advertorial set to run in *Newsweek's* May 29 issue. "Today, it's customized programs that require listening and executing in a way that takes the message beyond the pages of the magazine," says Carolyn Wall, *Newsweek's* publisher. —Lori Lefevre

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
Business Week	22-May	159.65	24-May	65.23	144.75%	2,295.06	1,579.42	45.31%
The Economist	13-May	58.00	15-May	65.00	-10.77%	1,181.00	1,210.89	-2.47%
The Industry Standard	22-May	169.00	N.A.*	N.A.	N.A.	3,181.73	526.18	504.68%
Newsweek	22-May	49.73	24-May	44.02	12.96%	866.13	924.06	-6.27%
People	22-May	103.12	24-May	97.90	5.33%	1,542.07	1,547.09	-0.32%
Sporting News	22-May	17.33	24-May	11.50	50.70%	306.59	350.26	-12.47%
Sports Illustrated	22-May	41.56	24-May	60.60	-31.42%	1,033.63	1,080.34	-4.32%
TimeF	22-May	98.31	24-May	49.57	98.33%	1,205.44	1,008.03	19.58%
US News & World Report	22-May	44.50	24-May	45.41	-2.00%	626.68	752.61	-16.73%
<b>Category Total</b>		<b>741.20</b>		<b>439.23</b>	<b>68.75%</b>	<b>12,238.33</b>	<b>8,978.88</b>	<b>36.30%</b>
<b>ENTERTAINMENT/LEISURE</b>								
AutoWeek	22-May	25.11	24-May	20.20	24.31%	619.91	594.34	4.30%
Entertainment Weekly <sup>S</sup>	19-May	27.12	21-May	36.35	-25.39%	687.37	604.34	13.74%
Golf World						585.25	523.98	11.69%
New York	22-May	62.00	24-May	37.80	64.02%	976.30	911.10	7.16%
New Yorker	22-May	27.37	24-May	26.07	4.99%	899.03	664.04	35.39%
Time Out New York	17-May	77.69	19-May	84.10	-7.62%	1,457.66	1,314.35	10.90%
TV Guide	20-May	76.69	22-May	78.87	-2.76%	1,439.06	1,456.88	-1.22%
<b>Category Total</b>		<b>295.98</b>		<b>283.39</b>	<b>4.44%</b>	<b>6,664.58</b>	<b>6,069.03</b>	<b>9.81%</b>
<b>SUNDAY MAGAZINES</b>								
Parade	21-May	13.32	23-May	7.77	71.45%	253.56	262.69	-3.48%
USA Weekend	21-May	15.09	23-May	8.24	83.13%	238.64	266.84	-10.57%
<b>Category Total</b>		<b>28.41</b>		<b>16.01</b>	<b>77.48%</b>	<b>492.20</b>	<b>529.53</b>	<b>-7.05%</b>
<b>TOTALS</b>		<b>1,065.60</b>		<b>738.83</b>	<b>44.27%</b>	<b>19,395.11</b>	<b>15,577.44</b>	<b>24.51%</b>

E=ESTIMATED PAGE COUNTS; S=YTD INCLUDES 5/8/00 SPECIAL ISSUE



Leive's edit changes since August have yielded results.

# Magazines

sex. June's issue will include the new section "You, Only Better," a real-woman chat page on various beauty topics.

"We refocused on those issues that specifically are part of our DNA," explains Leive. "We made the coverage more luscious, the language more urgent, and we've pruned away [topics] that are not endemic to *Self*, such as relationships. This is not the magazine the reader is going to go to find out about the men in her life, or children."

Among the most radically changed elements of *Self* was its logo, which looked about as dated as a Jane Fonda workout video. The shorter, more "active" logo, says Leive, has allowed for added coverlines—and, in turn, more visibility on newsstands.

The modifications appear to be paying off. "Cindy put her [stamp on] *Self*, and lo and behold, the readers responded almost immediately—and the advertisers followed," said Florio. Preliminary first-quarter 2000 figures indicate that newsstand sales climbed by 24 percent over 1999. Subscriptions derived from blow-in cards are up more than 80 percent, says Brenner. February saw the greatest bump, increasing 44.6 percent over last year's 325,000 issues.

The effort also appears to be working on the ad-sales front. *Mediaweek* Magazine Monitor reports *Self*'s ad pages through June increased 11.7 percent, to 602. Competitors, meanwhile, were all over the place. The monthly *Shape* increased 20.7 percent, to 426 pages, while 10-times-yearly *Fitness* fell 20.4 percent, to 303. New to *Self*'s pages this year are American Express, Hyundai and Macy's.

"With every magazine that rests on its laurels a little too long and doesn't try to redefine itself or update itself with the marketplace, the luster after a while gets a little dull," notes Matina Karadakios, media director at Optimedia. Leive "really pulled [*Self*] together, and it's on its way to rising again."

## Gear Heads Out On the Highway

October focus on Americana

*Gear* magazine this summer will set out to look for America through the lens of its young male readers. In a Jack Ker-

# Mediaweek Magazine Monitor

## Biweeklies

May 22, 2000

With new ads from Banana Republic, Louis of Boston, Honda and Lexus, *Business 2.0* has watched its consumer-goods advertising grow this year. In its first biweekly issue alone, on June 13, the title clocked 267.99 pages, beating the June 1999 monthly issue by 212.23 percent. "As advertisers see it," says David Fine, *B2.0*'s national sales director, "a lot of young, affluent people, especially in the new economy, haven't really [picked their brands]." —LL



