

MEDIA WEEK

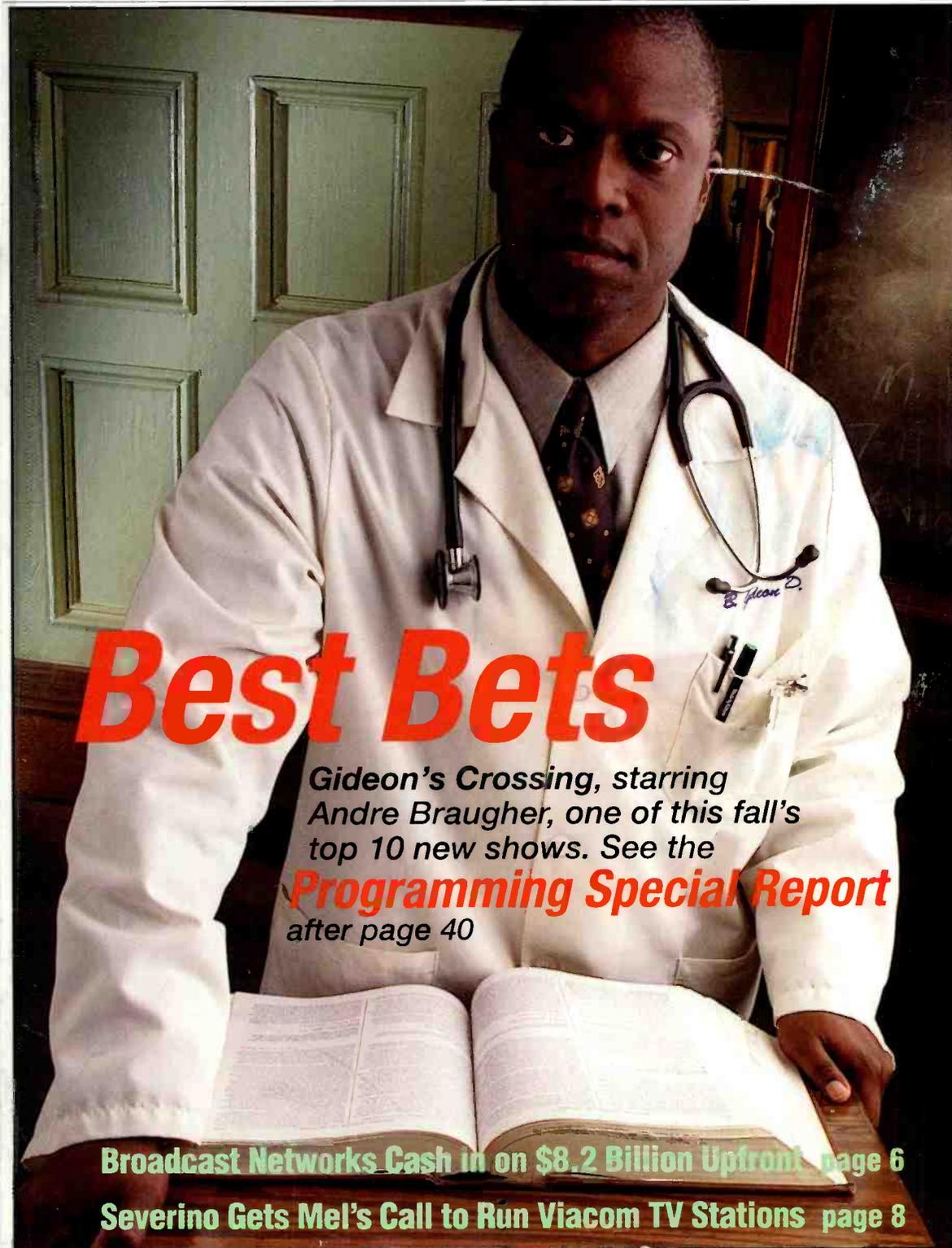
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LAURA K JONES, ASSITANT MGR
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WHARTON NJ 07885-2120



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THE NEWS MAGAZINE OF THE MEDIA

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Best Bets

Gideon's Crossing, starring Andre Braugher, one of this fall's top 10 new shows. See the **Programming Special Report** after page 40

Broadcast Networks Cash in on \$8.2 Billion Upfront page 6
Severino Gets Mel's Call to Run Viacom TV Stations page 8

MARKET INDICATORS

National TV: Loaded

The \$8 billion broadcast upfront wrapped in record time last week, with the Big Four nets earning CPM increases of 15 to 20 percent.

Net Cable: Robust

Healthy advertising budgets continue to propel the cable marketplace, with several networks wrapping upfront business in record time at strong CPM bumps.

Spot TV: Moving

Demand is building in anticipation of a strong third quarter, fueled in part by political spending. Local sales are spotty; automotive is off a bit.

Radio: Active

June is tight and nearly full, but the dot-com frenzy is slowing slightly in some top markets, opening up last-minute avails. To fill inventory, stations are easing up slightly on rates.

Magazines: Busy

Luxury-goods advertising continues to expand beyond the pages of high-end magazines, as advertisers look to grow their consumer bases

BOB D'AMICO/ABC



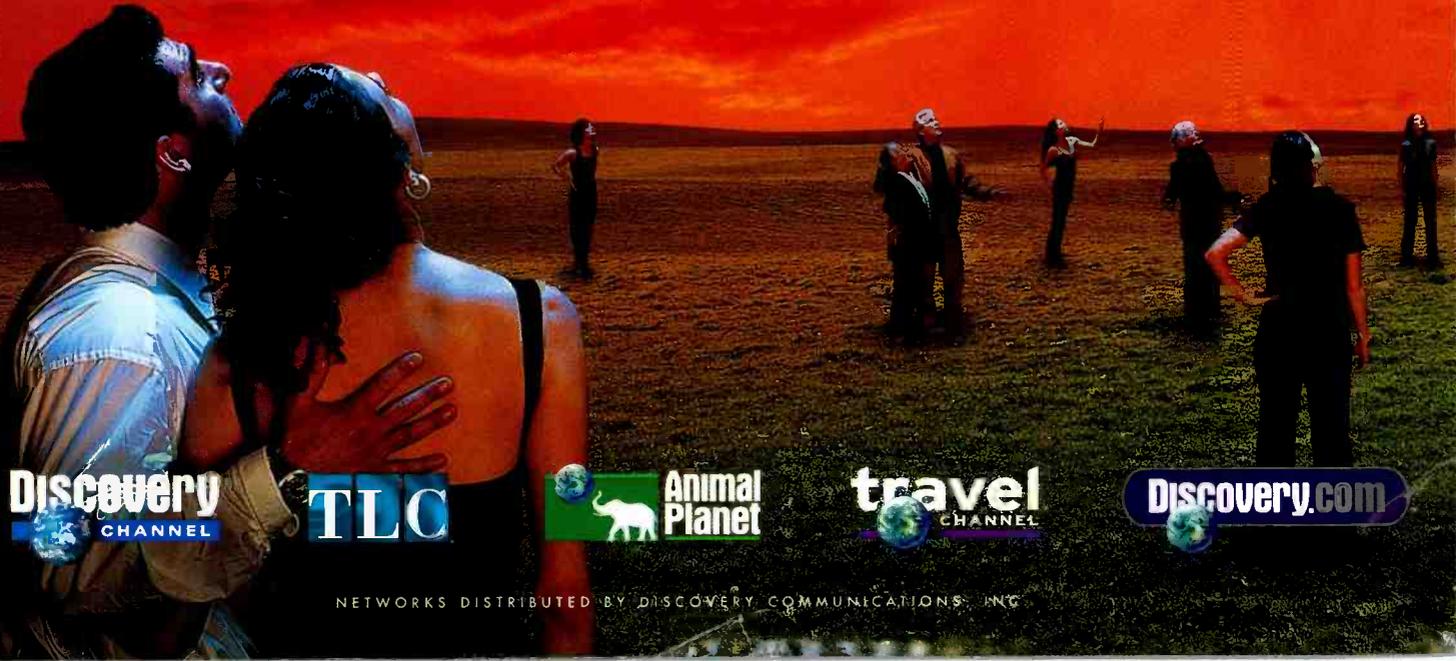
...High-quality entertainment, reaching across multiple platforms,
that would offer consumers everywhere the personal and immediate
impact of a real world experience.

Today, we're living that promise.

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

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

Real World Entertainment. Experience Our Brands.



A dramatic landscape photograph featuring a sunset or sunrise. The sky is a mix of deep blue and vibrant red, with rays of light emanating from behind the main text. In the foreground, several people are silhouetted against the bright horizon, standing in a grassy field. The overall mood is nostalgic and evocative.

FIFTEEN YEARS AGO,

Discovery made a promise to advertisers...

AT DEADLINE

Time Warner, Disney Sign Retrans Deal

Time Warner and Walt Disney Co.'s ABC finally signed a retransmission agreement last week after five months of heated negotiations that on May 1 resulted in the cable operator's yanking of the network's signal in several markets. Time Warner has agreed to carry ABC's owned television stations on its cable systems through 2006, as well as transfer the Disney Channel to basic cable in 2003. The two parties also agreed to an eight-year carriage agreement for Disney's SoapNet, while Time Warner committed to increase the distribution of ESPN2 to match that of ESPN's. There is room in the contract for Disney/ABC to develop two additional cable channels that would receive TW clearance.

Tauzin, Oxley Tee Off on Time Warner

At a Capitol Hill hearing last week, Reps. Billy Tauzin (R.-La.) and Mike Oxley (R.-Ohio) heaped scorn on Time Warner for "anti-competitive conduct." Time Warner last week confirmed that it had given employees in the offices of its Texas cable systems \$100 to sign up and then drop SBC Internet services in order to gather intelligence on the DBS-based services, which would compete with Time Warner's high-speed Web access over cable lines. Referring to the competitive aims of the 1996 Telecom Act, Tauzin said: "We never guessed these kinds of games would occur." Oxley complained that instead of taking advantage of the freer markets created by the law, media companies are trying to block competition.

Texas Monthly Editor Steps Down

Texas Monthly editor and co-founder Gregory Curtis stepped down last week after 19 years at the helm. "I started out as a writer, and recently as I was assigning stories a lot of times I found I wanted to do them myself," said Curtis, who will become a *TM* writer-at-large. "I have various ideas for books, and there are some things I want to write for other publications." Succeeding Curtis on July 1 will be Evan Smith, *TM* deputy editor. The 300,000-circulation, 27-year-old *Texas Monthly* is owned by Emmis Communications.

NBC Veteran Beckman Joins Fox

Fox Broadcasting last week named former NBC executive Preston Beckman to the new position of executive vp/strategic program planning. Beckman will have responsibility for program planning and scheduling, series launches, and sweeps events and will work with development executives to identify audience and program needs. Beckman, a 20-year NBC veteran, most recently was the net's exec vp of program planning and scheduling.

Dick Wolf Taps Production Teams

Producer Dick Wolf last week announced the production teams for his three prime-time series airing this fall. Director and screenwriter Arthur Penn (*Bonnie and Clyde*) will be New York executive producer for *Law & Order* (NBC), joined by William M. Finkelstein as the series' Los Angeles-based head writer. Director Michael Ritchie (*Fletch*) was named the New York-based exec producer of Wolf's new NBC drama, *Deadline*. Wolf Films vet Robert Palm will head *Deadline*'s L.A. writing staff. And Ted Kotcheff will return as exec producer of *Law & Order: Special Victims Unit*, with David Burke succeeding Palm as the show's L.A.-based chief writer.

GLAAD Steps Up Campaign Against Dr. Laura

On the heels of Procter & Gamble's decision not to advertise on Paramount Domestic Television's new syndicated talk show starring radio moralist Dr. Laura Schlesinger, the Gay and Lesbian Alliance Against Defamation last week stepped up its campaign against the program, which is set to launch on Sept. 19. The group, which has joined several other activist organizations to protest Schlessinger's anti-gay public comments, placed \$200,000 worth of ads in newspapers and trade magazines, urging advertisers not to purchase inventory in the Paramount show. Speaking at a Hollywood Radio and TV Society event last week, Procter & Gamble global marketing chief Bob Wehling explained the company's decision: "We're much less concerned about boycotts as we are with trying to be consistent with our guidelines. And our guidelines are to avoid controversial environments and gratuitous sex and violence."

Addenda: Steven Cheskin, formerly vp of programming for TLC, was named senior vp and general manager of the Travel Channel...Diana Vargas, general manager of Fox O&O KTTV-TV in Los Angeles, resigned last Friday...DirecTV has signed retransmission agreements with 11 broadcast station groups to carry local TV signals...Louis Oliver Gropp, editor in chief of Hearst Magazines' *House Beautiful* for nine years, said he will retire by year's end...Kathleen M. Waltz, president/publisher/CEO of Tribune Co.'s *Daily Press* in Hampton Roads, Va., has been named to the same post at the company's *Orlando (Fla.) Sentinel*. She succeeds John Puerner,

recently appointed president/publisher of *The Los Angeles Times*.

Correction: A Media Dish photo caption in last week's issue incorrectly identified the owner of *House Beautiful*. The shelter monthly, which recently hosted the Giants of Design awards, is published by Hearst Magazines.

INSIDE



Retiring ABC sales chief Goldsmith goes out on top
6

Local Media
24

Market Profile
28

The Media Elite
34

Magazines
70

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Justice Dept. Clears AT&T—MediaOne Deal; FCC Up Next

AT&T last week cleared a major regulatory hurdle in the process of completing its \$58 billion acquisition of MediaOne by winning conditional approval of the deal from the Justice Department.

AT&T agreed to Justice's request to divest MediaOne's stake in Road Runner, the country's second-largest high-speed Internet access service. MediaOne's significant interest in Road Runner and AT&T's controlling interest in Excite@Home add up to 75 percent of all cable-modem subscribers.

"The Road Runner divestiture is an obligation we always assumed we would face," AT&T general counsel Jim Cicconi said in a statement.

The DOJ also said that for two years after it divests Road Runner, AT&T must obtain prior approval from the DOJ before it enters into certain agreements with Time Warner or AOL, whose merger is also pending.

The next stop for AT&T is the FCC, which is still reviewing the MediaOne deal. The commission has raised questions about the market share of the combined cable company, as well as its interests in programming, including MediaOne's 25 percent stake in Time Warner Entertainment. Last week, a federal appeals court upheld the FCC's cable-ownership rules, giving the agency the green light to require AT&T to divest some cable-system interests. —*Katy Bachman*

Berman Tapped as President Of Fox Entertainment

Fox Entertainment chairman Sandy Grushow turned to a colleague and friend last week to take the network's programming-development chores off his hands, naming Gail Berman president. Berman has produced Broadway plays, served as president of Sandollar Television and most recently was president of Regency Television.

Berman has also served as an executive producer of two successful series on rival WB network—*Buffy, the Vampire Slayer* and *Angel*. "Those two shows are near and dear to my heart," Berman said. "But I will pro- (continued on page 8) gram

Call Guinness, It's a Record

\$8.2 billion goes down in a flash; CPM bumps reach into 20s

THE UPFRONT / By John Consoli

Media buyers last week spent more money in less time than ever before in the broadcast network prime-time upfront—\$8.2 billion in a little more than three days—for the 2000-2001 season, but unlike last year, there were few complaints of network gouging. There was so much money in the marketplace that some networks, eager to save some ad inventory for next season's scatter sales, actually turned money away.

While some deals went down at 12 percent CPM increases, the Big Four networks averaged in the mid- to high teens, while the WB and UPN averaged 25 and 20 percent hikes, respectively.

Not only was prime-time spending hot, but advertisers also quickly bought time in other dayparts. News sold at 14 percent CPM increases, late night at 15 percent and early morning between 12 and 14 percent. Even the softest daypart, ratings-challenged daytime, pulled out 9 percent.

One media buyer said he handled "every client, every daypart in three days, while at the same time finishing up with cable," but he sounded more resigned to the situation than happy about it. "It's not a good thing because you have no time to analyze things. I never got to watch any of the pilots."

Even the network sales execs agreed that the frenetic pace was not ideal, but they, too, were not complaining that loudly. "The upfront business is out of control," said one network sales chief. "Everybody admits it, but nobody knows what to do about it."

But most advertisers clearly didn't care. They had budgeted more money to promote their products next season and wanted to make sure it was earmarked before their competitors'. As a gauge of the strength of

market, one buyer who controls a significant portion of the total dollars spent said two-thirds of his clients increased their budgets for network TV. Overall, the buyer said he placed 30 percent more dollars into the fall.

"As it got later in the week and the networks began to sell out, prices rose and there were buyers panicking because they hadn't gotten all their money down," one buyer said.

Also fueling the faster-than-usual selling period was the fact that nearly all the media buyers registered budgets with the

The Upfront Box Score

Network	Upfront Sales (Prime Time)	% Change From '99	CPM Increase From '99
 abc	\$2.4 billion	+33%	+19%
 nbc	\$2.3 billion	+5%	+17%
 fox	\$1.6 billion	+14%	+17%
 fox	\$1.3 billion	Flat	+15%
 wb	\$425 million	-5%	+25%
 upn	\$150 million	+36%	+20%

networks earlier than in years past.

Needless to say, the sales execs were euphoric. "To me, this drives home the point of how network television is the place to be," said Marvin Goldsmith, ABC's sales president, who oversaw his last upfront selling period but will remain with ABC in another capacity. He will be succeeded by Mike Shaw, who handled much of the negotiating with Goldsmith last week. "Advertisers know they can't get the reach anywhere like they can on network TV," Goldsmith added.

ABC increased its upfront take by 33 percent, from \$1.8 billion last year to \$2.4 billion this year. "In my last upfront, we took in record revenues for any network and the largest dollar increase in one year," crowed Goldsmith. ABC's total did not include sales for *Monday Night Football*.

Likewise, UPN's \$150 million did not include ad sales on *WWF Smackdown*. The WWF reportedly pays UPN an annual fee of about \$10 million to air the show, and the

WWF sales team sells the ad inventory during the upfront, which totals \$20 million to \$25 million and goes into WWF's coffers.

ABC's Goldsmith scoffed at reports last week that put 30-second spots on *Who Wants to Be a Millionaire* at \$400,000 for next season. "We priced *Millionaire* to move," he said. "With four hours a week, we wanted to make sure we sold enough of it. We didn't want to save it all for scatter." He said prices varied depending on the night and the package the show was included in. Buyers pegged the price at around \$200,000 a :30, which was less than the show sold for in scatter this season.

All six networks sold less inventory this upfront, anticipating another strong scatter market. Fox, for example, sold 80 percent of its inventory, compared to 85 percent last year. The WB—which due to lower ratings this season had to give up most of its scatter for advertiser makegoods—held back more this season. "Last year we missed the scatter market almost entirely, and we have a certain number of niche advertisers who want to buy us in scatter," said a WB exec.

Retail, automotive, movies, financial, pharmaceuticals and even packaged goods—which many sales execs thought would cut back in spending—were among the strongest categories. One sales exec said several advertisers moved money out of promotion, like couponing and in-store allowances, into network time. Autos were driven mainly by Nissan—which increased its budget heavily—new player Kia and General Motors, which spent more both to promote some new lines and protect its turf. One category missing from the upfront was the dot-com industry.

NBC created a bit of controversy by offering advertisers lower CPM increases on

**Why the upfront moved so quickly this year:
See story on page 12.**

this fall's prime-time schedule if the advertisers bought Olympic time. This move angered some buyers who had previously made commitments to the Olympics.