	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>BUSINESS/ENTERTAINMENT</b>								
Business 2.0 <sup>B/20</sup>	13-Jun	267.99	1-May	85.83	212.23%	1429.60	374.98	281.25%
ESPN The Magazine	15-May	58.46	17-May	49.12	19.01%	569.27	548.45	3.80%
Forbes <sup>E</sup>	29-May	129.30	31-May	178.10	-27.40%			
Forbes ASAP	29-May	116.80	31-May	57.70	102.43%			
Forbes (Total) <sup>W</sup>	29-May	246.10	31-May	235.80	4.37%	2,333.90	1,801.20	29.57%
Fortune	29-May	196.73	24-May	214.30	-8.20%	2,523.68	1,571.24	60.62%
Inc. <sup>F</sup>	1-Jun	84.80	1-Jun	71.50	18.60%	738.00	610.20	20.94%
National Review	5-Jun	18.66	31-May	21.70	-14.00%	211.49	222.34	-4.88%
Rolling Stone	25-May	51.85	27-May	56.29	-7.89%	653.80	680.52	-3.93%
<b>CATEGORY TOTAL</b>		<b>924.59</b>		<b>734.54</b>	<b>25.87%</b>	<b>8459.74</b>	<b>5808.93</b>	<b>45.63%</b>

B=MONTHLY IN 1999; E=PUBLISHER'S ESTIMATE; F=18 ISSUES PER YEAR; 20=20 ISSUES PER YEAR; W=YTD INCLUDES 124.3 AD PAGES FROM 5/22/00 BEST OF THE WEB SPECIAL



## Monthlies/June

Now that the first half of 2000 is over, magazine publishers are starting to identify trouble spots. While direct-response and automotive ads continue to be soft, the mood among publishers remains upbeat as monthly magazines finish the first half up 7.02 percent.

Emap USA's *Sport*, which fell 20.40 percent through June, has been hit particularly hard by the decline of direct-response ads, says Stacey Lippman, Emap's president of corporate sales and marketing. "The direct-response category, as a whole, is reevaluating its business," says Lippman. "They are looking at all of their products and deciding which ones are viable." To make

	RATE BASE (2ND HALF '99)	CIRC. (2ND HALF '99)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
<b>BUSINESS/TECH/NEW ECONOMY</b>								
Fast Company <sup>10</sup>	305,000	402,603	224.00	142.00	57.75%	986.00	645.00	52.87%
Red Herring <sup>+</sup>	130,000	162,666	368.00	127.00	189.76%	1551.70	525.61	195.22%
Upside	200,000	205,083 <sup>B</sup>	NO ISSUE			626.00	367.00	70.57%
Wired	425,000	468,905	260.00	138.4	87.80%	1075.70	620.30	73.42%
<b>Category Total</b>			<b>852.00</b>	<b>407.40</b>	<b>109.13%</b>	<b>4,239.40</b>	<b>2,187.91</b>	<b>96.46%</b>
<b>DO-IT-YOURSELF</b>								
Family Handyman <sup>9</sup>	1,100,000	1,121,794	81.50	72.84	11.89%	370.53	336.84	10.00%
Today's Homeowner <sup>10</sup>	950,000	955,713	64.12	57.50	11.51%	306.93	257.72	19.09%
<b>Category Total</b>			<b>145.62</b>	<b>130.34</b>	<b>11.72%</b>	<b>677.46</b>	<b>594.56</b>	<b>13.94%</b>
<b>ENTERTAINMENT</b>								
People en Español <sup>10</sup>	250,000	295,022	85.66	78.68	8.87%	309.21	220.84	40.02%
Premiere	600,000	603,835	54.75	51.99	5.31%	285.58	309.01	-7.58%
The Source	425,000	425,713	128.38	133.40	-3.76%	733.14	723.24	1.37%
Spin	525,000	546,382	91.01	78.11	16.52%	525.61	491.08	7.03%
Vibe <sup>10/D</sup>	700,000	726,028	131.06	118.18	10.90%	565.38	518.60	9.02%
<b>Category Total</b>			<b>490.86</b>	<b>480.36</b>	<b>6.63%</b>	<b>2,418.92</b>	<b>2,262.77</b>	<b>6.90%</b>
<b>ENTHUSIAST</b>								
Automobile	625,000	650,666	89.17	83.93	6.24%	473.60	455.14	4.06%
Backpacker <sup>9</sup>	265,000	279,045	68.82	67.75	1.58%	375.37	378.14	-0.73%
Bicycling <sup>11</sup>	273,000	277,260	69.04	74.71	-7.59%	287.54	307.68	-6.54%
Bike <sup>10</sup>	165,000	188,911	63.83	45.70	39.67%	278.65	172.15	61.86%
Boating	None	202,265	144.16	146.34	-1.49%	945.40	948.36	-0.31%
Car and Driver	1,350,000	1,377,270	123.15	134.14	-8.19%	632.63	646.55	-2.15%
Car Craft	375,000	380,128	66.01	64.94	1.65%	326.25	348.58	-6.41%
Chevy High Performance	200,000	205,809	88.88	89.68	-0.89%	474.97	459.88	3.28%
Circle Track	130,000	129,565	88.97	94.06	-5.41%	493.36	551.97	-10.62%
Cruising World	155,000	155,175	100.35	99.82	0.53%	685.13	673.98	1.65%
Cycle World	310,000	316,249	116.32	94.16	23.53%	562.73	468.57	20.10%
Dirt Rider	170,000	175,795	105.21	96.56	8.96%	635.46	567.97	11.88%

# Mediaweek Magazine Monitor

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up for the shortfall, *Sport* will go after dot-com business, which Lippman considers "an evolution of direct-response business," as well as media and consumer electronics. *Sport* reports an uptick in business for its July and August issues.