CBS was clearly helped by its new programming lineup, nearly all buyers agreed. In addition to its solid returning Monday schedule, buyers requested CBS' new Wednesday-night sitcoms, *The Bette Show* and *Welcome to New York*, as well as its Friday dramas, *The Fugitive* and *The District*. But UPN, which sold about a third of its inventory to new advertisers, also generated demand for *Star Trek: Voyager* and *The Hughleys*, which moved over from ABC. ■

Cable Gets Its Share of Flush Market

THE UPFRONT / By Megan Larson

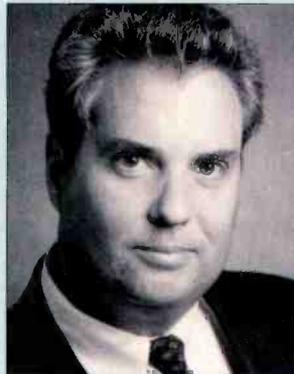
The cable upfront market also raced toward its finish line last week, with networks having wrapped up the bulk of their business at a much faster clip than ever before, yielding total sales of \$4.7-\$5 billion.

Turner Networks, Lifetime and Discovery executives said they had completed more than 80 percent of their business as of Friday, at double-digit CPM increases over last year's upfront. Some deals with smaller agencies remained to be hammered out.

Executives at FX and Fox Cable Sports networks said they were more than 50 percent finished with upfront business. Fox's cable sports entities doubled their upfront business over last year, and the increases at three-year-old sports spinoff Fox Sports World Espanol were even stronger, said Guy Sousa, executive vp of Fox Cable Sports Net.

"The dollar volume [in cable] is mind-boggling... And as much as I would like to think we are the only ones getting increases, everybody else is too," said Bill McGowan, Discovery Networks vp/sales.

Some advertisers questioned the networks' proclamations that cable upfront



Good sport: Fox Cable's Sousa

business is virtually done, saying the buying end of the upfront teeter-totter was too preoccupied with broadcast last week to do much in cable. "Here and there [cable] business was done, but calling and faxing and asking people to pay attention to you is not really doing businesses," said one major buyer.

Buyers said USA Networks has been the most vulnerable this upfront season in seeking increases. USA has had problems with audience underdelivery on some shows, buyers said, and while its ratings are consistent in prime time, they have suffered some erosion.

It has been somewhat difficult to be enthusiastic about USA this upfront, several buyers said, because the network has shifted the tone of its programming to an edgier beat that some agencies with broad-reach clients are leery of. "USA does nice ratings, but it is not ad-friendly," said one buyer who requested anonymity. "Many of their shows have content problems, and the only other stuff they offer is movies and wrestling."

A USA representative said last Friday that the network's upfront sales are pacing "exactly where we want to be." ■

ABC's One-Season 180

Network goes from 3rd to 1st, as broadcasters hold ground; cable slips

TELEVISION / By John Consoli, Megan Larson and Daniel Frankel

CBS executive vp of planning and research David Poltrack recently derided *Who Wants to Be a Millionaire* as "default viewing," stating that "people watch this show when nothing else is on." But the prime-time game show helped ABC become the first network since Nielsen Media Research began reporting demographic data to jump from third place to first in adults 18-49 in one season.

Rival network executives believe the median age of *Millionaire's* audience has edged north of 50 during the 2000-2001 season

(officially ended May 24), which could make it vulnerable to competition next season. But the show helped ABC win all three sweeps periods in total viewers for the first time since 1978-79.

In the tight race for adults 18-49 during May sweeps, a strong showing by *Spin City*, featuring Michael J. Fox's final episode, helped ABC tie with NBC, both recording a 5.5/16. NBC's numbers in that demo were down 8 percent, while ABC's grew 20 percent. *Spin City's* 18-49 ratings for the finale were a whopping 14.1/35. Fox, which had

MEDIA WIRE

against them aggressively.”

Berman, who becomes the fourth president of Fox Entertainment in the last four years, believes she will work well with Grushow. “He was a great advocate of mine while I was at Regency,” she said. Berman was founding president of the studio, a co-venture between Fox Television Studios and New Regency Productions. Regency supplied Fox with its prime-time hit sitcom this season, *Malcolm in the Middle*. —*John Consoli*

Gannett OKs Front-Page Ads in Its Local Papers

Gannett Co., whose flagship *USA Today* has carried front-page advertising since last October, said last week that any of its 73 local dailies may put display ads on page one. Tara Connell, a Gannett spokeswoman, said that “very few” of the company’s papers currently carry front-page ads; one is the *Rockford* (Ill.) *Register Star*. *Register Star* ad director Stan Howard said that since February, his paper (circulation 71,500 weekday, 83,000 Sunday) has sold front-page ads to local businesses, including Bergners Department Stores and AmCore Bank. The move has been “well received” by advertisers and readers, Howard said.

Register Star executive editor Linda Cunningham said that the prominent placements have not been an issue. “I start with the premise that readers are really smart and know the difference between advertising and news,” she said.

While few U.S. metro papers run front-page ads, one notable exception is *The New York Times*, which has long carried a strip of classified ads on the bottom of page one. First-page ads were common during the nation’s earliest history and can still be found throughout Europe, Asia and Latin America. Despite the protests of journalistic purists, more U.S. publishers, “under increasing pressure to make money,” may revisit the practice, said Eric Newton, news historian at the Newseum in Arlington, Va. —*Tony Case*

Cable Viewers’ Ad Recall Is Same as Broadcast: CAB

That annoying commercial jingle is going to haunt you (continued on page 10)

tied ABC for second place last year, was third at 4.1/12, down 11 percent. UPN, with its sizable male audience gain, largely on the back of *WWF Smackdown*, was up 45 percent in the 18-49 category during the May sweeps, to 1.6/5. CBS continued to lag in its delivery of 18-49 with a 3.4/10.

ABC was able to narrowly beat last season’s leader, NBC, in delivery of adults 18-49 for the season, with a 5.5/15, up 15 percent. NBC got a 5.0/14, down 7 percent. Fox, the runner-up last season, declined 16 percent, to third place, with a 4.2/12. WB had a 1.4/4, down 22 percent. UPN, again, was up 45 percent to a 1.6/4.

NBC’s *ER* finished as the highest-rated drama in adults 18-49 for the season, followed by ABC’s *The Practice*.

Overall, combining all the network ratings and shares, viewing for the May sweeps were flat compared to the respective periods last season. Interestingly, household ratings for basic cable during May sweeps actually slipped almost 3 percent from May 1999, to a 22.3/38. But cable was able to grow its delivery of adults 18-49 by some 3 percent, to a 10.5/30. Nielsen altered the definition of ad-supported cable in July last year, which slightly skews year-to-year comparisons. Also, cable’s ratings include only 26 of the 28 days of the May sweeps.

“It isn’t so much that cable didn’t do well,” said Brad Adgate, vp/corporate re-

search director of Horizon Media. “There was just no erosion in broadcast, which I am sure *Millionaire* has a lot to do with.”

Despite the lack of any movie ratings spectaculars, TNT shot ahead of USA during prime time, increasing its ratings 10 percent, to a 2.3. USA fell 20 percent, to second place, with a 2.1. Nickelodeon, whose ratings

fell 20 percent, followed in third place with a 1.8. Cartoon Net grew 13 percent, to tie with TBS at a 1.7 (Toon’s household delivery was lower since it reaches fewer homes than TBS), but TBS’ 1.7 was an 11 percent drop from 1999. Lifetime, however, surged 23 percent, to hit a 1.6.

“Usually, you get a 6.7 [rating for a movie on basic cable], but there were only a few 5s,” said Adgate, in referring to cable’s overall ratings dip.

Final numbers for syndication’s sweeps won’t be available for two weeks, but Nielsen’s national numbers for the week ending May 14 revealed more drops than gains among strips. *Jerry Springer*, from Studios USA, delivered a 3.6, down 45 percent from the same period last year. Columbia TriStar’s *Ricki Lake* talk show is down 27 percent, to a 2.4, and Warner Bros. talker *Jenny Jones* dropped 23 percent, to a 2.3. Among court shows, Paramount’s *Judge Mills Lane* declined 30 percent, to a 1.9. Shows registering big year-to-year increases included Studios USA’s *Maury*, up 19 percent, and MGM’s *Stargate SG-1*, up 25 percent. ■



Michael J. Fox’s May 24 farewell on ABC’s *Spin City* delivered an impressive 14.1 rating in adults 18-49.

Severino at the Helm

Head of merged CBS/Par station group hopes to boost local news

TV STATIONS / By Megan Larson and Katy Bachman

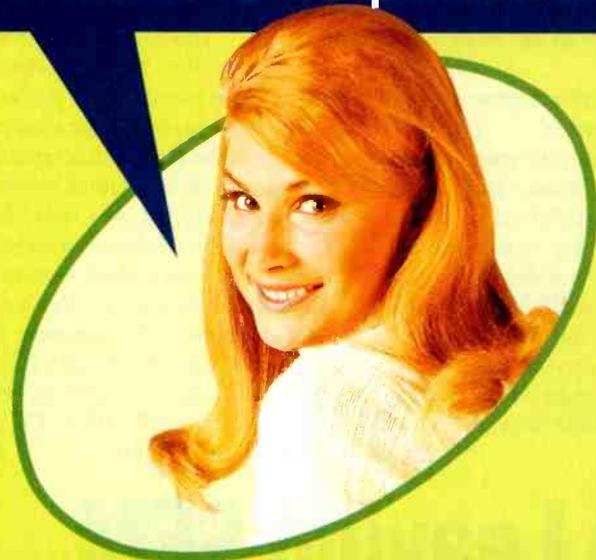
John Severino wants to hire a station manager for KCBS-TV in Los Angeles, creating a new position at CBS’ owned outlet. After all, the KCBS general manager was named president of the combined CBS and Paramount station group last week and could probably use a little assistance. “I’m just trying to remember the call letters of these things,” Severino said with a laugh, but added, “If you can run one TV station, you can run 35.”

The merged unit, under the CBS title, holds 35 TV stations—16 CBS and 19 UPN affiliates—including six duopolies, in Miami, Pittsburgh, Boston, Philadelphia, Detroit and Dallas.

Critics question, however, why Severino was appointed to lead the group when CBS’ three biggest stations, in L.A., Chicago and New York, continue to lag in the ratings. “These are not like speedboats—you don’t turn these things around in 10 minutes,”

ask NAN!

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



Dear NAN: I've got a problem that I'm sure many other professional women can understand: bad hair. Night after night, I wash, comb and fluff. But it just isn't happening. As you know, you can only wash your hair so many times before your hands turn more wrinkled than a prune in the desert. What's a girl to do?
— Frizzy Frieda in Philly

Dear Frieda: Nick at Nite is the place millions of women go to solve any coiffure catastrophe. Take **Three's Company**: Chrissy proves blondes have more fun, Janet sports a sensible brunette 'do, Jack models the double-entendre shag, and nobody accessorizes a receding hairline quite like Mr. Furley. They say beauty is in the eye of the beholder, but I say it's in sight of everyone watching Nick at Nite.
— NAN



WOMEN WATCH Nick at Nite

15 years of Nick at Nite. The #2 cable network in delivering women 18-49*

NICK
at
NITE 15
YEARS

*SOURCE: NIELSEN, 1Q '00, W18-49 (000), M-SUN 9P-2:30A, NAN: SUN-FRI, 9P-3:30A, SAT 10P-3:30A. EXCLUDES SPORTS PROGRAMMING.

MEDIA WIRE

whether you saw the spot on broadcast television or on cable, according to a new survey from the Cable Advertising Bureau. In a study commissioned by CAB and conducted by Nielsen Media Research, the recall of television advertising by viewers watching cable was not much different from that of broadcast.

CAB initiated the study to dispel theories that commercial recall by viewers watching cable is lower than recall on broadcast TV. Of 5,800 adults interviewed, 91 percent who were watching ad-supported cable said they were paying full attention to the programming; 62 percent said they were exposed to ads; and just 1.1 percent said they remembered every one of the ads shown. Of those watching broadcast TV, 90 percent said they were paying total attention; 63 percent claimed they were watching commercials; and only 1.2 percent said they remembered all the spots they saw. —*Megan Larson*

Viacom Synergy: CBS to Air Reruns of Showtime Boxing

Viacom hopes that the rebroadcasting of four Showtime boxing events on CBS in July, a month after the fights are shown live on the pay-cable network, will attract marginal boxing viewers back to the sport. That could help Showtime's network and pay-per-view boxing telecasts and also eventually lead to live boxing's return on CBS.

"The exposure CBS brings is like pumping new blood into a sport that desperately needs it," said Jay Larkin, executive producer and senior vp of Showtime Sports & Event Programming.

Mark Greenberg, executive vp and general manager of sports and event programming for Showtime Networks, said future live bouts on CBS could give exposure to young boxers, who could then work their way up to championship-caliber fights on pay-per-view.

The four CBS bouts from Showtime, to air on weekend afternoons, will feature boxers including Evander Holyfield and Mike Tyson. They will be the first boxing events on CBS in more than three years. CBS Sports president Sean McManus said the network is hoping the reruns earn a 2.5 to 3.5 rating. —*John Consoli*

countered Severino. "Running a TV station is more akin to docking a battleship... These stations didn't become low-rated overnight. It came from years of neglect."

Severino hopes to capitalize on synergies the duopolies present. He said he'll decide over the next few months as he visits the stations whether news should be produced for all outlets and what back-office costs to cut or combine. Severino doubts he will combine news operations of any of the stations.

No action will be taken, however, without the blessing of Mel Karmazin, the recently named president/CEO of Viacom. To Karmazin, sales are a major key to success. Though analysts expect a number of layoffs in the near future—especially if the UPN network is folded into the station group—Karmazin is more likely to increase the sales staffs to put more pressure on the inventory. It's a practice he made famous with Infinity Radio.



Severino says it will take some time to learn the call letters of all the stations.

The cross-media sales division, CBS Plus, is likely to go into high gear to generate additional sales in markets where CBS has radio properties. For example, CBS now owns WDCA-TV in Washington, where it has a strong five-station radio cluster. In Dallas, CBS controls two TV stations, six radio stations and outdoor properties.

The station group's 40 percent national reach surpasses the federally mandated 35 percent ownership cap, which may mean divestitures. But not definitely, if the Federal Communications Commission, in its biennial review, raises the ownership cap. At press time, the FCC had not issued the results of its review.

If CBS has to sell, one station that may go is KMAX-TV in Sacramento. But Severino said it may behoove the company to hold onto the station in order to have California representation in the Southern end (KCBS), the Northern end (KPIX-TV in San Francisco) and the middle. ■

Solomon Leaving SFM

'King of Beers' is not retiring; Dundas expected to succeed him

MEDIA BUYING / By John Consoli

Jerry Solomon will leave his post as president of national broadcast for SFM Media/MPG on July 15 after six years with the media-buying service. But the 41-year veteran of the broadcast, advertiser and agency business stressed that he is not retiring. Solomon, who serves on the boards of two Internet companies, said he is examining assorted options.

SFM president and CEO Bob Frank praised Solomon, stating: "We have benefited from his experience and relationships with the networks and our advertisers." Ray Dundas, SFM executive vp/network negotiations, is expected to succeed Solomon.

Another SFM exec, who declined to speak for attribution, said: "I think Steve Farella would like to put some of his own people in place." Farella joined SFM late last year as COO, from Jordan McGrath Case & Partners. Solomon would not comment on the circumstances of his departure except to say: "It was just time for me to go."

Insiders speculated that cutbacks in the national budgets of key accounts MCI and Isuzu have played a role in SFM's attempts to trim costs. But others noted that the agency has picked up new accounts that have helped offset those losses.

Solomon began his career in 1959 as a research analyst and then a sales assistant at NBC. He spent 19 years at ABC, working his way up to vp of sales and marketing. He left in 1981 to head Anheuser-Busch's in-house broadcast group at DMB&B, which became the Busch Media Group, a wholly owned subsidiary of the brewery. It was there that Solomon earned the nickname "the King of Beers," based on the power he wielded by controlling one of the largest sports ad budgets in broadcasting.

He retired in 1994, only to be lured out three months later to oversee the Nike account at SFM. He was promoted to president a short time later and headed a department with billings of more than \$1 billion. ■



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CABLE TV

Playboy Enterprises and other adult-entertainment networks got their groove on last week when the U.S. Supreme Court struck down a law that enabled cable operators to block signals from sexually explicit channels during the day. Family-focused groups are infuriated by the 5-to-4 ruling in favor of Playboy, which filed suit against Congress in 1996 for restricting broadcasts to late-night hours. "We felt it was an intrusion on individual choice by the federal government," Playboy CEO Christie Hefner said in a statement. Playboy's cable channels reach 11.7 million homes, but could increase their subscriber base now that more viewers can access them. Bill Asher, president of Vivid Entertainment, which owns the 25 million-sub Hot Network and the Hot Zone, said that he will be talking to at least one major operator that restricts his channels in 1.7 million homes.

Fox Family Channel CEO Rich Cronin left the company last week after a three-year struggle to pump up the network's sagging ratings. No replacement has been named. Fox Family's programming and sales departments will report to Fox Kids general manager Maureen Smith. Cronin ran into some legal trouble in 1997 when he accepted the Fox job while still under contract with Viacom's MTV Networks. Cronin developed some successful original movies and series during his Fox Family tenure, but the channel's ratings never quite took off.

Richard Sheingold, who was promoted to the top sales spot at the CBS station group in February, last week jumped to USA Cable as president of sales. Sheingold will be responsible for the ad sales operations of USA, Sci-Fi Channel and USA's recently acquired channels Trio and Newsworld International.

FX last week acquired the off-network cable rights to *That '70s Show* in a deal with Carsey-Werner. The Fox sitcom, which will be available to broadcast networks in 2002, will become a part of the FX schedule in 2005, joining the network's other recent rerun acquisitions, including *Ally McBeal*, *The Practice* and *Buffy, the Vampire Slayer*. Terms were not disclosed. —Megan Larson

Upfronts Move Faster

Agency and network consolidation is amping up the pace of business

THE MARKETPLACE / By Megan Larson

There was a time not too long ago when broadcast and cable networks and advertisers hoped to complete the upfront buying process before the Fourth of July. This year, however, it looks like the bulk of business has wrapped before Memorial Day. The previously distinct buying periods for syndication, broadcast and cable have grown closer together in recent years, suggesting a time in the near future when all television-based media will likely be bought together over the course of a week or two, industry executives said.

Several factors, including the consolidation on the buying and selling sides of the business, have contributed to the quickening pace. "In the past we have had a [negotiating] period that lasted six to eight business days," said Mediavest president of U.S. broadcast Donna Salvatore, speaking about the broadcast network upfront. "Then last year it was down to four and half business days, and now it's three."

The beginning and end of the cable marketplace is not quite as concrete. But Salvatore agrees with the conventional wisdom of late that, for the first time, deals between major agencies and the top 25 cable networks were done before executives packed their bags for the Memorial Day weekend.

"It is the culmination of a trend where cable is rising steadily in its importance level to advertisers," said Tim Brooks, senior vp of research for Lifetime. "After 20 years of audience growth and circulation growth, advertisers believe that they have to be in cable. It isn't a 5 percent solution anymore—it's kinda like a must-have," said Brooks.

Cable, traditionally purchased after agencies laid down a significant base in broadcast, this year moved before and during the broadcast network presentations. "Ten years ago, cable was an arcane sci-

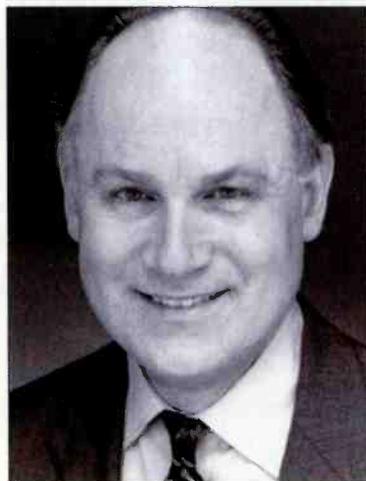
ence and people weren't sure where it fit into most plans. Now [along with broadcast and syndication] it's just one big television medium," said Brooks. "The next thing to fall will be the concept of separate broadcast and cable budgets."

The cable buying unit has typically been a separate entity at most agencies, but as the big houses continue to consolidate, those divisions will merge with the broadcast buying operations, likely creating a one-stop-shop television buying unit for sellers. Moreover, if two \$500 million agencies fuse, the percentage of dollars that one agency controls in the marketplace will grow, making the negotiating process all the swifter.

"Now you've got shops that are managing billions of dollars, so when you go to them you are writing a major share of the business you have to write," said Salvatore. "If I represent \$50 million to a network, they can live without me. But the whole approach to the negotiation changes if I represent \$1 billion. Now I can completely blow out their business plan."

Brad Adgate, senior vp/corporate research director for Horizon Media, said the faster marketplace is also attributable to the fact that media monoliths like Turner, Fox or Viacom control several of the major broad-based cable services, plus stakes in others.

The time it takes for the sell side and the buy side to cut a deal will also decrease significantly as Electronic Data Interchange becomes more widely used in the industry. Through new EDI applications, networks and agencies can electronically place orders, send bills and issue make-goods electronically. "The whole concept of the upfront and buying and selling this way [as it stands now] is a child of the 1960s and 1970s," said Brooks. "It could be an antique real soon." ■



Lifetime's Brooks foresees a combination of the broadcast and cable upfronts.



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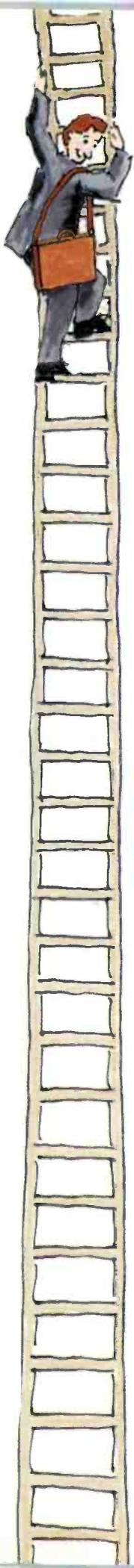
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The Virtues of Patience

Schedule tweaks, promotion can sometimes save struggling shows

TV PROGRAMMING / By Marc Berman

In the frenetic world of network programming, where new series come and go at a rapid pace, the constant pre-emptions and demise of ABC's *Sports Night* (which is rumored to be joining HBO in midseason) points to the continued common practice of not giving programs enough exposure and time to build. Had it not, after all, been for the patient powers of yesteryear, classic, unique and initially low-rated series like *The Dick Van Dyke Show*, *M*A*S*H*, *Cheers*, *Hill Street Blues* and, more recently, *Seinfeld*, *Beverly Hills, 90210* and *Everybody Loves Raymond* would never have survived.

Although a new series generally needs time, patience and a good deal of nurturing from its network, such was not the

viewing patterns.

"It's no doubt challenging for an audience to adapt to a different genre or format type," said John Rash, senior vp and director of broadcast negotiations for Campbell Mithun Esty. "*Sports Night*, like *M*A*S*H* or *Cheers* in their early seasons, was unique and different from the other programs that surrounded it. In order for it to have survived, the network needed to find a lead-in or lead-out with the same tonality."

Rash said that while it's not always the easiest thing to do, it's an essential element in nurturing a series that ABC was unable to accomplish with *Sports Night*.

Promotion is often crucial to success. When *Hill Street Blues* was launched in 1981, TV crime dramas were best illustrated by shows such as *Starsky & Hutch*, *Baretta*, *Charlie's Angels* and *Mannix*, said James Romanovich, senior vice president of Associated Television International.

"Since *Hill Street* was unlike anything anyone had ever seen, the initial response was to tune out of the series. Keeping it intact in the right time period with plenty of promotion was the smartest thing NBC could have done. Remember, without *Hill Street*

there would be no *NYPD Blue*, or any ensemble crime drama, for that matter," said Romanovich.

"Believing in a series, finding the right time period and generating water-cooler banter are the most essential tools of survival for a ratings-challenged but quality series," said Perry Simon, president of Viacom Productions and a former NBC executive. "Changing the concept to blend with what viewers expect to see may not necessarily be a positive. What it comes down to is scheduling the series in the most advantageous time period with the most appropriate lead-in."

There is no clearer example than current CBS hit *Everybody Loves Raymond*, which could have faced the axe in its initial Friday 8:30 p.m. time period in 1996



ABC's *Sports Night* faltered after repeated pre-emptions.

case for last fall's *Harsh Realm* (Fox), *Love or Money* (CBS), *Mission Hill* (WB), *Ryan Caulfield: Year One* (Fox), *Wasteland* (ABC) and *Work With Me* (CBS). Fox's *Manchester Prep* was so poorly executed that the network canceled it before the series even premiered.

Midseason, meanwhile, is no exception, with *Wonderland*—the medical drama ABC was touting right and left—yanked after just two telecasts opposite *ER*. The same fate befell NBC's *Barney Miller*-like *Battery Park*, which disappeared without a trace after just four telecasts on April 13.

If familiarity breeds success, establishing a long-term home for generic series like ABC's *The Drew Carey Show* and NBC's *Providence* is far simpler than asking the audience to expand their

NETWORK TV

CBS Television president Leslie Moonves wants to draw more male viewers to the network in prime time. Last week, Moonves said he believes three of the new CBS dramas scheduled for next season—*C.S.I.*, about a crime-solving unit in Las Vegas; *The District*, starring Craig T. Nelson as a hard-nosed police commissioner in Washington, D.C.; and the revival of *The Fugitive*—will do the trick. And Moonves believes that heavy promotion of the three shows during the network's Sunday NFL telecasts can do nothing but help that goal. Moonves also noted that CBS has added new programming aimed at the network's "core strength" (shows that skew a bit older) with comedies *The Bette Show*, starring Bette Midler; *Welcome to New York*, starring Christine Baranski; and the new family drama *That's Life*.

NBC Entertainment president Garth Ancier last week said the network made a decision to cancel the game show *21* because the amount of money being given away drove the program's cost up to the same levels as a comedy or drama production. Ancier also defended the scheduling of *The Michael Richards Show* to lead off Tuesday nights this fall, in the wake of the show's panning by TV critics and media buyers. Ancier said NBC's research has shown that former *Seinfeld* star Richards is a "character everyone wants to see."

Fox Sales president Jon Nesvig told media buyers at his network's upfront presentation earlier this month that the 42 divisions of the network's parent, News Corp., which can be bought in ad packages under the News Corp. One umbrella, reach 75 percent of the world's population.

Rival network executives continue to bash ABC's *Who Wants to Be a Millionaire*. CBS' Moonves said if the median age of the game show's audience continues to rise, "it will be the *Diagnosis Murder* audience." And Fox Entertainment chairman Sandy Grushow predicted that in October, "the World Series [telecasts on Fox] will turn *Millionaire* viewers to Fox viewers." —John Consoli

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TV PRODUCTION

Bruce Helford, *The Drew Carey Show's* executive producer, is a busy man. In addition to ABC's *Drew*, Helford also executive produces the network's Norm McDonald comedy, *Norm*. For this fall, Helford has *Nikki* at the WB. The Las Vegas-set comedy stars *Unhappily Ever After's* Nikki Cox as a showgirl who weds an aspiring professional wrestler. Because of Helford's full plate (he also will oversee the WB's midseason animated series, *The Oblongs*), production on *Nikki* begins June 1 so that Helford can focus on the series with as few distractions as possible. Normally, production on fall shows begins in mid-July. Helford won't be the only television creator working overtime next fall. John Wells will continue to oversee three series—*ER*, *The West Wing* and *Third Watch*. Also working triple-time will be Dick Wolf (*Law & Order*, *Law & Order: Special Victims Unit* and Wolf's new journalism drama, *Deadline*); Darren Star (*Sex and the City*, *Gross Pointe* and *The Street*); and David E. Kelley (*The Practice*, *Ally McBeal* and the new high school drama *Boston Public*). Among other big-name producers, Steven Bochco will have two shows on the air, *NYPD Blue* and *City of Angels*, as will Joss Whedon (*Buffy, the Vampire Slayer* and *Angel*). Come January, Chris Carter will serve double time with *The X-Files* and its spinoff, *The Lone Gunmen*. Other producers will have plenty of free time next season. *Dawson's Creek* creator Kevin Williamson has no new shows on the air. And the *Friends* creative team of Marta Kauffman, David Crane and Kevin Bright lost *Jesse* and *Veronica's Closet*, which means the trio should have more time to devote to their golden goose.

While most networks have set launch dates for their summer series, Fox has yet announce a premiere date for its much-anticipated high school documentary series, *American High*. Created and executive produced by documentary filmmaker R.J. Cutler (*The War Room*), the non-fiction drama follows the lives of a group of high school students in a Chicago suburb. Fox has ordered 13 half-hour episodes for a summer run, which is likely to launch in late July. —Alan James Frutkin

had the network not wisely moved it to Mondays. Three decades earlier, CBS' *M*A*S*H*, the unheard-of combination of comedy and drama, struggled in year one (1972-73).

"*M*A*S*H* was a show that developed in time," said Romanovich. "Viewers tuning in expecting to see *Hogan's Heroes* quickly tuned out but eventually discovered this was a show worth watching. When CBS moved it to Saturdays in season two a very worthwhile star was reborn."

Romanovich noted that *Sports Night* was preempted so many times it was nearly impossible to find, even by those who wanted to see it. "Although I personally liked it, recently tuning into the time period and seeing *Talk to Me* instead of the show I tuned in for alienated my interest in the series."

Support from the creative community can also significantly ignite audience interest. "Viewers stood up and took notice following the record number of Emmy nominations for *Hill Street Blues* in 1981," said Bill Carroll, vice president

and director of programming at Katz Television. "Shortly after the Emmy wins, *Hill Street* became appointment television for viewers looking for a quality and gritty look at life at a police precinct. Against all odds, and opposite CBS' more established *Knots Landing*, a hit was born."

With *Sports Night* a likely candidate for HBO's lineup, odds are in favor of the series finally catching on. "On HBO there would be no restrictions. It would be free, real and worthy of becoming the kind of show it never could be on ABC," said Romanovich.

With 32 new series competing for the attentions of the TV audience this fall, loyalty and time may end up producing hits out of unusual shows. On that note, keep your eye on NBC's *Ed* (Sunday 8 p.m.), The WB's *Hype* (Sunday 9:30 p.m.), Fox's *Night Visions* (Friday 9 p.m.) and *Boston Public* (Monday 8 p.m.). These series may be very well worth keeping despite potentially limited initial audience interest. ■

Stars: Lose Ethnic Tags

Actors want the media and agencies to stop labeling shows

TV PROGRAMMING / By John Consoli

Labeling broadcast network shows with predominantly minority casts as "ethnic" or "urban" or "black-themed," needs to stop, say some actors on those shows.

But members of the press say the networks themselves have described shows in that manner, and media buyers purchase them based on their ethnic demos.

"*The Steve Harvey Show* happens to be the highest-rated show among black audiences on Friday nights on the WB," said one media buyer. "And *The Parkers* is the highest-rated on UPN. If you are looking to reach that audience for advertisers that want to sell products to that demo, you buy the show for that reason."

The issue surfaced at the recent WB up-

front presentation, when Steve Harvey and Holly Robinson Peete, who stars in another WB comedy, *For Your Love*, both criticized members of the media for their characterizations of their shows.

"I was reading *USA Today* and they talked about [WB shows with predominantly white casts] *Popular* and *Felicity* moving [to different nights], and when they came to my show and Jamie [Foxy]'s show and Steve's show, they just said the black-themed shows are moving to Sunday night," said Peete.

Said Harvey: "We wish the media would stop labeling all of us.

I really wish that we could just be a show."

Brad Turrell, senior vp/publicity and talent relations for WB, said Harvey was upset because both his show and *The Jamie Foxx*



For Your Love's Peete (left), with costars James Lesure and Dedee Pfeiffer

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RADIO

ESPN's Dan Patrick, who is just as likely to interview President Clinton on his radio program *The Dan Patrick Show* as Shaquille O'Neal, has scored distribution in New York on WEVD-AM. Patrick's program will premiere July 31 on the Forward Broadcasting-owned station, airing from 1 to 4 p.m. ESPN has also picked up KNBR-AM, Susquehanna Radio Group's all-sports station in San Francisco, which will begin airing the Patrick show on July 3. "In this time of consolidation, you can still get distribution for a good product," said Marty Sheehan, vp of sports sales for ESPN Radio. "Getting Patrick cleared in New York helps us brand the show and get more audience for our advertisers." Since ESPN launched Patrick on radio in September last year, the show has added nearly 200 affiliates covering 70 percent of the U.S.

Arbitron's Infostream Webcast ratings service is showing that the close relationship between a radio station and its listeners may not necessarily translate into big audiences on the Web. According to preliminary audience figures from the service, Internet-only radio stations are getting a lot more audience on the Web than traditional broadcasters who stream their signals. Beginning with the February 2000 Infostream report, NetRadio.com's 120 Internet-only radio channels are being gradually included in Arbitron's monthly Webcast ratings. In the preliminary audience figures, five of NetRadio.com's Internet-only channels each topped Virgin Radio, which was No. 1 in the January report, with 173,200 listeners.

One-On-One Sports radio network has struck a strategic alliance with Rivals.com in which the two will share content and resources. One-On-One will move its Web site to Rivals.com, becoming an affiliate of the site. In turn, Rivals.com will become an affiliate of One-On-One by featuring its radio show archives. In addition, One-On-One will have access to Rivals.com content, which is generated by 700 sports reporters and analysts. —*Katy Bachman*

Show will have been on the air for more than 100 episodes next season and they are often only referred to as an "ethnic block."

"He was just asking the media to give him the respect of naming his show and describing it as just a comedy," said Turrell. "I believe they both made a valid point."

One network exec said Harvey and Peete were wise to make their comments at the upfront presentation, at which all of the ad buying community and many members of the press were in attendance.

But the executive added that while what the actors said was a valid "social" point, the

business-side reality is that viewers of different ethnic backgrounds do watch different programming. "Some advertisers want to reach a broad palette of viewers. Others want to target a particular demo."

The difference in viewing patterns can be seen by examining where the top-rated prime-time shows among black audiences rank among white audiences. According to Nielsen Media Research numbers, *The Parkers*, which is the No. 1 show among blacks, ranks 114th among white viewers. *Moesha* ranks fourth among black viewers and 117th among white viewers. ■

Homing In on How-To

Syndication's weekend do-it-yourself genre is enjoying CPM pops

SYNDICATION / By Daniel Frankel

Ad buyers normally don't associate niche audiences with syndicated television, and hardly anyone associates the word "demand" with shows that command national ratings below a 1.0. However, when the audience for home-improvement shows consists mainly of home owners with leisure time on their hands, things are a little different.

"There's a phenomenal demand for home-improvement programming," said Liz Koman, vp/ad sales for Tribune Entertainment, who sold 85 percent of the inventory for the Hearst Entertainment-produced weekly *Ron Hazelton's Housecalls* during the recent syndication upfronts. "We're seeing 12 to 14 percent CPM increases in this area, and we're talking about, in some cases, 0.8-rated shows."

Syndication's "how-to and craft" genre consists mainly of weekend, half-hour shows focusing on home and lifestyle improvement.

Indeed, the ratings in this genre—with its often scattered weekend time slots—are not huge. For the season, *Housecalls* has earned only a 0.7 national rating, according to Nielsen Media Research, with fellow weeklies such as the Warner Bros.-distributed *This Old House* scoring a 1.0, Hearst Entertainment's *B. Smith With*

Style a 0.9 and Hearst-Argyle's *Rebecca's Garden* a 1.2. The King World/Eyemark-distributed strips *Martha Stewart Living* and *Bob Vila's Home Again* have earned 1.6 and 1.2 season-to-date national ratings, respectively. "Buyers have found that if they're doing a 1.4 rating, there's not a lot of fat in that," said Dave Morgan, president of Litton Syndications, which produces and distributes several

home- and lifestyle-improvement weekend half-hours, including *P. Allen Smith Gardens*, which will launch this coming fall.

Of course, on the other side, buyers dispute claims of "tremendous demand" for home and craft syndication, but they seem to see the value in their more targeted, more affluent demos. "It's a great gen-

re," said Tim Spengler, executive vp and director of national broadcast for Initiative Media. "I'm not sure that they're that well sold, but it's a great buy for certain advertisers."

"Syndication, with its wide distribution and broad appeal, is not conducive to targeted audiences," added Optimedia's Kristian Magel. "[Home-improvement] shows are a little different in that they're low-rated programs with a very specific audience. Within syndication, they're the most upscale almost by default." ■



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More players are staking claims in online ad buying and planning

THE INTERNET / By Katy Bachman

As the founder of BuyMedia.com, the oldest of the online media buying services, Mike Jackson should feel established. Instead, he's concerned that at least half a dozen other companies have jumped into the space and are eager to eat part or all of his lunch. By the end of the year, there could be as many as six companies pedaling traditional radio and TV inventory on the Web.

"What causes us concern is that everyone is going about it a little differently, and there are a lot of quasi-exchanges being set up. There are a lot of press releases and a lot of promises," said Jackson.

With practically no barriers to entry, companies are moving quickly to co-opt rival business models to become more competitive. Last week, BroadcastSpots.com, which is the only service that allows buyers to purchase radio and television inventory in real time on the Web, added an avails-request system to its service, putting it in direct competition with BuyMedia.com.

Jackson insists that an avails-request service is only about 15 percent of the communication between buyers and sellers and only a fraction of what his service provides. What matters, said Jackson, is processing orders, including messaging, traffic instructions and competitive spending requests. "We're processing more than \$2 million worth of [TV and radio] orders a day," said Jackson.

As the competition cranks up, some business models, such as auctioning off media, have gone by the wayside. "As soon as I saw the name AdAuction, I said it wasn't a good idea," said Jerry Machovina, who was brought on as president and CEO of OneMediaPlace in January. By April, the company had scrapped the auction model and renamed the company. Currently offering Internet and outdoor

avails, OneMediaPlace is planning to add radio, television and print this summer.

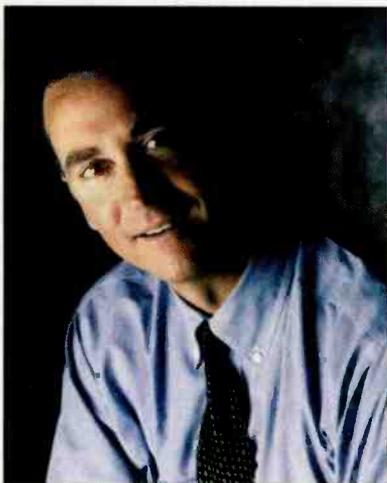
AdExchange founder and president Paul Grand thinks it's a little too early to jump into selling traditional media online. His company is focused instead

on offering Internet advertising first. "You can still buy traditional media with a phone call, but buying Internet advertising is really a pain. The other companies [offering traditional radio and TV inventory] are solving a problem that doesn't exist," he said. "You'll see slower adoption among traditional media buyers, so we're not targeting it today.