Over at Viacom's *Nickelodeon*, advertisers have figured out kids really do have buying power—through their parents. New adult-directed advertisers, including Ralph Lauren, Tommy Hilfiger, Bonnie Bell and Gateway, make up nearly 80 percent of the kids book's first-half growth, and have helped to expand *Nick's* ad pages by 45.38 percent to date. "We've done really well at

	RATE BASE (2ND HALF '99)	CIRC. (2ND HALF '99)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
Flying	None	310,455	82.23	71.33	15.28%	450.95	408.39	10.42%
Four Wheel & Off Road	375,000	395,892	103.99	102.83	1.13%	535.90	529.24	1.26%
Golf Digest	1,550,000	1,559,853	157.35	169.47	-7.15%	789.84	790.95	-0.14%
Golf Magazine	1,400,000	1,401,885	132.84	128.81	3.13%	864.68	829.60	4.23%
Hot Rod	800,000	818,964	85.93	100.99	-14.91%	430.08	507.02	-15.17%
Motor Boating & Sailing	None	122,647	138.09	146.48	-5.73%	900.91	1,002.27	-10.11%
Motorcyclist	240,000	250,279	89.60	79.31	12.97%	413.35	406.16	1.77%
Motor Trend	1,250,000	1,299,492	100.51	105.05	-4.32%	474.32	560.70	-15.41%
Petersen's Photographic	200,000	207,424	100.00	90.00	11.11%	559.94	561.20	-0.22%
Popular Mechanics	1,200,000	1,239,654	74.96	81.33	-7.83%	400.91	376.74	6.42%
Popular Photography	450,000	454,430	198.11	178.28	11.12%	1,123.83	1,022.26	9.94%
Power & Motoryacht	None	1,573,560	160.55	149.88	7.12%	1,192.88	1,162.13	2.65%
Road & Track	750,000	760,420	123.30	122.99	0.25%	588.36	631.21	-6.79%
Rod & Custom	150,000	159,935	96.27	101.13	-4.81%	544.48	517.98	5.12%
Sailing World <sup>10</sup>	55,000	62,123	40.16	42.50	-5.51%	234.28	213.07	9.95%
Salt Water Sportsman	150,000	152,098	83.96	88.31	-4.93%	664.49	585.14	17.58%
Skin Diver	200,000	211,960	76.47	70.04	9.18%	469.05	460.81	1.79%
Sport	1,000,000	1,022,447	30.89	36.14	-14.53%	139.22	174.91	-20.40%
Sport Truck	200,000	202,445	78.55	94.68	-17.04%	479.98	446.47	7.51%
Stereo Review's Sound & Vision <sup>10</sup> #	450,000	452,625	74.50	60.32	23.51%	393.46	328.12	19.91%
Tennis <sup>10</sup> &	700,000	707,817	53.17	79.46	-33.09%	291.04	379.24	-23.26%
Yachting	132,000	133,016	163.31	135.88	20.19%	1,038.46	906.99	14.50%
<b>Category Total</b>			<b>3,358.65</b>	<b>3,327.00</b>	<b>1.25%</b>	<b>19,151.50</b>	<b>18,759.57</b>	<b>2.09%</b>
<b>FASHION/BEAUTY</b>								
Allure	800,000	865,059	92.74	74.67	24.20%	537.81	523.32	2.77%
Cosmopolitan	2,400,000	2,854,511	173.74	142.37	22.03%	991.88	905.43	9.55%
Elle	900,000	947,673	143.91	131.72	9.25%	1,039.61	981.49	5.92%
Essence			DID NOT REPORT					
Glamour	2,000,000	2,200,304	167.91	169.82	-1.12%	887.45	979.50	-9.40%
Harper's Bazaar	700,000	733,545	75.89	59.09	28.43%	765.26	653.93	17.02%
InStyle <sup>4/W</sup>	1,100,000	1,434,272	226.98	189.55	19.75%	1,497.16	1,025.44	46.00%
Jane <sup>10</sup>	500,000	541,611	68.04	73.09	-6.91%	370.80	356.90	3.89%
Mademoiselle	1,100,000	1,177,986	77.37	95.02	-18.58%	467.74	530.79	-11.88%
Marie Claire	700,000	903,127	119.70	96.83	23.62%	723.44	607.30	19.12%
Vogue	1,100,000	1,183,134	139.51	149.12	-6.44%	1,413.84	1,333.81	6.00%
Victoria	950,000	971,888	35.51	31.18	13.89%	233.09	235.12	-0.86%
WR	400,000	434,495	115.30	98.90	16.58%	966.90	915.30	5.64%
<b>Category Total</b>			<b>1,436.60</b>	<b>1,311.38</b>	<b>9.55%</b>	<b>9,894.98</b>	<b>9,048.33</b>	<b>9.36%</b>
<b>FOOD/EPICUREAN</b>								
Bon Appétit	1,100,000	1,210,606	101.75	90.39	12.57%	610.35	502.00	21.58%
Cooking Light <sup>11</sup> @	1,400,000	1,443,369	122.41	97.23	25.90%	575.39	493.03	16.70%
Food & Wine	800,000	840,101	100.49	64.14	56.67%	536.79	432.37	24.15%
Gourmet	850,000	901,289	80.00	64.98	23.11%	564.49	549.10	2.80%
<b>Category Total</b>			<b>404.65</b>	<b>316.74</b>	<b>27.75%</b>	<b>2,287.02</b>	<b>1,976.50</b>	<b>15.71%</b>
<b>GENERAL INTEREST</b>								
Atlantic Monthly	450,000	460,121	43.52	57.34	-24.10%	306.41	290.41	5.51%
Biography	500,000	546,140	35.65	36.07	-1.16%	194.52	175.43	10.88%
George <sup>10</sup> @@	400,000	558,549	23.25	31.50	-26.19%	113.05	215.53	-47.55%
Harper's Magazine	205,000	212,661	46.67	27.50	69.69%	161.24	149.42	7.91%
National Geographic	8,500,000	8,514,274	40.07	36.19	10.72%	213.88	198.75	7.61%
Reader's Digest	12,500,000	12,556,410	113.06	89.95	25.69%	603.59	535.16	12.79%
Smithsonian	2,000,000	2,027,759	48.05	64.67	-25.70%	380.41	402.80	-5.56%
Talk <sup>T</sup>	500,000	N.A.	36.17	N.A.	N.A.	334.99	N.A.	N.A.
Vanity Fair	1,000,000	1,052,290	116.58	143.02	-18.49%	892.90	823.25	8.46%
<b>Category Total</b>			<b>503.02</b>	<b>486.24</b>	<b>3.45%</b>	<b>3,200.99</b>	<b>2,790.75</b>	<b>14.70%</b>
<b>HEALTH/FITNESS (MEN)</b>								
Flex	150,000	196,784	184.29	164.17	12.26%	907.64	909.67	-0.22%
Men's Fitness	400,000	530,647	45.77	49.75	-8.00%	269.65	286.07	-5.74%
Muscle & Fitness	None	477,013	156.08	105.00	48.65%	780.09	717.85	8.67%
Runner's World	480,000	522,976	54.14	52.18	3.76%	222.09	263.84	-15.82%
<b>Category Total</b>			<b>440.28</b>	<b>371.10</b>	<b>18.64%</b>	<b>2,179.47</b>	<b>2,177.43</b>	<b>0.09%</b>

# Magazines

ouac—meets—*Easy Rider* spirit, the October issue will feature a 96-page well of Americana, in words and pictures.

"The concept will explore what it's like to be a young man in America in 2000," explains *Gear* editor and publisher Bob Guccione Jr. "It's a celebration of the openness and this sense of freedom."



**Guccione hopes his bikers will meet a wide range of people.**

A key component of the special section will be to chronicle the cross-country trips of 10 soon-to-be-hand-picked *Gear* guys—including celebrities—who will travel from New York June 20 to Los Angeles on motor-bikes loaned to them by *Gear*. The bikers will end their travels on July 4. Each rider will also carry a digital video camera, from which footage will be uploaded onto *Gear-MagTV.com*, allowing subscribers to follow the group's whereabouts.

Guccione says he hopes the bikers will have a broad range of experiences, having encounters with everyone from politicians to strippers. "They can fall in love and get married if they want to," he quipped.

With the whole issue already mapped out, Guccione says sections will include "Black Like Me," a photo essay of black men from all walks of life; "American Woman," which will feature the great American sex symbols of the pop-culture era; and "Alpha Males," a retrospective of great American men, such as Frank Sinatra, Muhammad Ali and Clint Eastwood. But there will also be more serious essays, adds Guccione, including one called "Sex in the U.S.A." The feature well will be ad free but may be single-sponsored with ads on either end. Guccione says a tobacco advertiser has expressed some interest.

By no means is *Gear* the first magazine to cook up a travelogue. *Time* magazine will come out July 3rd with its "Pulse of America" package (*Mediaweek*, May 1), which revolved around a spring riverboat cruise down the Mississippi.

Even so, *Gear's* October-themed issue will come at a critical time for the magazine. In September, *Gear* will raise its rate base to 375,000 from 300,000.

# Magazines

## Seventeen Sets Summer Plans

'Love Issue' and fashion insert

With *Teen Vogue* set to hit newsstands in September, *Seventeen*, the largest teen magazine, has no intention of losing its foothold in the fashion market.

*Seventeen* will polybag a 32-page fashion insert with its October issue, in time for back-to-school. The supplement will be an extended version of the magazine's new column, "The Edge," which previews the latest in fashion.

Despite an influx of new teen titles in the

last few years, including *Teen People*, *CosmoGirl!* and *Twist*, the 2.4 million-circ *Primedia* monthly is determined to keep its edge, says publisher Linda Platzner. "We are staying focused on who we are," says Platzner, who joined *Seventeen* at the end of 1999.

This summer, the title will also publish another bonus for newsstand readers: a 13th issue. Hoping to make teens' summer reading lists, the special "Love Issue"—with Mira Sorvino on the cover—will hit newsstands June 13 with a circulation of 1.2 million. The issue reveals the results of a sex survey that questioned 1,000 teens about everything from relationships to sexual health. It was conducted by the Kaiser Family Foundation, a non-profit health organization.

While Platzner says the specials are not a direct response to *Seventeen's* 12.9 percent decline on newsstand for the second half of 1999, according to the Audit Bureau of Circulations, she concedes, "Clearly, the specials are a way to invite [new readers] into our title."

*Seventeen*, which dominates the teen category in total ad pages, continues to grow: Pages are up 10.9 percent through June, to 655 pages. —Lori Lefevre



Platzner: "We're staying focused on who we are."

# Mediaweek Magazine Monitor

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convincing advertisers that used to be parent-directed to go after kids," says vp/publisher Jeff Dunetz. "We're telling them how kids impact moms' purchasing decisions."

Scheduling may have gotten the better of Condé Nast's *Vanity Fair* this month. The general-interest monthly experienced a hiccup in paging for June, dropping 18.49 percent. "A lot of dot-coms and high-tech advertisers decided to move from June into this special issue," says publisher Peter King Hunsinger of *May's e-Establishment* cover. In one case, fashion advertiser Ermengildo Zegna, which is looking to align its brand with e-commerce and