Nevertheless, after AdExchange launches its Internet online buying service in June, plans are to offer radio and television inventory early next year.

Another soon-to-be entrant, MediaConnex, thinks all these companies are missing the boat. "There's no real connectivity to the back end. They're trying to sell media like eBay sells a baseball card, and they're burning through money," said Sean Atkins, president and CEO of MediaConnex, which is looking to develop an Internet system that would encompass the entire media sales process, connecting the PC applications buyers use to plan buys with the scheduling and avails system broadcasters use to sell and schedule inventory. "Without a doubt, the solution has to be an end-to-end platform," agreed Jackson.

Another critical piece of the buying loop that few companies have yet to integrate into their systems is ratings. So far, only one service, BroadcastSpots.com, offers radio ratings through a recent agreement with Arbitron. "Many are talking the talk, but no one is walking the walk," said Jeff Trumper, CEO of BroadcastSpots.com. ■



Feeling some heat: BuyMedia's Jackson

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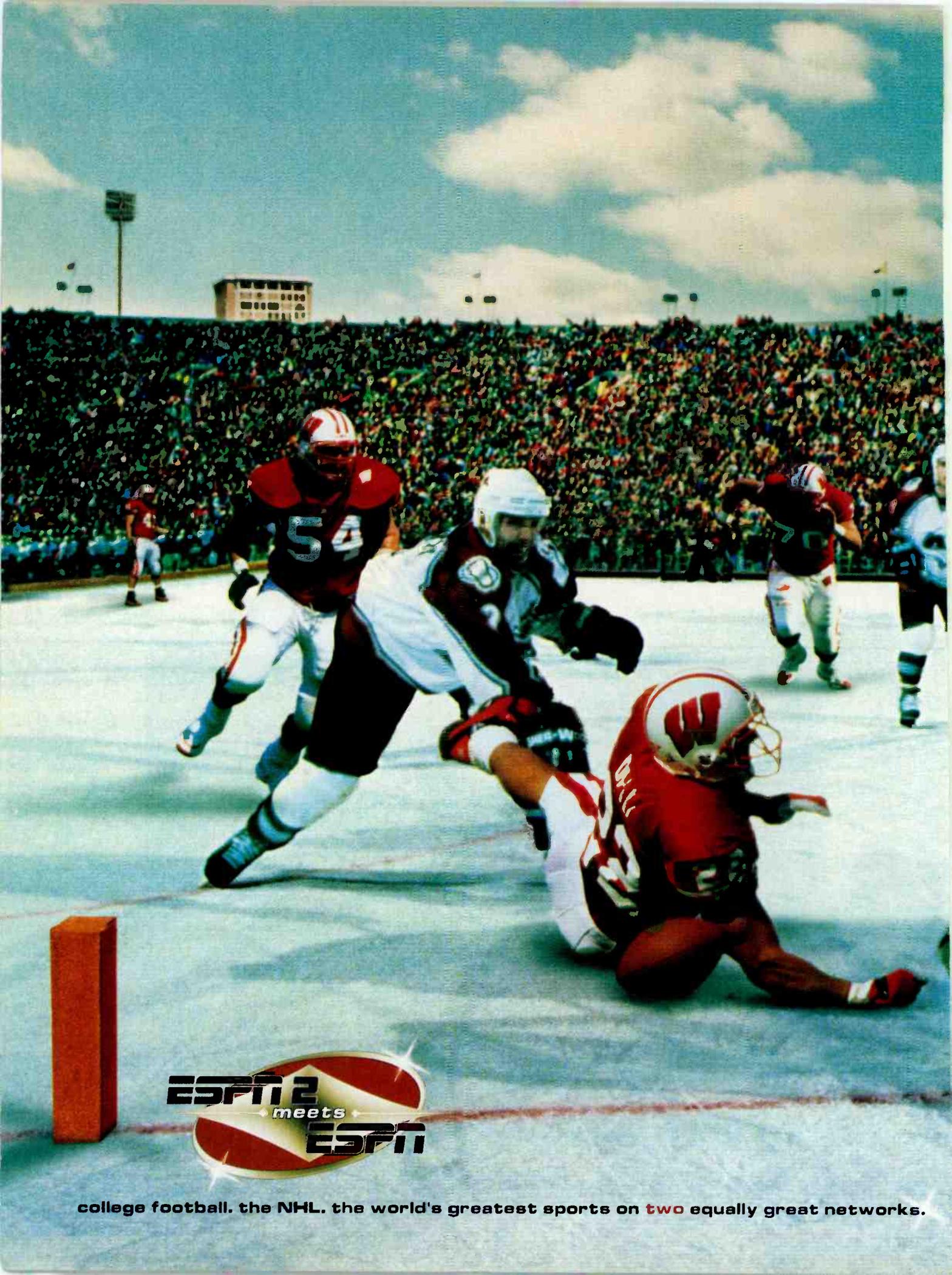
- April 1
April Fool's Day
- April 2
Daylight Saving Time Begins
- April 3
Ice Skating Party - All Grades
Pumpkinish Movie Show • 6:30 pm - 8:30 pm
- April 4
School Health Fair • 10:00am
- April 7
End of Third Marking Period
- April 10 - 14
Home Movie Viewing • Grades 6 & 7
- April 14
Bash Grade Dance • 7:30 pm - 9:30 pm
- April 21
Spring Recess Begins
- April 23
Easter Sunday
- April 27
School-Appreciation

PHIP? TOOL

HAVING A MARIONETTE SIT NEXT TO HIM WAS ONE THING.
BUT HAVING A MARIONETTE SIT NEXT TO HIM AND ASK FOR
A COCOA BUTTER RIB, WELL THAT WAS ANOTHER.

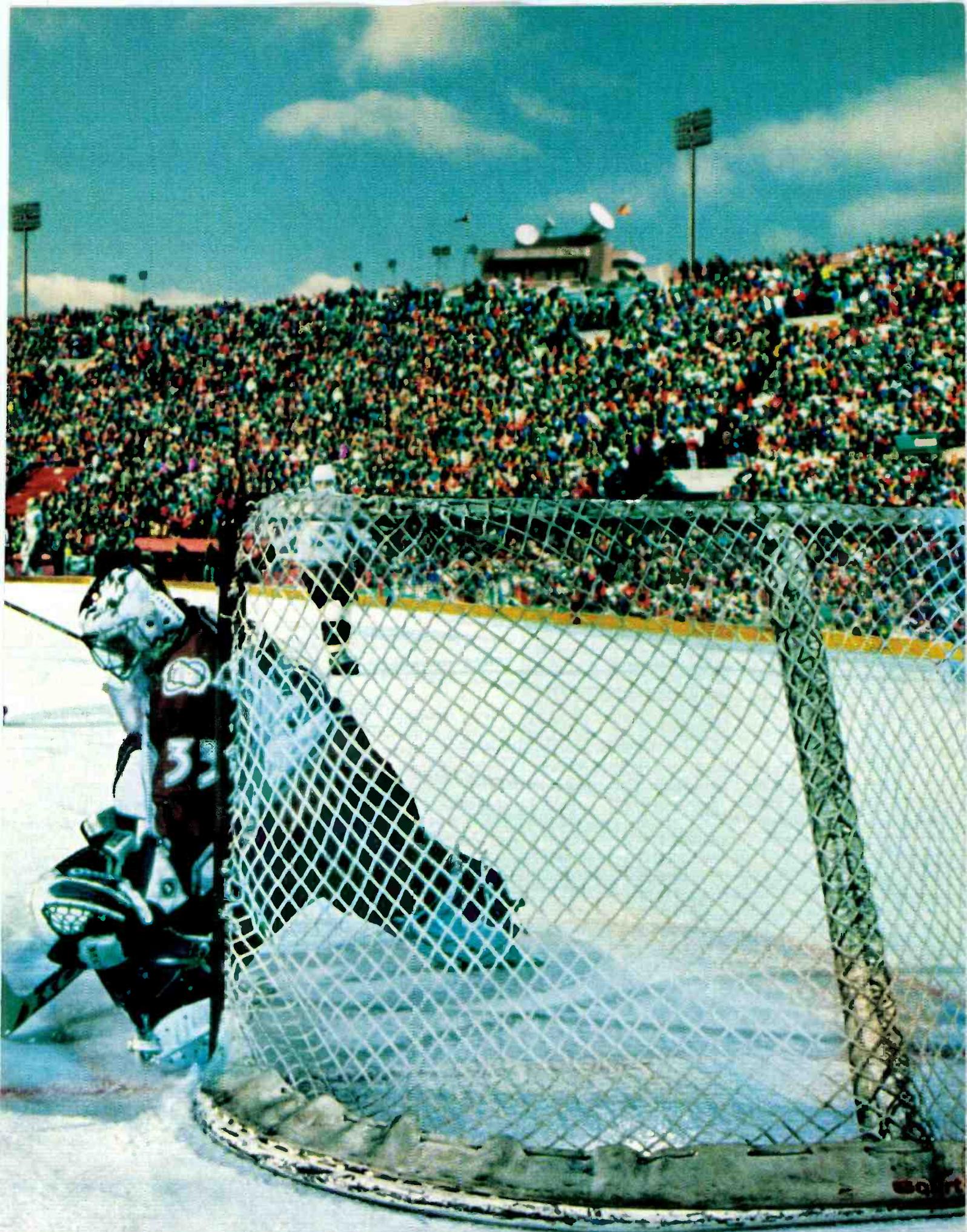
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Local Media

TV STATIONS • NEWSPAPERS • RADIO STATIONS • OUTDOOR • MAGAZINES

COLORADO SPRINGS, COLO. NEWSPAPERS

End of Denver War May Boost *Gazette*



The new publisher of the *Colorado Springs Gazette* is hopeful the recent truce in the Denver newspaper war will spell good news for his own paper, which has struggled to hold readers even as the big metros to the north have seen circulation soar.

"It might give us a little breather, put us on a more level playing field," Thomas J. Mullen, who last week took the reins of Freedom Newspapers' *Gazette*, said of the teaming of E.W. Scripps' *Rocky Mountain News* and MediaNews Group's *Denver Post*. "If we can't remain dominant on our own turf, then shame on us," said Mullen, for the past nine years publisher of Freedom's *Lima* (Ohio) *News*, and from 1981 to 1991 the editor of the Colorado Springs daily.

"I think the pricing wars will end with the *Post* and *Rocky Mountain News* coming together," added Nechie Hall, president of Praco Ltd., a Colorado Springs ad agency. "We'll see subscription prices and advertising rates go up significantly [at the Denver papers] and that will help the local paper at some level."

The *Gazette*, Colorado Springs' only daily, is an often-overlooked victim of Denver's long-running blood feud, which ended earlier this month when the papers there agreed to form a joint operating agreement. The *RMN* sells about 19,000 Monday-Saturday copies in Colorado Springs and the *Post* some 9,500, according to the Audit Bureau of Circulations. Those numbers are small compared to the Denver papers' overall circ but substantial considering the size of the *Gazette*, which sells

91,201 copies weekdays, 114,678 Sunday.

For years, the Denver dailies employed bargain-basement pricing tactics, including radical "penny-a-day" subscription offers, to boost their circ numbers and attract advertisers. The strategy proved disastrous for Scripps, which said it lost \$123 million on the *RMN* over the last decade. MediaNews CEO William Dean Singleton, whose company is privately held, claims the *Post* made a \$200 million profit during the same period.

But the price war has also hampered the *Gazette*, which suffered crushing circ losses even as the Denver papers grew by leaps and bounds. The *Gazette's*

paid weekday circ for the six months ended March 31 sank a stunning 11.4 percent, while Sunday sales dipped 5.3 percent, the ABC reported. This, even though the paper last fall slashed its weekday rack rate to a quarter to match the *RMN* and *Post*.

When the *Gazette's* previous publisher, Scott Fischer, resigned abruptly last month after 15 months at the paper and 39 years with Freedom to become a consultant with the company, he alluded to the market's "very competitive environment." Jon Segal, president of Freedom's community newspaper unit, said Fischer's leaving had nothing to do with the Denver papers, however.

Mullen said when he first joined the *Gazette* two decades ago, the paper was engaged in its own turf war, competing against the defunct *Colorado Springs Sun*. "The Denver papers were not a factor," he recalled. In recent years, the *RMN* and *Post*



Mullen hopes the Denver JOA will help his paper regain ground.

"did hurt our paid circulation" and "certainly affected our market," he admitted. The publisher said restoring the *Gazette's* reader base is a top priority.

"We are the newspaper in the market, not the Denver papers," he said. "We cover the community in ways the Denver papers couldn't imagine. That's our leverage, and if we can stay connected with and increase our value and service to our base, we should be able to compete for a long time." —Tony Case

BOSTON MAGAZINES

Disagreement Over Unger's Departure



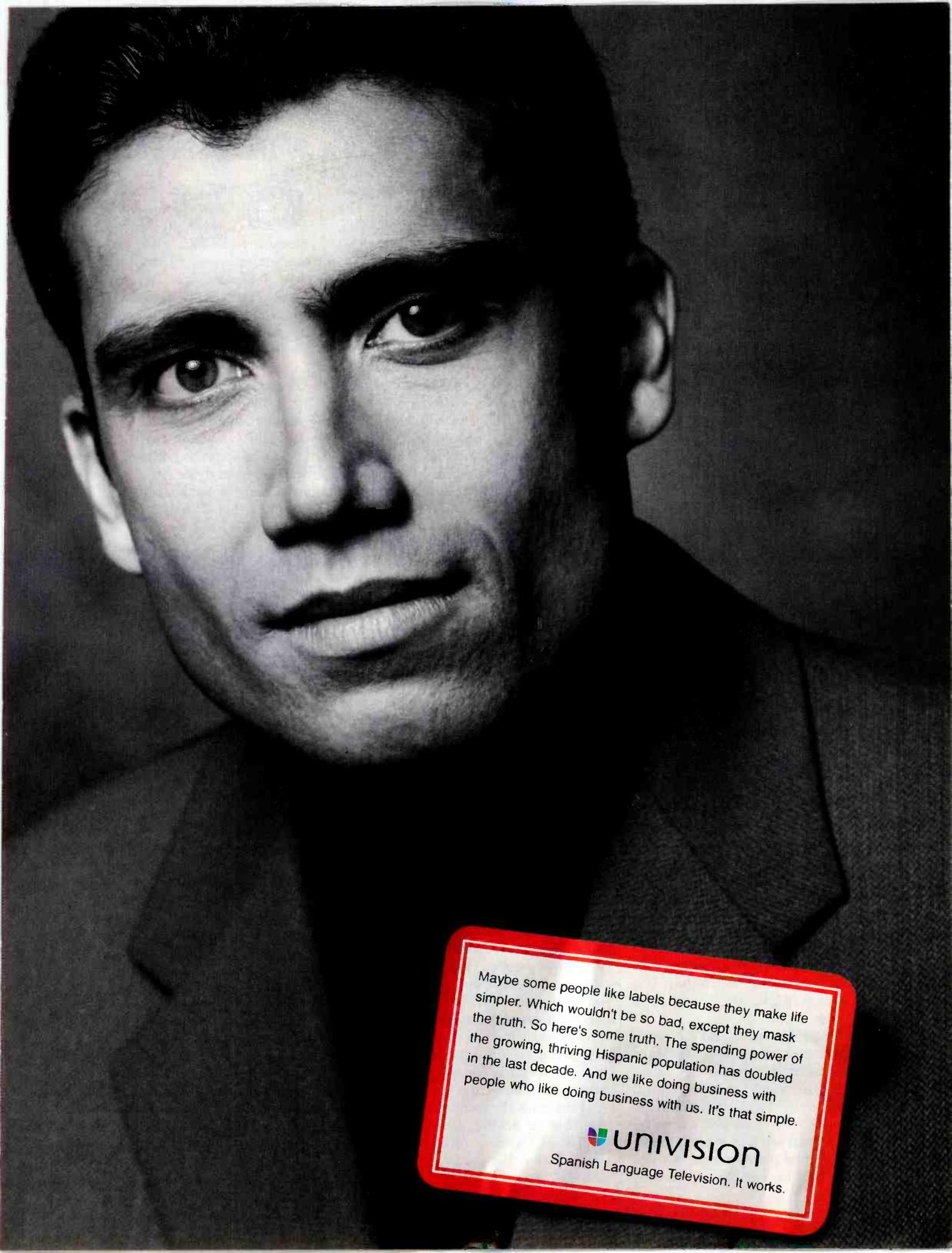
After five years as editor of *Boston Magazine*, Craig Unger resigned last week amid speculation that he was clashing with owner D. Herbert Lipson. Unger, whose contract expires at the end of 2000, has left immediately, with the June issue being his last. Unger said he expects to shop around plans for an Internet start-up.

At press time, executives had not yet named an interim editor, who will oversee the 121,103 circ monthly while they search for a permanent replacement. Lipson, whose Metrocorp is based in Philadelphia, bought *Boston* 30 years ago, and during that time the title has had over a dozen editors.

Press reports suggested that Unger and Lipson were at odds over four columnists that Lipson allegedly wanted fired. But associate publisher Dan Scully denied there was any tension between the two. "I can unequivocally say that it is just erroneous...absolutely no truth to it," said Scully. "All of our columnists are in their regular recurring slots and there are no plans to remove any of them."

Scully also disputed that any battles would have led to Unger's departure. "[Disagreements] weren't really an issue because editorial always has the final say."

Unger said in a statement issued by *Boston* that while he sometimes disagreed with management, he always retained editorial control, but he declined to comment further about his reasons for leaving. The former deputy editor of the *New*

A black and white close-up portrait of a man with dark hair and a serious expression, wearing a dark suit jacket. The lighting is dramatic, highlighting his facial features.

Maybe some people like labels because they make life simpler. Which wouldn't be so bad, except they mask the truth. So here's some truth. The spending power of the growing, thriving Hispanic population has doubled in the last decade. And we like doing business with people who like doing business with us. It's that simple.

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York Observer added that he hopes to return to New York.

On his time at *Boston*, Unger said, "One thing that I learned in my time in journalism is that having a great magazine editorially does not go hand in hand with having a very successful one financially. One thing I'm sort of proud of is we were really able to do both."

During his reign, the magazine's newsstand sales grew 40 percent, revenue rose 43 percent and profits have

more than doubled, said Scully. Back in 1993, *Boston's* newsstand sales had dropped a whopping 20 percent, according to the Audit Bureau of Circulations. In 1994, ad pages slipped 7 percent, said Scully, as evidence of the current turnaround.

Local media buyers said the magazine has improved in recent years. "It's a much more interesting read than it is used to be," said Lisa Berman, media director at Hill Holliday. "The articles in it are a must-read for professionals in Boston." —Lori Lefevre

SEATTLE RADIO

'80s Rock Hits Let KYPT Make Its Point



In flipping from Country to an '80s Classic Hits format, KYPT-FM "The Point" in Seattle has jumped from 20th place in the market to eighth. In its first Arbitron book (Winter 2000), the Infinity-owned station jumped from a 1.9 overall share to a 3.9. The key: playing '80s pop and rock hits by such artists as Phil Collins, U2, Bryan Adams, REM, INXS and John Mellencamp.