	RATE BASE (2ND HALF '99)	CIRC. (2ND HALF '99)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
<b>HEALTH/FITNESS (WOMEN)</b>								
Fitness <sup>10</sup>	1,000,000	1,002,194	49.06	76.34	-35.73%	303.31	380.85	-20.36%
Health <sup>9</sup>	1,100,000	1,202,084	84.00	56.00	50.00%	457.00	327.00	39.76%
Prevention	3,000,000	3,037,457	98.23	86.14	14.04%	595.05	493.48	20.58%
Self	1,100,000	1,142,683	134.00	104.73	27.95%	602.02	538.98	11.70%
Shape	1,300,000	1,519,787	103.73	82.73	25.38%	425.67	352.65	20.71%
Women's Sports & Fitness <sup>10</sup>	475,000	550,232	56.20	N.A.	N.A.	292.44	180.04	62.43%
<b>Category Total</b>			<b>525.22</b>	<b>405.94</b>	<b>29.38%</b>	<b>2,675.49</b>	<b>2,273.00</b>	<b>17.71%</b>
<b>KIDS</b>								
Boys' Life	1,300,000	1,252,920	16.01	12.82	24.88%	83.91	60.59	38.49%
Contact Kids <sup>10</sup>	300,000	310,690	9.00	6.00	50.00%	37.67	25.33	48.72%
Disney Adventures <sup>10/+</sup>	1,000,000	1,045,041 <sup>b</sup>	25.50	20.90	22.01%	144.72	115.99	24.77%
KidCity <sup>10</sup>	250,000	261,806	5.00	4.00	25.00%	20.00	22.33	-10.43%
Nickelodeon Magazine <sup>10/D</sup>	900,000	906,318 <sup>b</sup>	43.33	32.17	34.69%	181.48	124.83	45.38%
Sports Illustrated for Kids <sup>+</sup>	950,000	1,027,703 <sup>b</sup>	26.67	37.00	-27.92%	137.28	136.33	0.70%
<b>Category Total</b>			<b>125.51</b>	<b>112.89</b>	<b>11.18%</b>	<b>605.06</b>	<b>485.40</b>	<b>24.65%</b>
<b>MATURE MARKET</b>								
New Choices <sup>10</sup>	600,000	602,624	41.97	36.91	13.71%	242.75	230.46	5.33%
Senior Golfer <sup>10</sup>	185,000	187,727	45.33	35.99	25.95%	389.66	282.57	37.90%
<b>Category Total</b>			<b>87.30</b>	<b>72.90</b>	<b>19.75%</b>	<b>632.41</b>	<b>513.03</b>	<b>23.27%</b>
<b>MEN'S LIFESTYLE</b>								
Esquire	650,000	687,946	81.40	65.85	23.61%	470.52	414.04	13.64%
Gentlemen's Quarterly	700,000	757,558	144.52	148.32	-2.56%	811.36	738.65	9.84%
Maxim <sup>®</sup>	950,000	1,663,686	95.43	88.37	7.99%	511.09	392.34	30.27%
Men's Health <sup>10</sup>	1,525,000	1,606,221	78.52	71.77	9.41%	354.42	417.66	-15.14%
Men's Journal	575,000	575,704	113.66	130.46	-12.88%	511.21	491.25	4.06%
Outside	550,000	558,912	111.59	91.00	22.63%	587.87	592.20	-0.73%
Penthouse	None Claimed	952,535	39.93	44.49	-10.25%	255.75	251.27	1.78%
Playboy	3,150,000	3,151,512	61.23	53.55	14.34%	323.54	289.77	11.65%
<b>Category Total</b>			<b>726.28</b>	<b>693.81</b>	<b>0.05</b>	<b>3,825.76</b>	<b>3,587.18</b>	<b>6.65%</b>
<b>OUTDOORS</b>								
Bowhunting <sup>9</sup>	160,000	171,681	NO ISSUE			108.58	111.63	-2.73%
Field & Stream	1,750,000	1,790,251	49.13	43.03	14.18%	352.17	337.82	4.25%
Guns & Ammo	575,000	587,462	33.70	38.40	-12.24%	232.02	224.71	3.25%
Handguns	150,000	155,400	26.15	30.40	-13.98%	178.57	185.59	-3.78%
Hunting	350,000	355,374	40.51	48.13	-15.83%	199.23	210.08	-5.16%
Outdoor Life <sup>10</sup>	1,350,000	1,375,536	50.20	49.32	1.78%	250.63	250.08	0.22%
<b>Category Total</b>			<b>50.20</b>	<b>209.28</b>	<b>-76.01%</b>	<b>1,321.20</b>	<b>1,319.91</b>	<b>0.10%</b>
<b>PARENTING/FAMILY</b>								
American Baby	1,805,000	1,706,343 <sup>b</sup>	32.00	35.49	-9.83%	255.51	252.05	1.37%
Baby Talk <sup>10/D</sup>	1,500,000	1,503,382 <sup>b</sup>	37.59	36.12	4.07%	190.42	188.23	1.16%
Child <sup>10</sup>	920,000	921,332	68.52	60.12	13.97%	292.40	277.38	5.41%
FamilyFun <sup>10/D</sup>	1,105,000	1,136,884	89.36	83.82	6.61%	372.31	329.92	12.85%
Family Life <sup>10/D</sup>	500,000	510,826	50.92	49.07	3.77%	191.03	238.88	-20.03%
Family PC <sup>DD</sup>	500,000	504,516	73.83	94.58	-21.94%	408.89	543.48	-24.76%
Parenting <sup>10/D</sup>	1,400,000	1,415,855	135.43	132.29	2.37%	554.50	571.44	-2.96%
Parents	1,780,000	1,806,806	125.24	115.44	8.49%	732.88	688.23	6.49%
Sesame Street Parents	1,100,000	1,144,948	47.50	32.85	44.60%	237.62	226.53	4.90%
<b>Category Total</b>			<b>1,300.17</b>	<b>639.78</b>	<b>103.22%</b>	<b>3,235.56</b>	<b>3,316.14</b>	<b>-2.43%</b>
<b>PERSONAL FINANCE</b>								
Individual Investor	500,000	502,856	55.67	45.00	23.71%	344.00	299.10	15.01%
Kiplinger's Personal Finance	1,000,000	1,068,556	65.00	64.42	0.90%	416.20	418.42	-0.53%
Money	1,900,000	1,929,347	129.56	134.89	-3.95%	702.46	672.67	4.43%
Mutual Funds	800,000	834,087	50.52	35.92	40.65%	373.71	247.13	51.22%
SmartMoney	725,000	764,086	114.01	98.72	15.49%	612.95	603.37	1.59%
Worth <sup>10</sup>	500,000	534,653	84.70	87.92	-3.66%	410.79	386.26	6.35%
<b>Category Total</b>			<b>499.46</b>	<b>466.87</b>	<b>6.98%</b>	<b>2,860.11</b>	<b>2,626.95</b>	<b>8.88%</b>

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Monthlies/June



technology, moved its schedule up to May. But to date, *VF* keeps packing in the pages, up 8.46 percent over last year.

The bicycling industry peaked in the early 1990s and ever since, biking magazines have been suffering. But Peter Spiers, vp/group publisher of Rodale's sports group, hopes the industry has finally hit bottom. Rodale's *Bicycling* has fallen 6.54 percent through June, to 287.54. Even so, Spiers has seen his market share grow since two competitors, *Mountain Biker* and *Bicyclist*, folded last year. Also, Spiers hopes the recent launch of Rodale's *bikesown.com* will drive in new business. —LL

	RATE BASE (2ND HALF '99)	CIRC. (2ND HALF '99)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
<b>SCIENCE/TECHNOLOGY</b>								
Discover	1,000,000	1,088,269	43.11	51.97	-17.05%	225.31	293.88	-23.33%
Popular Science <sup>10</sup>	1,550,000	1,552,076	51.04	59.50	-14.22%	281.63	294.00	-4.21%
Scientific American	640,000	695,968	29.66	23.73	24.99%	187.41	185.65	0.95%
Spectrum, IEEE	None	304,430 <sup>c</sup>	49.93	48.63	2.67%	305.35	285.22	7.06%
Yahoo! Internet Life	700,000	747,279	104.93	89.41	17.36%	460.36	371.82	23.81%
<b>Category Total</b>			<b>278.67</b>	<b>273.24</b>	<b>1.99%</b>	<b>1,460.06</b>	<b>1,430.57</b>	<b>2.06%</b>
<b>SHELTER</b>								
American HomeStyle/Gardening <sup>10</sup>	980,000	1,001,530	52.03	73.21	-28.93%	304.67	300.72	1.31%
Architectural Digest	775,000	835,563	177.98	171.52	3.77%	920.38	860.90	6.91%
House & Garden	650,000	770,325	97.97	91.45	7.13%	483.16	421.43	14.65%
Country Living	1,600,000	1,690,255	92.88	85.38	8.78%	520.16	521.33	-0.22%
Home <sup>10</sup>	1,000,000	1,007,660	105.42	134.98	-21.90%	546.37	558.19	-2.12%
House Beautiful	850,000	876,262	118.88	82.71	43.73%	528.32	471.08	12.15%
Martha Stewart Living <sup>10</sup>	2,100,000	2,363,785	160.57	130.68	22.87%	824.22	676.04	21.92%
Southern Living	2,450,000	2,535,930	125.40	133.80	-6.28%	793.80	783.70	1.29%
Sunset	1,425,000	1,448,028	126.47	93.21	35.68%	722.75	611.28	18.24%
This Old House <sup>10</sup>	650,000	672,754	85.62	89.56	-4.40%	439.51	381.42	15.23%
<b>Category Total</b>			<b>1,143.22</b>	<b>1,086.50</b>	<b>5.22%</b>	<b>6,083.34</b>	<b>5,586.09</b>	<b>8.90%</b>
<b>TEEN</b>								
CosmoGirl! <sup>10/L</sup>	500,000	850,000 <sup>c</sup>	64.83	N.A.	N.A.	240.46	N.A.	N.A.
Seventeen	2,350,000	2,392,562	124.64	92.27	35.09%	654.98	590.45	10.93%
Teen	2,000,000	2,126,567	52.93	42.22	25.37%	279.06	264.33	5.57%
Teen People <sup>10</sup>	1,300,000	1,665,974	92.83	77.62	19.60%	478.15	349.65	36.75%
YM <sup>10</sup>	2,150,000	2,262,532	58.15	60.14	-3.31%	249.58	263.88	-5.42%
<b>Category Total</b>			<b>393.38</b>	<b>272.25</b>	<b>44.49%</b>	<b>1,902.23</b>	<b>1,468.31</b>	<b>29.55%</b>
<b>TRAVEL</b>								
Condé Nast Traveler	750,000	773,706	112.50	112.52	-0.02%	772.96	773.93	-0.13%
Travel & Leisure	925,000	992,670	157.28	117.35	34.03%	883.66	813.38	8.64%
Travel Holiday <sup>10</sup>	600,000	612,101	54.85	75.88	-27.71%	379.68	383.63	-1.03%
<b>Category Total</b>			<b>324.63</b>	<b>305.75</b>	<b>6.17%</b>	<b>2,036.30</b>	<b>1,970.94</b>	<b>3.32%</b>
<b>WEALTH</b>								
Robb Report	None	121,185	191.00	158.00	20.89%	740.60	694.00	6.71%
Town & Country	425,000	437,546	146.92	116.38	26.24%	711.71	655.25	8.62%
<b>Category Total</b>			<b>337.92</b>	<b>274.38</b>	<b>23.16%</b>	<b>1,452.31</b>	<b>1,349.25</b>	<b>7.64%</b>
<b>WOMEN'S SERVICE</b>								
Better Homes & Gardens	7,600,000	7,611,023	166.23	163.79	1.49%	987.57	917.14	7.68%
Family Circle			<b>DID NOT REPORT</b>					
Good Housekeeping	4,500,000	4,549,975	129.94	129.45	0.38%	709.39	664.24	6.80%
Ladies' Home Journal	4,500,000	4,525,455	113.64	100.72	12.83%	670.58	638.77	4.98%
McCall's			<b>DID NOT REPORT</b>					
O, The Oprah Magazine <sup>0</sup>	500,000	N.A.	<b>NO ISSUE</b>			168.87	N.A.	N.A.
Redbook	2,250,000	2,250,262	120.38	100.34	19.97%	687.11	581.40	18.18%
Woman's Day <sup>17</sup>	4,350,000	4,280,909	96.18	160.93	-40.23%	789.72	796.30	-0.83%
<b>Category Total</b>			<b>626.37</b>	<b>655.23</b>	<b>-4.40%</b>	<b>4,013.24</b>	<b>3,597.85</b>	<b>11.55%</b>
<b>MEDIAWEEK MONITOR TOTALS</b>			<b>12,704.99</b>	<b>11,385.72</b>	<b>11.59%</b>	<b>66,532.94</b>	<b>62,166.35</b>	<b>7.02%</b>