As a Country station, KYPT (then KYCW) limped along with audience shares that hovered in the 2 range, losing out against its much more successful Country sister, no. 1-ranked KMPS-FM. "When the Country format was at its peak, this market was a 14 share Country market. This past survey period, it was a 6.5 share," said Lisa Decker, vp/general

manager for Seattle's Infinity cluster.

"We didn't want to compete with ourselves anymore and KYCW was the lower-rated of the two Country stations," said Garrett Michaels, KYPT's program director. By abandoning Country, The Point has left all that audience to KMPS, which increased its overall share to 5.7 from a 4.6.

The result is a much stronger Infinity cluster. While KYPT was no. 1 in the 18-49 demo with a 6.1, KMPS was no. 2 with a 6.0. In the 25-54 demo, KMPS jumped to the top spot with a 6.3, with KYPT no. 2 at 5.7. "All the stations need to stand on their own," noted Decker, who also oversees Contemporary Hit Radio KBKS-FM, Classic Rock KZOK-FM, and Classic Country, KMPS-AM.

KYCW became The Point last December after months of research. "The format strikes at the heart of what the audience likes," said Michaels, who notes that the median age in Seattle is 35. "Seattle is a younger market than some others. I just turned 35 and this is my classic rock. It's a classic rock for the next generation after the baby boomers," Michael said.

Radio consultants predict that more stations will be programming '80s formats, but there may be more than one version. "The good thing about '80s music is it's under-exploited," said Ed Shane, president of Shane Media, which recently published a study about how radio can target 35-44 year-old listeners. "The bad thing is there are too many different types of music, from the hair bands like Twisted Sister and Whitesnake to the precursors of today's alternative music, such as Talking Heads and Depeche Mode."

All those music genres in one decade may make it tough for one cohesive, identifiable format to take hold. "The '80s has so many sounds, it's hard to get a handle on it," said Sally Thompson, who buys Seattle radio for The Media Edge. And what about staying power? "There's always a love affair with a new format, but how long will it last?" asked Thompson, who compared the new format to Jammin' Oldies, which started out with a bang until it settled down into a respectable audience niche. "So many formats last only two years and then listeners get bored."

Nationally the format may be confusing, but in Seattle, advertisers get it, explained Decker. "Advertisers bought immediately. We hardly had a hiccup," she said. —Katy Bachman

BALTIMORE TV STATIONS

WBAL Sets Sail



"The man should sail; that is the whole point," Virgil wrote in his epic poem *Aeneid* circa 19 B.C. This year, Bill Fine may get his chance. Hearst-Argyle's Baltimore NBC affiliate WBAL-TV is the television sponsor of OpSail 2000. When the station captures the parade of tall ships entering the city's inner harbor on June 29, general manager Fine plans to be standing on the deck of The Pride of Baltimore. "The parade moves rather slow but if you get on the ship, you are the envy of everyone watching," he joked.

WBAL's two-hour coverage begins at 11 p.m. as the ships sail from the Chesapeake inlet out to the Atlantic for the next leg of their trip up the East Coast. It is the first time that WBAL is sponsoring the event, which was created in 1961 by John



The Simon Bolivar will take part in OpSail 2000.

F. Kennedy. "I knew how many we did in Boston and how exciting the event was," said Fine, who was previously gm of H-A's ABC affiliate WCVB-TV. —Megan Larson

CHARLOTTE, N.C. RADIO

Holding the Tickets



With 876 radio stations in its stable, Clear Channel has enough stations to manage, right? Wrong. The nation's largest radio group is still looking for more, especially in markets where it can fill out a cluster and leverage its other businesses, such as its outdoor assets and SFX, its concert promoter and venue owner.

Take Charlotte, N.C., for example. On May 17, Clear Channel agreed to purchase WWMG-FM and WEND-FM from The

My,
look how our
little MTV's ratings
have grown!
They're getting so big!
Oh,
this ad would look
sooooo cute
in a wallet size!*



* Our baby's growing so fast. And like any proud parent, we want the whole world to know! Look—see how it's grown for 9 consecutive quarters among HH's! "Oh, that's so cute—its P-2-34 ratings have grown 10 quarters in a row!" And in primetime—double digit growth among HH's and P12-34 for 5 consecutive quarters! That's just too adorable!

NHI, Star Media—Total Day, 4Q'96-4Q'00, Each quarter versus year ago. ²Primetime MS 8-11 PM, 1Q'96-1Q'00, Each quarter versus year ago. Subject to qualifications. © 2000 MTV Networks. All rights reserved.

Market Profile

BY EILEEN DAVIS HUDSON

Dalton Group for \$60 million. When Clear Channel closes in a few months on its \$23.5 billion acquisition of AMFM, it will also have three other FMs in the market, WRFX, WKKT, and WLYT, giving it a combined audience share of 25.4, according to BIA. And when it closes on the SFX deal, it will own the Charlotte Blockbuster Pavilion amphitheater. So not only will Clear Channel have five music FMs that run the gamut of popular music, it will also have access to the concerts, from on-air interviews with artists to tickets for promotions.

"There's great overlap between SFX venues and radio stations so the deal works both ways," noted Paul Sweeney, a broadcast analyst with Credit Suisse First Boston, who said the deal could be one of Clear Channel's best acquisitions yet. "Not only can Clear Channel help SFX's business through promotion on billboards and on radio, but having exclusive rights to most of the concerts (along with ownership of the concert venue) makes Clear Channel more competitive and positions them better with advertisers. If they do it right, it will be win-win."

Clear Channel may have the tickets, but Infinity's six-station cluster is still tops in the market. Its Urban WPEG-FM and Contemporary Hit Radio WNKS-FM are the two highest-rated stations in the market, contributing mightily to Infinity's combined audience share of 33.6. —KB

NEW YORK NEWSPAPERS

Post Plans Sports Tab



The *New York Post* treads on the turf of the weekly sports magazines June 1 with a new tabloid, *New York Post Sports Week*. The four-color, advertiser-driven paper, with an initial circ of 75,000 to 100,000, will be sold on newsstands every Thursday for \$1.50 a pop. Subscription sales may also be forthcoming, said editor Matt Romanoski.

"We're not *Sports Illustrated*. We're not *Sport* magazine. We're the *Post*, and people read the *Post* for our own way of doing things, our attitude, that sort of thing," Romanoski said, noting the paper will carry longer features, investigative pieces and more extensive stats too space-consuming for the *Post*. *Sports Week* has its own staff of 12. *Post* reporters and columnists will also contribute. —TC



NASCAR has a rabid following in the market, which includes a track just over the state line in Martinsville, Va.

Greensboro, N.C.

The three cities that make up the diverse Greensboro–High Point–Winston-Salem, N.C., market may be close geographically, but each community prides itself on its own identity, based largely on how its local economy developed. Winston-Salem's backbone is the tobacco industry; giant R.J. Reynolds was the

city's largest employer for decades, and the company is still based there. Textile manufacturing grew to become the biggest business in town, thanks to local producers including Hanes hosiery. Textiles are also prominent in Greensboro, along with insurance (local businesses include Jefferson-Pilot Corp., which is also a major player in TV and radio stations) and regional banking, including Wachovia Corp. High Point has cultivated its reputation as the furniture-making capital of the world.

Despite their differences, the three cities are entwined because thousands of residents live in one of the communities and commute to work in one of the others (Greensboro and High Point, both in Guilford County, are only about a mile apart; down-

town Winston-Salem is about 25 miles from downtown Greensboro). The area is known as the Piedmont Triad region, a reference to the rolling foothills that shape the landscape. The Triad cities are working together to attract other businesses to the region; one such newcomer is Federal Express, which plans to open a major hub in the area.

The local television scene in Greensboro–High Point–Winston-Salem (the country's 47th-largest TV market, with 592,770 TV households) is illustrative of the market's complexity. Gannett's CBS affiliate WFMY-TV, and Pappas Telecasting's WB affiliate WBFX-TV are based in Greensboro. WXII-TV, Hearst-Argyle Television's NBC affiliate, and Sinclair Broadcasting's ABC affil WXLV-TV and UPN affiliate WUPN-TV (which share the same

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facility) are all located in Winston-Salem. Paxson Communications' PaxTV outlet WGPX-TV is located on the fringe of the market, in Burlington, N.C. And Fox Television Stations' owned-and-operated WGHP-TV for years has had a strong following in High Point because it is the only station located in that community.

Rennie Corley, the president/gm of WXII who is retiring at the end of the year after 22 years at the outlet, remembers the effort it took for community leaders to convince the local telephone company to treat calls made from one Triad city to another as local instead of long-distance. "There was a reason to divide it up, because everybody was trying to protect their turf," Corley recalls.

Like the telephone company, the local TV stations have moved beyond the boundaries of each city and are covering and selling the market more as a whole. Still, media buyers and station execs in the market have different perceptions on which stations have strong viewership in particular areas.

Corley says WXII used to cover just the Western portion of the market, marketing itself as the "Western Piedmont" outlet. But about 10 years ago, the gm says, WXII decided to go after the entire Triad. Some competitors say the change in strategy has been more apparent recently and was prompted by Hearst-Argyle's acquisition of WXII from Pulitzer in March 1999. Although WXII now bills itself as the "Triad Piedmont" station, it remains strongest in the Western part of the market, where viewer allegiance has developed over the years. But competition is intense. "It's a real horse race," Corley says.

The stations often poach on each other for talent and managers. The low-rated WGPX is currently searching for a new gm following the recent departure of Glenn Haygood, who jumped to WXII as general sales manager. "They're in limbo right now," Corley says of WGPX.

WFMY, the oldest station in the market, tends to skew older and more ethnic. Nielsen Media Research's introduction of people meters into the market in April 1998 had a noticeable impact on WFMY, previously the market's dominant news station. "When the meters clicked on, we were the most vulnerable," says Deborah Hooper, president/gm. "It's not so much that WFMY went down [in the ratings], but others came up." In February's sweeps, WFMY's 11 p.m. news earned an 8.7 rating/1.3 share in households, second to WXII's 9.6/20.

WFMY has been coping with the re-

Scarborough Profile

Comparison of Greensboro-High Point-Winston Salem, N.C. To the Top 50 Market Average

	Top 50 Market Average %	Greensboro Composition %	Greensboro Index
DEMOGRAPHICS			
Age 18-34	32.3	30.5	94
Age 35-54	40.0	40.5	101
Age 55+	27.7	29.0	105
HHI \$75,000+	22.2	14.5	66
College Graduate	12.3	10.7	87
Any Postgraduate Work	10.5	6.4	60
Professional/Managerial	21.9	17.8	81
African American	12.4	16.5	133
Hispanic	11.9	#	#
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	56.9	53.5	94
Read Any Sunday Newspaper	66.9	62.7	94
Total Radio Morning Drive M-F	24.5	22.7	93
Total Radio Evening Drive M-F	18.6	16.3	88
Total TV Early Evening M-F	29.3	30.7	105
Total TV Prime Time M-Sun	37.2	38.3	103
Total Cable Prime Time M-Sun	10.5	14.0	133
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	75.4	74.7	99
Read Any Sunday Newspaper	80.3	76.2	95
Total Radio Morning Drive M-F	79.7	78.6	99
Total Radio Evening Drive M-F	73.9	72.4	98
Total TV Early Evening M-F	67.6	75.0	111
Total TV Prime Time M-Sun	91.7	92.3	101
Total Cable Prime Time M-Sun	52.8	57.3	109
MEDIA USAGE - OTHER			
Accesses Internet/WWW	44.2	39.7	90
HOME TECHNOLOGY			
Owns a Personal Computer	56.8	48.0	84
Shops Using Online Services/Internet	10.5	9.1	87
Connected to Cable	69.3	66.1	95
Connected to Satellite/Microwave Dish	11.3	18.9	168

*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)

tirement last December of longtime morning and 6 p.m. news anchor Lee Kinard. In 1997, Kinard ended his run as host of the station's 43-year-old 5-8 a.m. staple, *The Good Morning Show*. Kinard created the program, was its executive producer and host for 40 years and in the process became a local legend. WFMY honored Kinard by naming its new production facility the Lee William Kinard Studio. WFMY's new morning team is Kim Jenkins (the a.m. anchor at WGHP for 10 years) and Robert Marshall. Frank Fraboni and Sandra Hughes now co-anchor the 5, 6, and 11 p.m. news.

In a syndicated programming move, WFMY, which already carries *Oprab*, this

fall will add *Rosie O'Donnell*, currently on WGHP. *Rosie* will replace the cancelled *Martin Short* at 10 a.m.

WGHP, now a strong Fox station, built its viewer loyalty as an ABC affiliate until September 1995, when it swapped affiliations with WXLV. Fox purchased WGHP in February 1996.

The station produces 6½ hours of local news per day, more than any of its rivals. In the February sweeps, WGHP was No. 1 in morning and late news. Its morning show, which runs from 5 to 8:30 a.m., competes against network a.m. programs including *Today* and *Good Morning America*. WGHP gm Karen Adams says her hour-long 10 p.m. news has an advantage over competi-

Radio Ownership

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in Millions)	Share of Total
Clear Channel	4 FM	23.0	\$17.9	38.2%
Entercom	1 AM, 3 FM	22.8	\$11.4	24.3%
Dick Broadcasting	2 FM	11.1	\$7.4	15.8%
Infinity Broadcasting	1 AM	4.1	\$3.2	6.8%
Bahakel Communications	1 FM	4.3	\$2.9	6.2%

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

tors' 11 p.m. newscasts because the Triad's industries make it "an early-to-bed market."

Adams says WGHP decided to become a truly regional news outlet about 12 years ago. "Most [viewers] probably wouldn't know we're in High Point," she says. "We have rolling newsrooms and facilities in several pockets of the market."

WGHP officials are excited about the Fox network's deal to broadcast NASCAR races beginning in 2001. The Triad is a major hub for the stock-car racing circuit. "For this area, [NASCAR] is the Super Bowl," Adams says. The DMA includes Martinsville, Va., home of NASCAR's Martinsville Speedway.

Sinclair, which owns ABC affiliate WXLV, also operates the David S. Smith-owned WUPN through a lease agreement and is

finalizing the purchase of the station under the new federal duopoly regulations. Neither station is particularly strong, although with Sinclair as the owner, WUPN should have greater leverage to bid for syndicated programming. The venture will also allow the two stations to swap syndie fare.

Cable penetration in the market is about 69 percent in the metro area. Time Warner

Cable Adcast, the local interconnect, controls about 96 percent of the subscribers. The interconnect also handles ad insertions for cable systems in four other markets in North Carolina (Charlotte, Raleigh-Durham, Wilmington and Greenville-New Bern), for a total of 1.2 million homes in the state. Time Warner also operates a regional cable sports network in the market.

Print outlets are ubiquitous in the Triad—from the three dailies in the primary cities to local community papers. The dailies are the *Greensboro News & Record*, the *Winston-Salem Journal* and the *High Point Enterprise*.

The *N&R* (circulation 86,412 daily, 105,414 Saturday, 114,460 Sunday) was formed by the 1982 merger of the *Greensboro Daily News* and the *Daily Record*. Owner Landmark Communications has been aggressively trying to stem circ declines at the *N&R* through several initiatives, including the introduction of zoned editions for Greensboro, High Point, Randolph and Rockingham.

Media General's *Winston-Salem Journal* (circulation 86,098 daily, 98,367 Sunday) is the *N&R*'s primary rival. Like the *N&R*, the *Journal* has also seen its circ erode in recent years. The *Journal* covers Forsyth County (where Winston-Salem is located) and areas north and west of Forsyth up to the state lines with Virginia and Tennessee. One recent change the paper made was to redesign its cooking section, tapping one of its feature writers, Michael Hastings, to fill the post of cooking editor, which had been vacant for several years. (The Piedmont Triad area, in the heart of the Bible Belt, takes cooking about as seriously as it does religion, and it's known for its succulent barbeque.) The *Journal* launched a significant marketing effort to promote the revamped cooking section, including billboard ads and radio spots.

The *Journal* has also added a stand-alone business section and has published two small weekly community-zoned editions for the past five years. "We're looking at the possibility of doing more zoning on a state-wide basis," says Pat Taylor, *Journal* vp/gm. Taylor notes that geography and parochialism play

Nielsen Ratings/Greensboro-High Point-Winston-Salem, N.C. Evening and Late-News Dayparts, Weekdays

Early News

Time	Network	Station	Rating	Share
5-5:30 p.m.	CBS	WFMY	9.3	20
	Fox	WGHP	8.8	19
	NBC	WXII	5.0	11
	ABC	WXLV*	4.5	10
	UPN	WUPN*	1.3	3
	WB	WBFX*	0.9	2
	PAX	WGPX*	0.8	2
5:30-6 p.m.	CBS	WFMY*	9.4	19
	Fox	WGHP	8.8	19
	NBC	WXII	5.5	11
	ABC	WXLV*	4.5	10
	UPN	WUPN*	1.3	3
	WB	WBFX*	1.3	3
	PAX	WGPX*	0.8	2
6-6:30 p.m.	CBS	WFMY	11.8	22
	Fox	WGHP	9.4	18
	NBC	WXII	7.8	15
	ABC	WXLV	3.0	6
	UPN	WUPN*	2.5	5
	WB	WBFX*	2.1	4
	PAX	WGPX*	0.9	2

Late News

10-10:30 p.m.	Fox	WGHP	10.5	17
	WB	WBFX*	1.7	3
	UPN	WUPN*	1.4	2
10:30-11 p.m.	Fox	WGHP	10.5	17
	WB	WBFX*	1.5	3
	UPN	WUPN*	1.1	2
11-11:30 p.m.	NBC	WXII	9.6	20
	CBS	WFMY	8.7	18
	Fox	WGHP*	5.7	12
	ABC	WXLV	2.5	5
	WB	WBFX*	1.7	3
	PAX	WGPX*	1.4	3
	UPN	WUPN*	1.0	2

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

Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WTQR-FM	Country	7.7	7.3
WQMG-FM	Urban	7.6	6.3
WMAG-FM	Adult Contemporary	7.3	7.7
WSJS-AM	News/Talk	6.5	2.4
WKZL-FM	Contemporary Hit Radio	5.8	5.8
WHSL-FM	Country	5.7	3.6
WKRR-FM	Classic Rock	5.6	6.4
WJMH-FM	Urban	5.5	8.0
WKSI-FM	Modern Adult Contemporary	4.7	4.7
WMQX-FM	Oldies	4.5	6.4

Source: Arbitron Winter 2000 Radio Market Report

a major role in determining which paper Triad residents read, just as it does with which TV news station they tune in.

The locally-owned *High Point Enterprise* is the smallest of the three major newspapers, with a daily circulation of 30,643, 32,245 on Sunday. The paper covers High Point and several communities in portions of four other counties outside of Guilford. The *Enterprise* does not feature the same editorial polish as its larger competitors, which suits it just fine. "It's a very fundamental, straightforward approach," *Enterprise* advertising director Demi Foust says of the paper's style.

The *Enterprise* operates a printing facility in High Point and another in Thomasville, about 10 miles away. Both presses not only produce the daily and its sister publications, but also serve as commercial printing operations. The *Enterprise* owns one of two weekly business papers in the market, *Triad Business News*, which claims a paid circulation of 16,000; a free entertainment tabloid called *ESP*, with a circulation of about 18,000; and two community papers.

The other business publication is American City Business Journals' *The Business Journal*, launched in September 1998. *TBJ* president and publisher Doug Copeland says the weekly has an unaudited circulation of about 10,000 (paid and controlled). Copeland notes local business leaders who wanted another business-news outlet urged Charlotte-based ACBJ to enter the market. A monthly magazine called *Business Life* also covers the Triad.