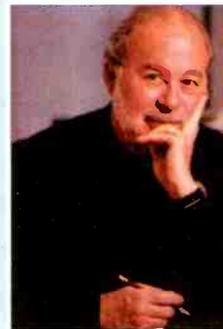
FOOTNOTES: RATE BASE AND CIRCULATION FIGURES ACCORDING TO THE AUDIT BUREAU OF CIRCULATIONS FOR THE SECOND HALF OF 1999; N.A. =MAGAZINE FAILED TO REPORT TO ABC BY DEADLINE; b=AUDITED BY BPA INTERNATIONAL; c=NON ABC/BPA TITLE; B=YTD INCLUDES BUYER'S GUIDE 2000; D=DOUBLE ISSUE; L=LAUNCHED 5/99; O=LAUNCHED 5/00; R=REVISION; S=INCLUDES OUTDOOR LIVING EXTRA ISSUE; T=LAUNCHED IN AUGUST 1999; W=INCLUDED INSTYLE WEDDINGS; DD=DOUBLE ISSUE IN 1999; 4=FOUR MORE ISSUES IN 2000; 9=PUBLISHED NINE TIMES; 10=PUBLISHED 10 TIMES; 11=PUBLISHED 11 TIMES; 17=PUBLISHED 17 TIMES; @=PUBLISHED ONE FEWER ISSUE IN 1999; @@=PUBLISHED TWO FEWER ISSUES IN 2000; +=PUBLISHED ONE MORE ISSUE IN 1999; ++=TWO MORE ISSUE IN 1999; +++=PUBLISHED THREE MORE ISSUES IN 1999; #=STEREO REVIEW AND VIDEO WERE MERGED IN JAN. '99

# Magazines

## 60 SECONDS WITH...

**James Seymore Jr.**  
Managing editor, *Entertainment Weekly*

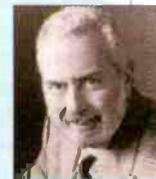
**Q.** What's been the biggest change in covering pop culture since you joined EW nearly 10 years ago? **A.** Covering pop culture was the Rodney Dangerfield of journalism 10 years ago—not respected and actively despised in certain quarters. Sometimes it's



still like working in the toy department, but that's okay. Today, you need a lot sharper elbows. It used to be a relatively lonely enterprise, but now we feel like we're always in a crowded room. **Q.** Speaking of competition, has *Us Weekly* been the bane of EW's existence? **A.** No. We were relieved by the kind of magazine *Us* is putting out [laughs]. They only ripped off a small piece of what we do—things like how we try to cover television and the business of entertainment. **Q.** Looking back, are there any covers you regret?

**A.** I would think twice about the Madonna cover [Nov. 6, 1992], when the *Sex* book came out. She was nude on the cover with a question mark on her, and that wasn't so bad, but inside she seemed to be standing in the window masturbating. A lot of people thought that was a bit much for a family magazine. **Q.** What projects are coming up for EW? **A.** In mid-July, we're thinking of doing a special issue devoted to photography and illustrations over the past 10 years. It would just be a little bonus to our anniversary issue [now on stands]. Sometime this fall, we're going to do a guide to breaking into entertainment. **Q.** You bear a striking resemblance to

Art Cooper, *GQ's* editor in chief (right). Does that come up often? **A.** All the time. It's very distressing, because I'm so much better-looking than he is.



# Media Person

BY LEWIS GROSSBERGER



## Your Final Answer

YES, LOYAL READER, YOUR GREATEST hope has finally been realized. It's time once again for "Ask Media Person," the patented, copyrighted, trademarked, postmarked, watermarked and potentially award-winning feature that clears up all the mysteries of the universe as well as any chronic skin conditions you may have. Simply type in your hopelessly naïve, ignorant question, click on the Media Person icon slightly to the left of your Help menu and the answer will magically pop up right on this page. (Should you experience problems, you can access Media Person Technical Support any time

between 4 and 4:15 a.m. Sundays during late August at an unlisted Web site.)

*Shirley MacLaine told Mike Wallace she had sex with Charlemagne—twice—once in a past life and again when the Holy Roman Empire founder was reincarnated as Swedish Prime Minister Olaf Palme. My question is, Which Charlemagne was better in bed?*

Depends on your personal preferences. For sheer energy and endurance, you'd have to go a long way to beat an eighth-century barbarian (though their personal-hygiene standards left something to be desired). But never sell contemporary Swedish politicians short; their vast knowledge of exotic sexual positions and techniques, plus their sensitivity to a woman's deepest needs and desires, can satisfy the most demanding partner, even one with multiple personalities, numerous lives and a serious mental condition.

*The unpronounceable symbol formerly known as The Artist Formerly Known as Prince has announced that he will now be known as Prince, which he was also formerly once known as. Why the change?*

According to Prince's mother, Queen, the tiny rock legend was simply tired of people saying to him, "Hey, Unpronounceable Symbol, whassup?" Though for a time he considered calling himself Nathan Teitlebaum.

*Speaking of queens, the one in England*

*just appointed Elizabeth Taylor a Dame Commander of the Order of the British Empire. Does that mean she outranks Prince?*

No, though in the event of war, both of them outrank Prince Charles.

*A columnist for Time says that the crude humor of boorish morning-radio comic Don Imus and his cast is racist. Do you find it cringeworthy when Imus does things like calling a distinguished black reporter a cleaning woman, or do you laugh uproariously?*

**In real life, Don Imus is a sweet, gentle man who loves to give free ice cream to starving children.**

In real life, Don Imus is a sweet, gentle man who loves to give free ice cream to starving children and never raises his voice or says anything harsh, even when the name Howard Stern comes up. On his show, Imus brilliantly plays the role of a bullying, deranged, egomaniacal bigot who desperately tries to be funny and succeeds about 10 percent of the time. Media Person enjoys this type of postmodern, ironic performance art.