The Greensboro-High Point-Winston-Salem radio business has been in flux over the past few years. CBS-controlled Infinity Broadcasting just entered the market in March, acquiring three AM stations. Entercom came in late last year, after it purchased three FM stations and 1 AM from Sinclair. Clear Channel Communications, because of its pending merger with AMFM Inc., will

have to spin off a couple of its properties in the Triad because the combined entity would control too much of the market's radio ad dollars. Clear Channel's Country outlet WTQR-FM is the No. 1 station in the market, earning an 8.0 share overall among listeners 12-plus in Arbitron's Winter 2000 book.

Last Labor Day, WKZL-FM, owned by Dick Broadcasting Co., changed

its format from Adult Contemporary to Contemporary Hit Radio, a format that the market lacked. The station so far has enjoyed success from the switch, going from a 3.3 share in 12-plus in the Summer 1999 book to a 5.9 share in the Fall 1999 book (WKZL's average rating slipped back to a 5.2 in the Winter 2000 book). Another beneficiary of WKZL's format switch has been Bahakel Communications' WKSI-FM, which has continued its Modern Adult Contemporary programming.

There is a significant African American community in the DMA, and WQMG-

FM, one of two local Urban stations owned by Entercom, ranks third overall in the ratings. WQMR's morning program, the nationally syndicated *Tom Joyner Show*, ranks second in the market in its time period. The market's other Urban outlet, WJMH-FM, targets a younger demo.

A total ban on cigarette outdoor advertising that went into effect in April 1999 has had a significant impact on local outdoor companies. Jim Ray, sales manager of Fairway Outdoor Advertising, says tobacco ads had accounted for about half the company's revenue. "When you lose your far-and-away biggest customer, it is difficult," Ray says. Fairway has been able to make up some of the lost business with new revenue from retail, furniture, recruitment and hospitality advertisers.

Fairway is the dominant player in the Triad's out-of-home business. The company controls about 450 14-by-48 and 10-by-36 permanent and rotary billboards and about 900 standard 30-sheet and 8-sheet junior posters, primarily along major arteries including I-40, I-85 and U.S. 52. Other outdoor companies in the market include Capital Outdoor, Triad Investment and, in Winston-Salem, Outdoor Systems. ■

Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Forsyth County: 118,600 Households				
<i>Greensboro News & Record</i>	925	1,778	0.8%	1.5%
<i>Richmond Times-Dispatch</i>	55,616	60,993	46.9%	51.4%
Davidson County: 55,500 Households				
<i>High Point Enterprise</i>	6,080	6,763	11.0%	12.2%
<i>Greensboro News & Record</i>	1,927	2,922	3.5%	5.3%
<i>The Lexington Dispatch</i>	13,362		24.1%	
<i>Winston-Salem Journal</i>	5,260	6,473	9.5%	11.7%
Alamance County: 47,600 Households				
<i>Burlington Times-News</i>	25,127	26,991	52.8%	56.7%
<i>Greensboro News & Record</i>	3,497	4,774	7.3%	10.0%
<i>Raleigh News & Observer</i>	333	619	0.7%	1.3%
Guilford County: 156,800 Households				
<i>High Point Enterprise</i>	17,314	18,023	11.0%	11.5%
<i>Greensboro News & Record</i>	62,944	80,218	40.1%	51.2%
Randolph County: 47,500 Households				
<i>High Point Enterprise</i>	6,199	6,842	13.1%	14.4%
<i>Asheboro Courier Tribune</i>	14,439	15,422	30.4%	32.5%
<i>Greensboro News & Record</i>	5,379	7,248	11.3%	15.3%
Stokes County: 16,800 Households				
<i>Greensboro News & Record</i>	105	173	0.6%	1.0%
<i>Winston-Salem Journal</i>	4,016	5,182	20.9%	30.8%

Source: Audit Bureau of Circulations

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MOVERS

NETWORK TV

Cameron Blanchard was named director of communications at NBC Sports, replacing **Jennifer Arnold**, who left the company. Blanchard, who joins NBC Sports from MSNBC, where she was director of media relations, will report to **Kevin Sullivan**, NBC Sports vp of communications. She also handled publicity for CNBC's prime-time programming...**Bernard Gershon** was promoted to senior vp and general manager of ABCNews.com. He was most recently vp and general manager of ABCNews.com. Gershon will continue to oversee all aspects of the news Web site, supervising staffs in New York, Washington, Seattle and London.

RADIO

Bob Snyder was named station manager for ABC's ESPN Radio 1000, WMVP-AM in Chicago. For the past two years, Snyder owned and operated the Miami Matadors, a professional minor-league hockey team, and served as marketing consultant for Fanball.com, a fantasy sports Web site...**Mary Del Grande** was named to the new post of regional marketing director for Premiere Radio Networks. She will report to **Eileen Thorgusen**, senior vp/affiliate marketing. Del Grande comes to Premiere from Launch Radio Networks, where she served as senior director of affiliate marketing...**Michael Martin** was named executive producer of Hollywood Hamilton's Top 30 Rhythm Countdown, a three-hour weekend radio show syndicated by AMFM Radio Networks in more than 70 markets. Martin was most recently program director at KYLD-FM in San Francisco.

TV STATIONS

Lisa Saffell was named general manager of Sinclair Broadcasting's KSMO-TV (WB62) in Kansas City. She was formerly the general sales manager of Sinclair's Lexington, Ky., Station, WDKY-TV (Fox 56).

(continued on page 36)

The Media Elite

Edited by Anne Torpey-Kemph

A Maximum Stroke of Luck

Forget Regis. All Woody Harford needs to be a millionaire is his golf clubs.

The 36-year-old weekend golfer sank a 100-foot putt in a contest at News Corp.'s launch party last week for *Maximum Golf* at the Central Park boathouse. The prize: \$1 million.

"I'm not a particularly good golfer," says Harford, who has a 19 handicap and had to contend with inclement weather and poor lighting, "but there are times when I can put together a couple of good holes.

"It was one lucky shot," he adds. "I've put in long putts before and I've got the ability to do that on an occasional basis, but to make a 100-foot putt in the rain, in the dark, that's luck."

Harford, vp of marketing for British Airways, competed against the likes of



His aim is true: Harford reacts to his win.

Donald Trump, Maury Povich, hockey legend Rob Gilbert and ESPN anchor Linda Cohn on the dock near the boathouse. The area was roped off for the VIPs, so few of the thousand guests at the bash were actually able to witness Harford's triumph.

Harford himself was barely able to savor the moment. He had to rush home to relieve his daughter's nanny. His

wife, who was traveling in China, arrived home to learn of Harford's sure shot.

Harford has no immediate plans for the money.

"I kind of figure, I've covered my daughter's education for the rest of her life," he says. "And beyond that, I'll just go out and play some golf with some family and friends and have a good time." —Lori Lefevre

They've Got the Write Stuff

The International Women's Media Foundation sponsored a three-day conference last week in Washington, D.C., for more than 100 top female journalists from around the world.

"Our hope was we would bring together [women from a number of countries] and create a certain leadership village of top women journalists," says Susan King, conference co-chair, "and that they would personally be challenged, exposed and bring something back that not only would propel them further in their personal career, but also as leaders in their own journalism world."

Among the conference speakers were Bloomberg News founder Michael Bloomberg, Time Warner vice chairman Ted Turner and Hearst Magazines president Cathie Black.

While Black addressed the women as a role model, the men offered them tips and feedback on the industry.

"We are not only wanting women's perspectives as an organization," says King, a former journalist herself. "We want to make sure that women get advanced and trained...because we want to make sure a free press has women's voices in it, not just men's." —LL



CNN anchor Judy Woodruff (center) introduces Ted Turner to Spectrum Broadcasting CEO Chris Anyanwu.

SPOTLIGHT ON...

Orly Adelson President, Orly Adelson Productions

Growing up in Bethlehem, Orly Adelson served as a lieutenant in the Israeli army and pursued degrees in dance, music and sociology. Sounds like a made-for-TV movie, which is why it makes perfect sense that Adelson went on to form her own production company and develop dramas for television.

Adelson came to show biz by way of advertising, having served as the production maestro on fuel-injected accounts like Chrysler and Kawasaki for Bozell. She eventually left agency-ville to join Brandman Productions, where she promised to accomplish a task she had never tackled before—develop, finance and produce a film, for the price of an office at the company. “All I knew was that you had to believe in a story,” she says, “and somebody else would believe in it too.”

Adelson opened up her own shop in 1995. Now Los Angeles-based Orly Adelson Productions is bringing projects like Kent Haruf's *Plainsong* (soon on CBS) and disaster flick *On Hostile Ground* (in June on TBS) to the small screen.

The movie she considers her best so far, *Jane's Coming Out Party*, about a lesbian teen, debuts in June on Lifetime. “Though gay issues receive so much coverage, few are aware of the circumstances surrounding a girl's [discovery of her own homosexuality],” Adelson says. Betting that the broadcast nets would find the storyline too controversial, she took the project straight to cable. After all, when it comes to her productions, Adelson gets to call the shots. —Megan Larson



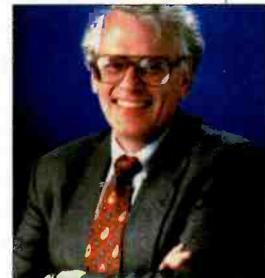
Made for TV

Barnes' Noble Idea

Even as *St. Petersburg Times* chairman/CEO Andy Barnes, the new chairman of the Newspaper Association of America, spends his weekends herding cattle and growing vegetables on his Florida farm, pressing industry issues are never too far out of mind.

One of his principal concerns: publishers' increasing obsession with profits, as major metros have been gobbled up by faraway media giants. (*The Times*, owned by Poynter Institute for Media Studies, is one of the largest independent dailies.)

Publishers must not forget that their business is informing the public, Barnes maintains: “If newspapers are going to be any damn good, they have to be practiced at the highest level of craft.” —Tony Case



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MOVERS



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CABLE

Janet Barnard was named vp and general manager for Cox Communications in Omaha, Neb., where she will be responsible for company operations serving 175,000 customers. The Omaha system is the second one of Cox's to offer video, voice and data service. Previously, Barnard was vp of business operations for the Omaha office...**Steven Heyer**, president and chief operating officer for Turner Broadcasting System, was named to the board of directors at the WWP Group...**Rosalind Clay Carter** was promoted from vp to senior vp of human resources for A&E Television Networks. Carter joined A&E five years ago. Previously, she was with Bristol-Myers Squibb Company...**John Carrozza** was promoted from senior vp to executive of sales planning in the ad sale's group at Fox Family Worldwide.

AGENCIES

Jody Shapiro was named to the new position of vp of business development/new media and television ventures for the National Basketball Association. Formerly the president of CBS Cable and general manager of the mid-Atlantic regional sports network, Shapiro will spearhead Internet and digital-distribution strategies and negotiate for television and Web carriage of NBA programming.

MAGAZINES

Former associate publisher of Condé Nast's *Women's Sports & Fitness* **Lee Slattery** has been named associate publisher of sister publication *Allure*. Also joining *Allure*, as executive director of marketing and creative services, is **Susan Bornstein**, formerly creative services director of *WS&F*...**Kenard Gibbs**, former agency principal at TMP World-wide, an executive search firm in Chicago, has rejoined Vibe/Spin Ventures as president of

Vibe...At Hearst's *Good Housekeeping*, **Gary Martin**, advertising director of packaged goods, has been promoted to associate publisher. Also at *GH*, **Jeanne O'Donnell** has moved from advertising director of beauty and fashion goods to executive director of category development. At *Redbook*, **Susan Landau** has been upped to advertising director from advertising manager...*Smithsonian's* national sales manager **Don Cataldi** has been named director of advertising...Two senior executives have joined Fairchild Publications. **Mike DeBartolo** has been named vp/group publisher of business-to-business publishing, and **Tony Sarcone** has been appointed director of marketing and business development. Previously, DeBartolo was associate publisher at *Money* magazine, and Sarcone was sales development director at *Teen People*.

BROADCASTING

Randy Palmer has been named vp of investor relations for Clear Channel Communications, replacing **Terri Hunter**, who left the company. Palmer was most recently a finance and security analyst with USAA Investment Management Co....Tribune Co. recently announced several executive appointments. **Timothy Kennedy** was promoted to vp of development, from director of corporate development. **Lisa Wiersma** was promoted to vp of Tribune Ventures, from director of development. **David Kniffin** was promoted to vp of Tribune Ventures in New York from director of Tribune Ventures.

NEWSPAPERS

Kenneth Thomson, chairman of Canadian publishing and financial information giant Thomson Corp., said last week that he will relinquish that title sometime in the next two years. He plans to turn the reins over to his son, **David Thomson**, who sits on the Thomson board. The company announced in February that it will sell most of its 130 U.S. and Canadian newspapers to focus on electronic-based businesses, which it projects will account for 80 percent of revenue within five years. Thomson will keep its flagship *Globe and Mail* of Toronto. *Forbes* recently ranked the elder Thomson, 76, the world's 15th-richest person.

Spence's Sensibility

Roy Spence, the maverick Austin, Texas, ad man who founded GSD&M in 1971 straight out of college, will serve as the chief judge of the ninth annual Radio-Mercury Awards, which recognizes the best creative in radio commercials.

Known as a visionary and an idea man, Spence has built GSD&M into a \$1 billion agency representing 26 clients, including Southwest Airlines, Wal-Mart, MasterCard and DreamWorks SKG.

He'll apply his know-how in selecting **Here comes the judge.** the 12 best radio commercials of 1999, including a grand-prize (\$100,000) winner, at a luncheon gala on June 15 at the Waldorf Astoria in New York.

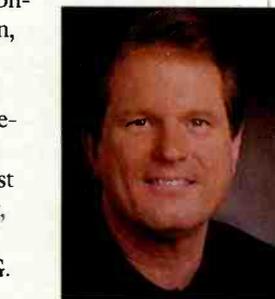
"Radio is truly a magnificent advertising medium because it is all about ideas. Radio allows you to connect with your customers and their feelings. If you wrap yourself around their hopes, dreams and fears, you can produce ideas that are based on empathy and commercials that succeed creatively and effectively," says Spence.

Since the awards were established, more than 8,000 commercials have competed and a total of \$1.75 million in cash prizes have been awarded. —*Katy Bachman*

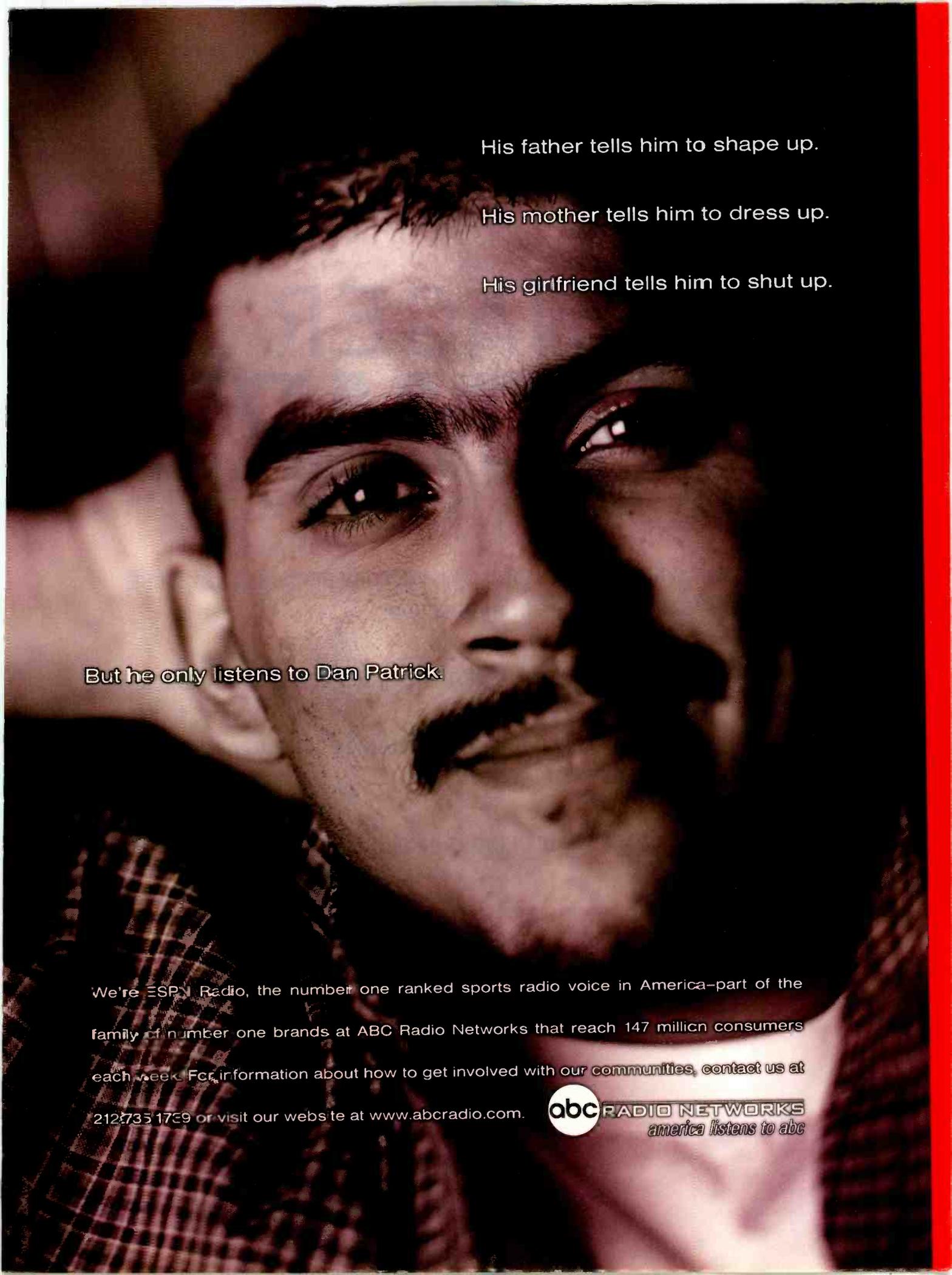
UJA's Honor Roll

Last week, industry moguls came together in New York to honor Ed Bleier, president of Warner Bros. Pay-TV, Cable & Network Features, and Marty Pompadur, News Corp. executive vp and president of News Corp., Europe. Both execs received the Steven J. Ross Humanitarian Award from the UJA-Federation of New York. For the past seven years, the two have co-chaired UJA's entertainment, media and communications division.

Time Warner chairman/CEO **Gerald Levin** and News Corp. chairman **Rupert Murdoch** chaired the event. —*Lisa Granatstein*



(l. to r.) Pompadur, Levin and Bleier



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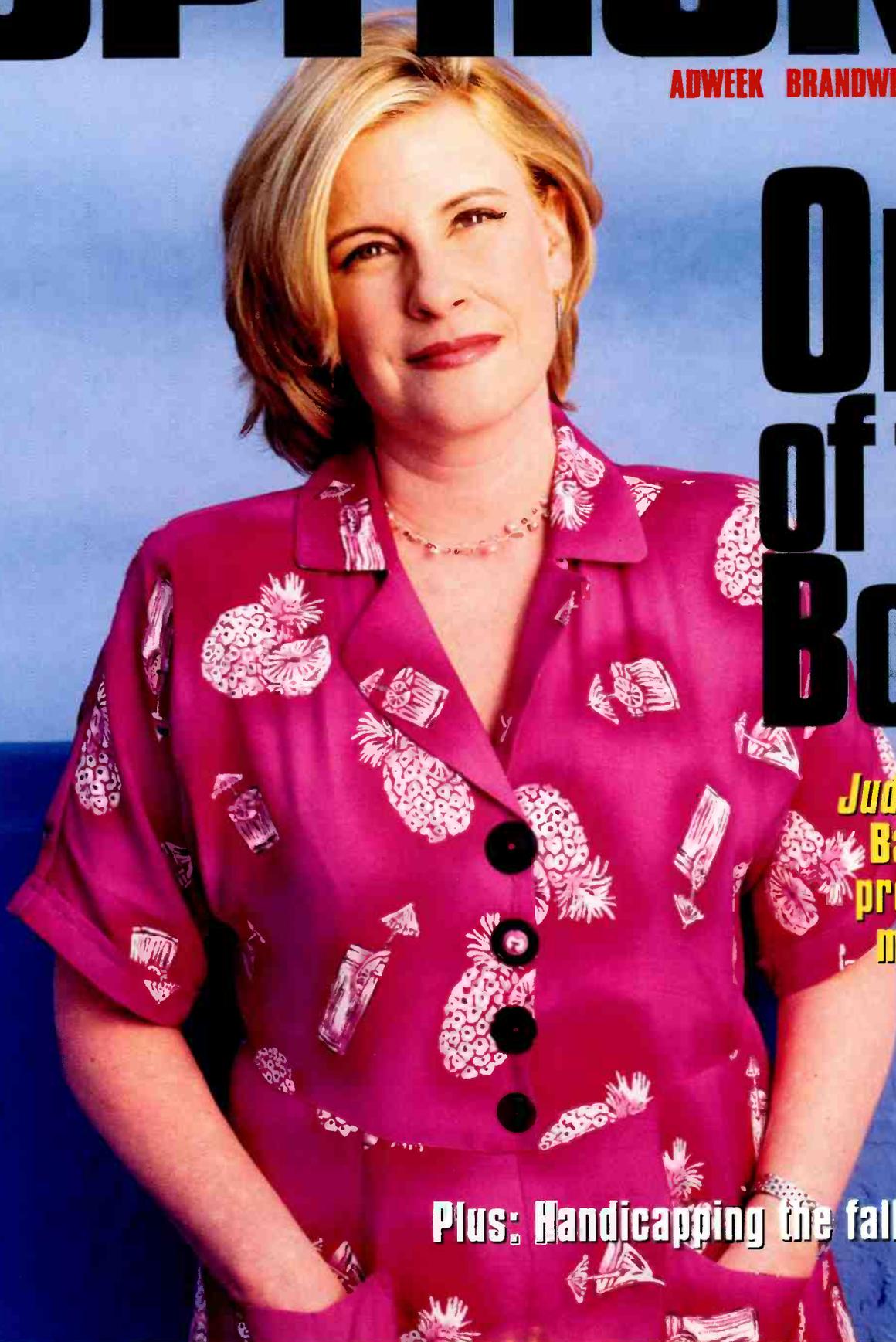
ADWEEK BRANDWEEK MEDIAWEEK

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inside

EDITOR'S LETTER

Network television is like one gigantic laboratory for market economics. Either that, or it's the world's biggest crap game. Not that there's much difference between the two.

Every year at about this time, the various network programming executives announce their schedules for the fall. The networks listen to hundreds of pitches every year, and out of those, dozens of pilots are filmed—many of which are subsequently discarded—so merely surviving the creative minefield to earn a timeslot is a tremendous achievement.

Broken down to its most basic elements, the game played by the brass at Black Rock and 30 Rock is no different than the guy who opens a hamburger joint in some small town in Middle America. Both are betting that they know what the public wants and that they can provide a better product than the competition. But, of course, the entrepreneurial frycook doesn't have to worry about make-goods. Just bankruptcy.

In order to find an audience, the networks must understand the viewers and what they want. You might have the best filet mignon in the world, but if the world wants hamburger, you can either adjust your menu or watch the world beat a path to McDonald's.

And let's face it: Sometimes the suits don't have a clue.

For decades, men have dominated the business of showrunning, and women writers have long lamented the "disconnect" in television characterization. But that's slowly changing. In our cover story, beginning on page 22, Megan Larson and John Consoli look at the growing number of female executives and how they are bringing a different perspective to the process.

Because television occupies such a hallowed place in the culture—and, perhaps more important, because so many advertisers link their fortunes to the networks' ability to capture the public's attention—the new shows are scrutinized much more than the latest innovation in, say, shampoo technology. We're not immune to this temptation.

So, in the best traditions of handicapping, Eric Schmuckler analyzes the networks' prospects for the coming season and John Consoli picks 10 new shows which, in his expert opinion, will connect with viewers.

Luckily, none of us bet the house.

Keith Dunnivant,
Editor, Special Reports



TAMMY KENNEDY/THE JANET BOTASH GROUP

6 ANALYSIS

Our network television reporter picks 10 shows that will connect with viewers.
By John Consoli

10 NEWS

Despite smaller audiences, the nightly news remains a draw for advertisers.
By John Consoli

18 GAME SHOWS

How long can *Who Wants to be a Millionaire* remain ABC's silver bullet?
By Marc Berman

22 COVER STORY

A small but growing number of women are running network dramas.
By Megan Larson and John Consoli

28 THE SCHEDULE

Our annual analysis of the broadcast networks' fall schedules.
By Eric Schmuckler

40 RATINGS

Can volume ratings provide more bang for the advertiser's buck?
By Verne Gay

46 Q&A

CBS programming executive Kelly Kahl discusses scheduling and trends.
By Marc Berman

50 MIDSEASON

When the fall shows flop, the networks will be ready with replacements.
By Marc Berman

Cover Photography By George Lange

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upfrontprogramming

GOOD BETS

Bette Midler's *The Bette Show* (top, CBS) and the mother-daughter dramedy *Gilmore Girls* (WB) look like hits.



FROM LEFT: WB; CBS NETWORK



Ten to watch

Our intrepid network television reporter gazes into his crystal ball and predicts next season's hot new programs

BY JOHN CONSOLI

ANALYSIS

Wandering through one of the broadcast networks' upfront parties two weeks ago, I stumbled upon an interesting bit of information. One network executive confessed to me that in his opinion, one of the programming clips shown to the buyers to sell them on the show, happened to be the best segment in the pilot. Sort of like those movie trailers that are used to draw viewers.

Now it was only this one person's opinion, and this person was not part of the selection process, but he had clearly seen the entire show, not just a two-minute snippet, and was in a better position to formulate an opinion than I was.

The encounter presented a challenge to me. Last fall, just prior to the start of the season, I wrote an article in which I selected 10 prime-time programs that I believed would succeed and be renewed. I was right about six, with a seventh possibly being brought back for next mid-season. My selections before last season, however, were made after I had

viewed complete pilots for all the shows. Selecting them after viewing just a few minutes of each during the upfront presentations—and in light of what the network exec revealed to me—presents an even greater challenge.

So I will now attempt to pick 10 shows that will succeed this fall, after viewing only what network programming execs believe are the best two minutes of each. If I can go 7 for 10 again, I will hire an agent and be ready to take offers from someone who needs an eye for TV viewing habits.

The shows I've selected are not necessarily the shows I personally like or would like to see succeed, but the ones I believe viewers will watch and the networks will renew.

Media buyers were not too impressed with ABC's new programs, but I believe two of them will work for audiences. The first is *Geena*, a sitcom starring Geena Davis as a single career woman who is living a glamorous, fast-paced life, until she meets the "man of her dreams"—a widower with two kids—and becomes an instant mom. Her dream man is Peter Horton, who most will remember as one of the co-stars of the former ABC hit show *thirtysomething*. Mimi Rogers co-stars as one of Geena's friends. The show will air at 9:30 p.m. on Tuesdays in the spot previously occupied by *Sports Night*, which failed to find a large enough audience and was not renewed. *Geena* will follow ABC's best comedy, *Dharma & Greg*, and will retain most of its audience.

Its sitcom competition at 9:30 p.m. is NBC's *DAG*, starring Delta Burke as the vice president's wife and David Allen Grier, her bodyguard. *DAG* will follow *Frasier*, but I'm betting the *Frasier* audience will not follow in as large numbers as the *Dharma* audience follows *Geena*.

ABC has another show that must go against NBC powerhouse *Law & Order* on Wednesday nights at 10 p.m. It's called *Gideon's Crossing*, and will star former

Homicide lead Andre Braugher as a "relentless, compassionate, demanding" doctor. I do not believe this show will take viewers away from *Law & Order*. But much like ABC's *Who Wants to Be a Millionaire* brought new viewers to the network, I believe this show will draw an audience to the timeslot—people who were not previously watching TV.

NBC has a show that will work because the time is right for the genre in prime time—the nighttime soap from Aaron Spelling, *Titans*. The show is sure to draw a sizable portion of the daytime soap audience from all the networks, and will be a strong draw for women 25-54. It is scheduled to go up against one of ABC's four weekly installments of *Millionaire*, but I believe soap fanatics will watch *Titans* on Wednesdays and *Millionaire* another night.

CBS has several shows that could do well, including a pair on Wednesday night, opposite *Titans* and *Millionaire*. Again, I believe this could be a night when either HUT lev-

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ANALYSIS

Six of 10
shows I
picked last
year were
renewed.

els increase, much as they did Friday nights when NBC's *Providence* joined the mix two years ago, or where viewers abandon *Millionaire* for one night of the week.

CBS' two sitcoms from 8 p.m. to 9 p.m. Wednesdays, *The Bette Show*, starring Bette Midler, and *Welcome to New York*, starring Christine Baranski and Jim Gaffigan, have characteristics of the type of comedies that have worked in prime time before. Midler has a sizable following, a charismatic presence, and is just plain funny. Media buyers believe the show can be the next *Murphy Brown*, and I agree.

Welcome to New York features two characters and a storyline that can work well. Gaffigan, who plays a weatherman who relocates to work on a station in New York City, is great as the somewhat laid-back and naive Midwesterner who is tossed into the mix with his talkative, overly aggressive boss, played by Baranski. The CBS comedies will go up against two Fox sitcoms, *Don't Ask*, starring John Goodman, and *Schimmel*, which will skew younger.

A third CBS show that could draw viewers is *The District*, which takes over the Saturday 10 p.m. slot held for the past few years by *Walker, Texas Ranger*, which moves up to 9 p.m. *The District* can benefit leading out of Walker, whose audience might like the no-nonsense character of Craig T. Nelson, who plays the police commissioner of Washington, D.C. The show goes up against movies on both NBC and ABC, until the XFL telecasts begin on NBC in February. Nelson is most remembered for his many years on the sitcom *Coach*, but is also a strong dramatic actor

and is liked by audiences.

The WB will lead off Thursday nights with the *Gilmore Girls*, about a single 32-year old mother and her 16 year-old daughter. While it has one of the tougher timeslots of the week, going up against NBC's *Friends* to start off Thursday's prime time at 8 p.m., WB's *Charmed* this season did well in the 9 p.m. slot and there's reason to believe this new dramedy can do as well at 8. It could skew a bit older than WB's *Popular*, which filled the timeslot most of this season, and a more broad-based skew could help its audience draw. Assuming that a good portion of young men will watch UPN's *Smackdown*, *Gilmore Girls* will be sure to get a sizable segment of the female audience. In addition to *Friends* and NBC's new sitcom *The Steven Weber Show*, it will go up against *48 Hours* on CBS, a movie on Fox, and two half hours of ABC's *Whose Line is It Anyway?* and make it the only drama series of the time period.

Remembering that shows with lower household ratings can be hits on WB, where demo ratings are more important, another show that can succeed is *Hype*, a half-hour sketch comedy from former *Mad TV* writers.

The entire audience was doing belly-laughs during *Hype*'s segment of the upfront, and again, much like the time being right for a nighttime soap like *Titans*, the timing can also be right for a prime-time sketch comedy. Several of the

five men and five women that make up the ensemble of the half-hour, fast-paced show, could use this show as a stepping stone for bigger things. The show has some tough Sunday night competition, but Sunday is also the highest TV viewing night, which means a bigger potential audience to draw from. If viewers find this show, they will find it to be one of irresistible laughs.

This season, UPN successfully added *The Parkers* to its Monday comedy block, and for next season, it has another comedy that will fit in well, called *Girlfriends*, about four upscale, black women. One is a young lawyer, another is her assistant, a third is a real-estate agent, and the fourth is married with a young child. UPN describes the show as a "fresh look at black female relationships." The show stars Tracee Ellis Ross (Diana's daughter) and Reggie Hayes, who plays her colleague, antagonist and sometimes platonic escort. The show should do better in the ratings than the stagnant *Malcolm & Eddie*, which it replaces on Mondays at 9:30.

Fox has a number of shows that can succeed. The network's goal this development season was to bring in more shows that are "Fox brand" type shows. I have one more slot in my early line top 10 to succeed, and there are a number of shows that can work on Fox. I like its drama from *Melrose Place* and *Beverly Hills 90210* creator Darren Star, *The Street*, but it has to go up against NBC's *The West Wing* on Wednesday nights at 9 p.m. The Fox show I believe has the best chance of success is David Kelley's *Boston Public*, an ensemble drama focusing on teachers at a high school. During the Fox upfront presentation, there were no clips to show since the pilot has not been made, but Kelley introduced the cast and spoke about each character's role. The show will air on Monday nights at 8 p.m. and serve as a perfect lead-in to Kelley's *Ally McBeal*. The show will go up against comedies on CBS and NBC, and against a news-magazine on ABC.

So there you have my early line predictions. They may certainly change once I view the entire pilots during this summer's Television Critics Association press tour. But media buyers have to place their clients' money down, so why not put myself in their shoes and make my picks now?

As a postscript, one show I really like that is in a timeslot that almost dooms it, is NBC's *Deadline*, starring Oliver Platt as a Pulitzer Prize-winning New York newspaper columnist, who also teaches his journalism class by using them to help him gather information. The show is from Dick Wolf and his *Law & Order* partner, Robert Palm. But the show airs at 9 p.m. on Mondays, competing head-to-head with ABC's *Monday Night Football*, and *Deadline* is a show that potentially is targeted to as many male viewers as female.

If I were in the NBC programming department, I would move *Deadline* to Sundays at 8 p.m., switching it with *Ed*, which is more female skewing and would work better on Monday nights against football, even if it has to go up against Fox's *Ally McBeal*. ■

John Consoli covers the network television business for Mediaweek. He's based in New York.

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LARRY BUSACCA/CBS

MIRED IN THIRD
Dan Rather's *CBS Evening News* currently trails both ABC and NBC in the ratings race.

New context

Despite smaller audiences, the nightly newscasts remain a draw for many advertisers

BY JOHN CONSOLI

NEWS

There was a time when Walter Cronkite seemed like the voice from above. In those days, the whole country sat down for dinner and then watched one of the three network news broadcasts, providing advertisers with huge targets of mass audiences. But while various factors have contributed to a steady decline in ratings for the evening news programs over the last two decades—including people working longer hours, the migration of more women to the workplace and the explosion of choices available via cable—the genre remains alive, well and profitable.

Even though aggregate ratings are half what they were a decade ago, the nightly news half-hours on ABC, CBS and NBC still draw a combined audience of nearly 30 million people, dwarfing the ratings of the cable news channels.

Season-to-date, *NBC Nightly News* leads the race with a 8.0/16 and 10.7 million viewers nightly, according to

Nielsen Media Research, followed by *ABC World News Tonight* (7.7/16 and 10.5 million viewers), and *CBS Evening News* (6.7/13 and 8.5 million viewers).

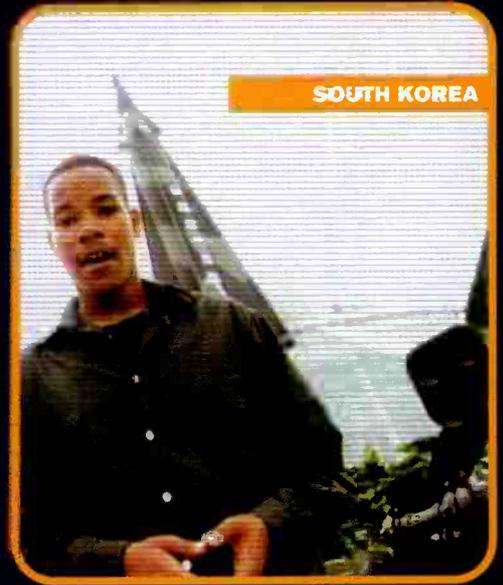
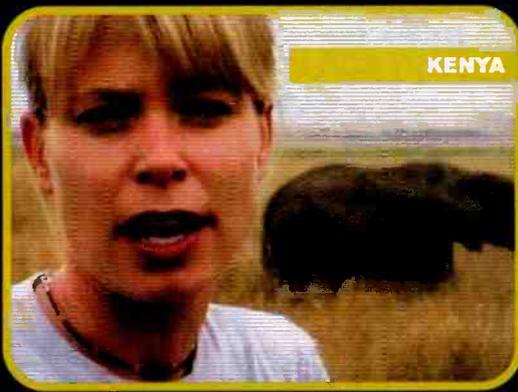
That compares to a combined primetime rating for the five cable news networks of 2.3, with combined viewership of 1.5 million people.

For many advertisers, the nightly news broadcasts remain attractive for various reasons. "The nightly news is an anomaly," says Ron Fredrick, director of national broadcast buying for J. Walter Thompson. "Its audience is not a very favorable demographic. It's older, male and a bit lower in income. But it's an environment a lot of advertisers like...It offers advertisers a feel of immediacy and timeliness in which to sell their products."

Two big advertising categories on the nightly news are pharmaceuticals and financial institutions.

Demand for ad time remains so high, all three networks in recent years have cut back on their news hole to squeeze in a few more commercials. This is something that the newscast's producers are not happy about, but something they also realize helps pay the news gathering bills and keeps the newscasts a viable programming revenue producer.

Network news execs acknowledge that their nightly news telecasts are no longer appointment TV for many viewers because of the proliferation of news programming around the clock on cable. But Jim Murphy, CBS News vp, says viewers "do come in droves when there is a



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NEWS

air easier at NBC News is its arrangement with sister cable networks MSNBC and CNBC. "Everything we shoot [using the *NBC Nightly News* crews and correspondents] is available to MSNBC and CNBC," even if it doesn't air on NBC, Wheatley says. And the pieces which air on the *NBC Nightly News* with Tom Brokaw are re-aired later in the evening on the MSNBC news with Brian Williams. "We have the biggest bang for our buck in spending our news gathering dollars," Wheatley says.

And while the bang for the news gathering buck is there, because of special demands by MSNBC for certain types of news that will air exclusively on the cable net-

nightly newscasts expanded by a half hour to offer more news and perspective, but both realize it cannot happen. Expanding the nightly news half hour would mean taking away a half hour primetime access time away from the networks' affiliate stations, who would never condone it. "Primetime access has become too much of a revenue cash cow for the stations for them to give it back to networks," said one media buyer.

Another tool the nightly newscasts are using to enhance their coverage is the Internet. Each has its own Web site where viewers can go to get more information than they saw on the newscast and each network advises its viewers of this. At CBS, Murphy instituted a screen scroll which appears at the end of each story when more information can be found at the CBS.com web site. He said this saves valuable seconds that the anchor can use on other stories. In a 22-minute newscast, where a three minute-long piece is a major story, "every second is important," Murphy says.