*Should Bobby Knight have been fined and suspended?*

No. This was inappropriate punishment for the fiery Indiana basketball coach. Instead, he should have been choked, beaten, thrown against a wall, hit over the head with a chair and then shouted at for several minutes by a large, ugly man with very bad

breath from a distance of approximately a quarter-inch.

*Gladiator is a fabulous action flick, but is it historically accurate?*

Not entirely. Roman emperors at the Colosseum signaling for a gladiator to be put to death did not raise their fist in the air, jerk their thumb backwards and shout, "You're out!" Actually, they whispered, "Kill the bum; pass it on." (*Terminus bumius communicatus*.) Also, spectators did not buy pizza slices from vendors, and lions who ate the most Christians were not offered a chance to sign a pro contract and do product endorsements as depicted in the film.

*Does the government have any plans for "controlled burns" in my neighborhood? I can have everything packed and be out of my house in six hours.*

Federal forest fire-prevention officials indicate that conditions are ripe for a PCI (prescribed conflagratory initiative) in the vicinity of George W. Bush.

*Woody Allen says that in real life he's not an intellectual but just a guy who likes to sit around with a beer watching sports on TV. Are there any show-biz stars who are intellectuals?*

Despite his regular-guy image, Regis Philbin is secretly a fan of French deconstructionist Jacques Derrida, strongly believ-

ing that text is a decentered play of structures, devoid of intrinsic meaning. And in her spare time, Pamela Anderson Lee can be found hanging around

science convocations, trying to give her phone number to particle physicists.

*Experts say that the Internet has given birth to a new psychological disorder: cybersex addiction. Is there any way I can prevent myself and my family from falling victim to this debilitating affliction?*

One remedy is the new software package from Old Testament radio shrink Dr. Laura Schlesinger (Now Cut That Out, \$165.45—PC and Mac CD-ROM). Whenever you try to connect to a sex Web site, Dr. Laura's scowling image fills your screen and you hear her scream, "Stop it, you immoral degenerate lowlife!" If it's a gay Web site, your computer explodes, police are summoned and your credit cards are automatically canceled. ■

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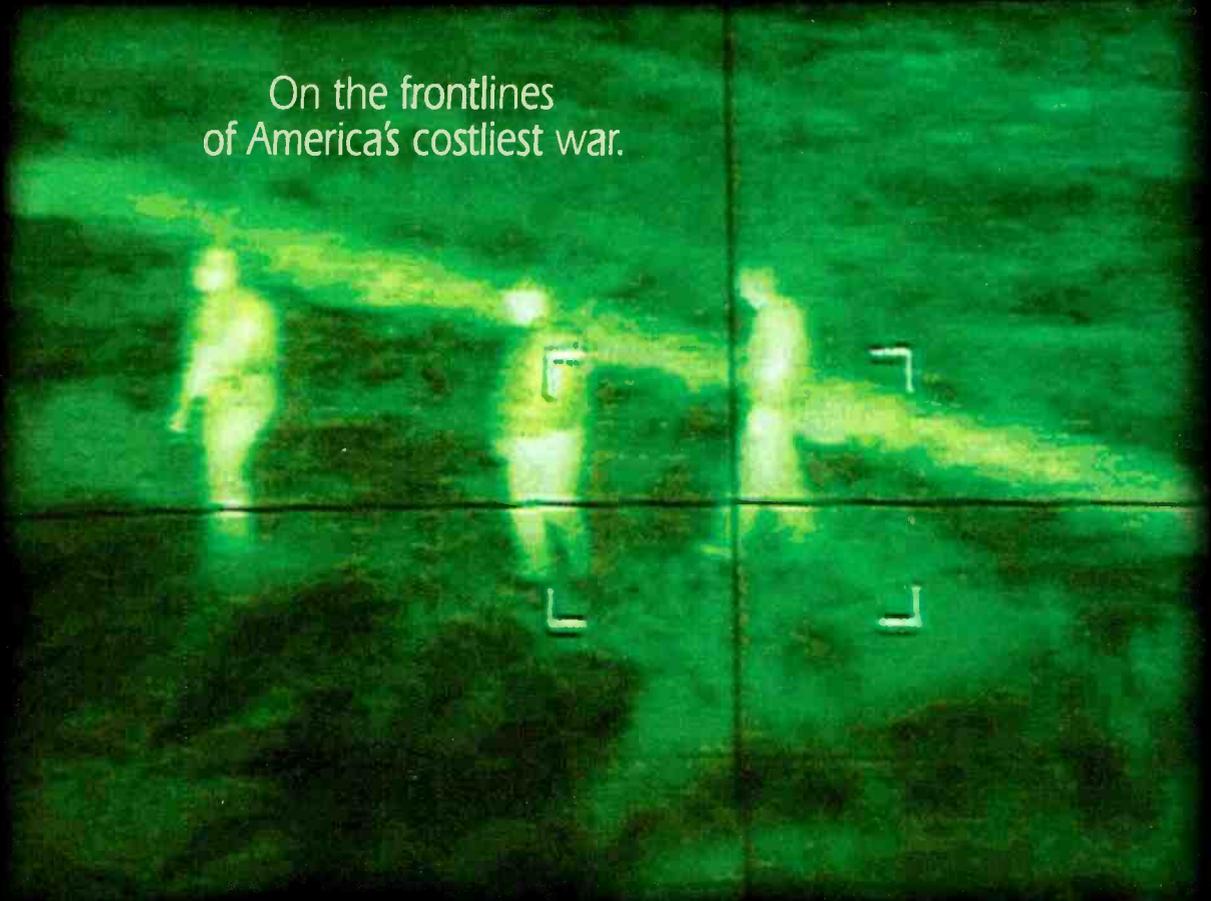
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