CBS also uses its web site as a place where its on-air

THE HORSERACE		
PROGRAM	NETWORK	RATING/SHARE
NBC Nightly News	NBC	8.0/16
ABC World News Tonight	ABC	
CBS Evening News	CBS	6.7/13

'In a newscast, every second is important.'

work, the staff at Nightly News has increased. "We have more people now than we did four years ago," Wheatley says.

The CBS Evening News has faced some staff cutbacks but Murphy says the size of his staff is "adequate."

"Would I love to have a few more people? Sure. And do I have to make some decisions I'm not always happy with? Yes. But every news operation does."

Both Murphy and Wheatley would like to see the

correspondents can write longer pieces. "Dan [Rather] writes for the Web site all the time," Murphy adds.

The nightly newscasts, over the years, have taken turns at being the highest rated, with CBS currently mirrored in third place. But Murphy says network brass pleased with the job Dan Rather is doing. "There's no great desire on anyone's part to see Dan move on," he says. "He has plenty of energy [also hosting the 48 Hours newsmagazine]. No one wants to see him go." ■



— leads all basic cable networks for teens 12-17 VPVH in Monday-Sunday prime.

Source: Nielsen Media Custom Analysis, Audience Composition Report 4Q'99 Monday-Sunday Prime 8P-11P. Specifications available upon request.



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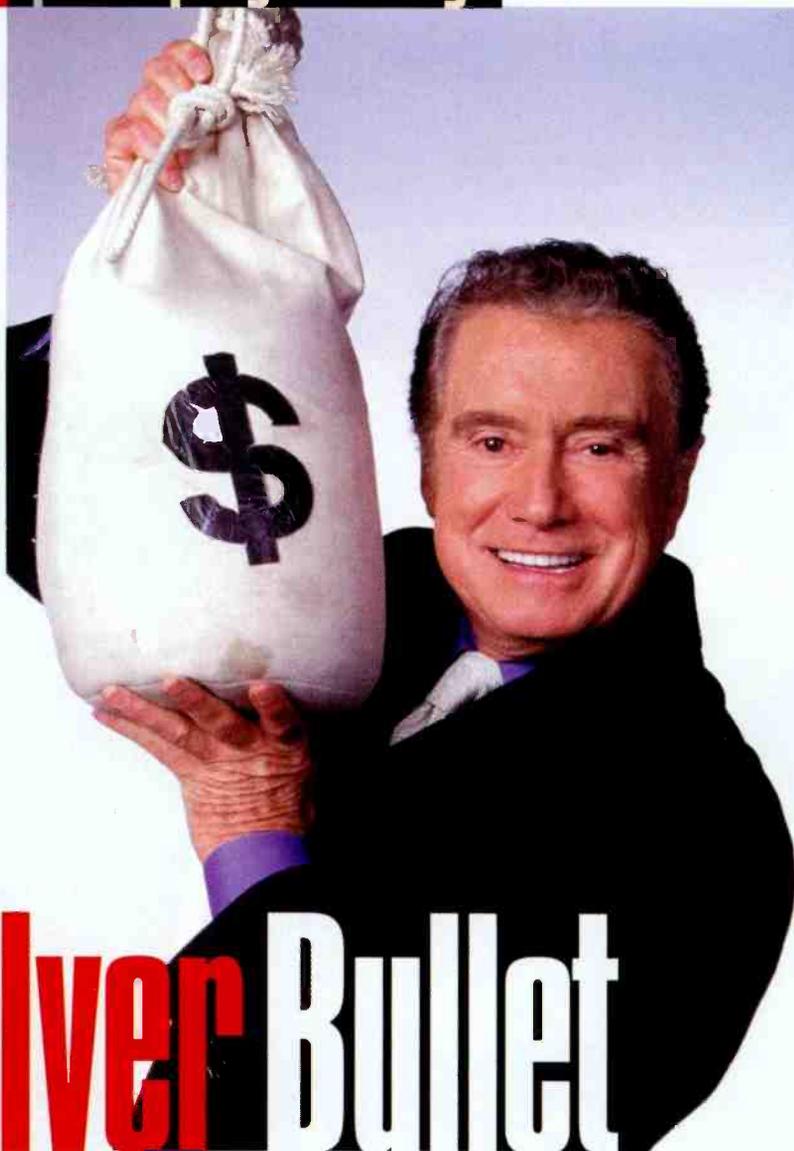
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phenomenon will continue, every competing network wishes it had ABC's problem.

Considering how low ABC was just five months ago, with a then third-place fourth quarter 1999 network finish in households (while ranking a distant second among adults 18-49), the impact of *Millionaire* is unprecedented. "I can't even remember the last time a single show has changed the fortunes of one entire network," says Stacy Lynn Koerner, vice president, associate director of broadcast research at TN Media. "I am in absolute awe over the size of the ratings this show gets. While we as an industry are conditioned to believe that increased cable and Internet competition is the cause for shrinking network numbers, it's inspiring to see a network series generate this kind of interest. What this gives us is much needed hope for the future of network television."

Considering that the benchmark for measuring a network's success is the diversity and overall appeal of the entire schedule, *Millionaire's* performance in lifting the network out of third to first place over the last three sweeps (November 1999, February 2000, May 2000) is absolutely unheard of. ABC, meanwhile, is also a shoo-in to win the overall season in households, total viewers and all key demographics as well based on the power of *Millionaire*. So, in essence, Regis Philbin has saved the alphabet network. And, yes, he will clearly have no trouble reminding you of that.

But now, of course, the question to ponder is just how long the *Who Wants to Be a Millionaire* steamroller will continue. Is the game show just a one- or two-season wonder? Or will Regis and his quest for that correct final answer keep the momentum going for many years to come?

"Despite the enormity of the numbers there is no reason to believe this game show will stumble in season two," says Garnett Losak, vice president and director of programming at Blair Television. "As a rare show the entire family can both relate to and enjoy together, recent stunts like the celebrity editions and the upcoming tournament of champions will keep this franchise fresh, alive and very much well. The beauty of this concept is its rare ability to perform against all competition and I expect to see Regis

Silver Bullet

As ABC leans heavily on the *Millionaire* franchise, the industry wonders how long it can last

BY MARC BERMAN

GAME SHOWS

Last year at this time, ABC was a network in search of an identity. Its prime time lineup was riddled with mundane sitcoms, including the declining T.G.I.F. kids' block, four editions of the newsmagazine 20/20, and precious few hits. But that was before *Who Wants to Be a Millionaire* changed everything, transforming ABC into the top-ranked network.

Now ABC heads into the fall 2000 season with four editions of *Millionaire* (Monday and Tuesday at 8 p.m. and Thursday and Sunday at 9) anchoring the schedule, and the network relying desperately on the franchise's staying power.

While the industry wonders how long the *Millionaire*

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Men 12-24: Syndication

Male 12-24

Program

Rating

WF Entertainment, Inc.	24.7
WCW Wrestling	7.5
Friends	4.7
Drew Carey	3.3
Home Improvement	2.7
X-Files	2.7

Source: Nielsen Media Research Syndication GAA Ranker, 9/27/99 — 2/27/00

Male Teens 12-17: Network

Male Teens

Program

Network

Duration Share

WF SmackDown! UPN 8 pm	120	27
Millionaire	ABC 9 pm	60 18
Who's Line Anyway	ABC 8:30 pm	30 16
ER	NBC 10 pm	60 15
Who's Line Anyway	ABC 8 pm	30 13
Friends	NBC 8 pm	30 11

Source: Nielsen Media Research Regularly Scheduled Thursday Primetime, 9/27/99 — 3/05/00

Male 18-34: Cable

Male 18-34

Program

Network

Duration Share

WF War Zone	USA 10 pm	60	21
WF Raw	USA 9 pm	60	17
NFL Regular Season	ESPN 8:15 pm	180	16
WCW Wrestling	TNT 8 pm	60	10
South Park	COM 10 pm	30	7

Source: Nielsen Media Research Regularly Scheduled Cable Programs, 9/27/99 — 3/05/00

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WHAT'S GOTTEN INTO THEM?

GAME SHOWS

in primetime for many more years to come.”

A recent Sunday 7 p.m. airing of *Millionaire* opposite CBS's perennially dominant *60 Minutes* bested the granddaddy of the newsmagazine genre by a considerable 34 percent in rating (12.2 to 9.1 based on overnight Nielsen Media Research) and five share points (21 to 16). In its regularly scheduled Sunday 9 p.m. time period, CBS's once potent movie and miniseries showcase (excluding part one of *Jesus* on May 14) has taken a backseat to *Millionaire*. Ditto for CBS's Tuesday military drama *JAG*, which has stumbled to a distant second opposite the game show. Even more impressive is *Millionaire* regaining ABC's dominance in the Thursday 9 p.m. for the first time in 21 years (since sitcoms *Barney Miller* and *Soap* in 1979-80). Opposite *Millionaire* on Thursday, in fact, NBC has lost its grip in the 9 p.m. hour for the first time in 16 years (back when CBS's *Simon & Simon* ranked first in the hour in 1983-84).

Factor in other sweeps-fueled telecasts on any given night of the week, including airing from 8:30-9:30 p.m. on the network's sinking Friday and the upcoming (and fourth) night of the week—Monday at 8 p.m.—and it seems likely that ABC will win the time period. No matter what show competes with it or what the lead-in (or lead-out) is, *Who Wants to Be a Millionaire* has generated such a wide margin of victory without any necessary lead-in support, there is no reason to believe that the

winning streak will end.

“The success or failure of new or established series competing opposite *Millionaire* will indicate whether or not this game show has long-term legs,” says Dave Walsh, president of Walsh Media, a media consulting company.

On Wednesday, CBS will counter with *The Bette Show*, starring Bette Midler, and *Welcome to New York*; NBC

with the Aaron Spelling soap *Titans*, and Fox with *Don't Ask and Shimmel*. On Thursday, it will be interesting to see if *Will & Grace*, which replaces *Frasier*, can compete with the juggernaut. Chances are, *Millionaire* will build on its already winning male delivery.

“Even if the game show does slip, which is unlikely, even a declining *Millionaire* will still dwarf the competition,” said John Rash, senior vice president, director of broadcast negotiations at agency Campbell, Mithun and Estey. “*Millionaire* is like an oasis of family viewing in a sea of salacious sitcoms and nothing in recent history comes even close to the impact of this show. Based on its across-the-board demographic appeal I would expect *Millionaire* to be an integral part of ABC's lineup for many years to come.”

ABC's growing dependency on the game show will, of course, have an outcome on just how long the franchise will last. “If the network remains true to the schedule and keeps *Millionaire* intact on four nights of the week, chances are the series could live on indefinitely,” says Brad Adgate, senior vice president of corporate research at Horizon Media. “If, however, extra stunting continues and we see added episodes of the game show doing battle on other nights—very likely given NBC's upcoming Summer Olympics beginning on September 15—the window could be shortened.”

The more it leans on the franchise, industry observers believe, the more ABC risks killing the golden goose. And that could have a dramatic effect on the overall network's performance. After all, no network has ever relied so heavily on one show, and if it starts to fade, ABC would suffer dire consequences.

“If *Millionaire* does start to fade, ABC could crumble rather quickly given their multiple-telecast dependency of the game show each week,” says TN's Koerner.

In television, more than any other business, success breeds imitation. After *Millionaire* struck a chord with the viewing public last year, the competition responded. But Fox's *Greed*, NBC's *Twenty-One* and CBS's *Winning Lines* all failed to find an audience. None made the fall schedule.

“You must remember that a major part of *Millionaire*'s success is the universal appeal of Regis Philbin,” says Bill Carroll, vice president and director of programming at Katz Television. “Without Regis, this would be a very different show.”

But the competition lives for the day when the public will grow tired of the formula.

“No one can deny the importance of this game show,” says Garth Ancier, president of NBC Entertainment. “And while it would be presently easier for us (or anyone else) if we had this series on our line-up, the goal remains to compete aggressively based on the likelihood that *Millionaire* will eventually fade.”

■
Marc Berman is a Mediaweek contributing writer who's based in New York. His daily ratings analysis is available on mediaweek.com.

'If Millionaire starts to fade, ABC could crumble.'

1999-2000 TOP 10 TELECASTS

RANK	PROGRAM	DATE	HOUSEHOLD RATING
1.	ER	2/17/00	25.0
2.	Millionaire	5/12/00	23.6
3.	Millionaire	5/03/00	22.6
4.	Millionaire	5/01/00	22.5
5.	ER	5/18/00	22.3
6.	Millionaire	5/4/00	22.1
7.	Frasier	5/11/00	22.1
8.	Millionaire	1/25/00	22.0
9.	ER	9/30/99	21.5
10.	ER	2/10/00	20.9



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MEDICINE WOMAN

Tammy Ader, a former writer for Stephen J. Cannell, will oversee the premiere of *Strong Medicine* on Lifetime this summer.

PHOTOGRAPH BY TAMMY KENNEDY
THE JANET BOTAISH GROUP

When Tammy Ader reported for her first day of work as a story editor on the ABC drama *The Commish* in the early 1990s, the guard at the studio gate told her she would have to visit personnel first and take her typing test. "There were no women working for Stephen [J.] Cannell," Ader recalls, with a laugh, of the executive producer's offices, the land of testosterone-fueled television series where stars were made of men like Mr. T.

Cannell, however, and series creator Steve Kronish hired Ader because they wanted to incorporate a female viewpoint into the script and to add a dose of humanity to the character of a cop who, in essence, had a more sensitive outlook than other boys in blue on TV. The producers had the right idea, Ader says, but whether her voice came through in the end is open to debate. "It was OK at that point to hire a woman on TV, but they weren't quite ready to listen to me yet," she says.

Female writers have become more prevalent on television dramas in the last few years—more so in comedy—but the ratio still tilts in favor of men by about 5 to 1. Female showrunners are even harder to find.

"Drama has been a male game for too long," says Barbara Hall, the creator and executive producer for this season's highest rated new drama, *Judging Amy*, which deals with a single mom and judge who returns home after a divorce to live with her mother.

Now that her show is considered a success, having earned a 10.1 rating/17 share among households for the year through May 14, according to Nielsen Media Research, Hall says she believes she has become "one of the boys."

Judging Amy is a show that many in the business scoffed at, much like other female-driven sleeper hits such as last year's *Providence* on NBC and *Family Law*, another freshman drama, on CBS. All three programs have remained in the top 30 among households using television, while some former big-hitting female shows like *Ally McBeal* and *Felicity* have fallen in the ratings.

"I think it is a subject matter that hasn't been used: women and how we deal with things...our stories," says Nancy Miller, creator and executive producer of Lifetime's *Any Day Now*, of the success behind these female-skewing dramas. "We are usually the appendage or the victim in most male driven shows."

Miller's own show, about two little girls—one black and one white—growing up in Alabama who rekindle their friendship as adults after going their separate ways as young women, has met critical acclaim and ratings growth. However, it took Miller eight years shopping her show to the networks before she finally found a home for

See Jane Run

COVER STORY

Men have always dominated the showrunning business. But now several women are managing primetime dramas, producing television through a different lens

BY MEGAN LARSON AND JOHN CONSOLI

upfront programming



SPIKE MANNARELLO/CBS

THE VERDICT IS IN
Judging Amy, starring Tyne Daly (pictured here with Richard Crenna) and Amy Brenneman, finished as the top-ranked new drama.

'Drama has been a male game for too long.'

COVER STORY

it on cable. "At all the meetings I went to, I had people say, 'why don't you make them little boys,'" she says.

It's not that Hall, Ader and Miller believe men cannot write quality drama, or effectively write roles for women, but they believe there are certain aspects of the female persona that only women are aware of. "There are men who can write women beautifully and women who can write men beautifully, but when a show comes from a female point of view 100 percent, I think it is slightly different," says Ader, speaking about the positive impact female showrunners can have on a storyline told through a woman's eyes.

After 10 years in the business working on series such as *Sisters*, Ader is now the executive producer/showrunner of *Strong Medicine*, a Lifetime drama about a women's clinic run by two female doctors.

Anne Kenney, creator and executive producer of *Family Law*, earning a 9/15 among households, knows what Ader is talking about. Her partner Paul Haggis is the showrunner along with David Shore and Steven Nathan. The three of them wrote a storyline in which the male attorney was staying late at the office to work on a case so the lead character, played by Kathleen Quinlan, decided to stay with him. "That just didn't ring true to me. What was she going to do? Call a babysitter with no life and ask them to spend the night? Is she going to rely on her ex-husband to drop everything to stay with kids? No." Kenney says. The scene was re-written and Quinlan's character asked her partner home to work and have pizza so she could watch over her children. "The

three of them all have kids, but their wives are stay-at-home moms so this kind of situation is not in their orbit," says Kenney.

Kenney helped create the show with Haggis, but now serves more as a consultant, while, she says, Haggis, Shore and Nathan are the decision makers.

Hall notes there are plenty of women on the production side in Hollywood, but while women are sometimes brought in to do drama pilots, if it gets on the air, executives usually bring in a man to run the show—a fate that almost befell her, industry observers say.

There are whispers still today in Hollywood, Hall says, that the success of *Judging Amy* is pure luck. "I hope it eventually sinks in that the success of our show is that there are a lot of women working on it behind the scenes, not just me," Hall says. "And that it has succeeded not just because it is female skewing, but because it is insightful and realistic."

Hall credits CBS Television president Leslie Moonves with giving her the opportunity with *Judging Amy*. "I've worked with Leslie at Lorimar and Warner Bros. and he surrounds himself with top women executives," she says. "So it's no coincidence that CBS was receptive. There were many women at the network involved with getting the show on the schedule," she adds, including CBS enter-

tainment president Nancy Tellum.

Moonves says he thinks neither gender nor race makes a difference in the production of a quality show. Susanne Daniels, Entertainment president of the WB, agrees, pointing out that *Ally McBeal* has a strong female audience, and that there may be some women who cannot identify with the characters Amy Brenneman (Amy) and Tyne Daly (her mother, Maxine) portray on *Judging Amy*. "I don't subscribe to the theory that only a women can write a show that can appeal to women," she says, noting that *Buffy, the Vampire Slayer*, is based on show creator Josh Weddon's high school experiences. "It's all based on personal experience."

"It's just dangerous to genderize," says Ted Harbert, president of NBC Studios, pointing to Kelley, Dick Wolfe, and Steven Bochco as examples of men being able to write and produce dramas watched by women. "I don't think there is a network executive that doesn't want to put hit shows on the air, and who wouldn't try to find anyone that can make them money, men or women," Harbert says.

But, he adds, noting that Barbara Hall is one of the few female showrunners, "There should be more, but the suggestion that women wouldn't be as good writing a male appeal show is not right."

It is the realism factor, says *Providence* creator John Masius, that makes *Judging Amy* and his own show resonate with the audience. And the fact the story is grounded in something larger than the characters themselves—as opposed to, shall we say, a *Felicity* or an *Ally*



MORE THAN LUCK

Barbara Hall chafes at the perception that *Judging Amy's* success was just a fluke.

PHOTOGRAPH BY GEORGE LANGE



DISCONNECT
Family Law's Ann Kinney says male writers sometimes don't have the background to write for women.

PHOTOGRAPH BY
 ROBBIE CAPONETTO

'We're usually the appendage or the victim.'

COVER STORY

McBeal, where the characters' main concerns tend to revolve around things like their next orgasm. *Judging Amy*, *Providence* and *Family Law* aren't so much about being a woman, he says, as they are about relating to one's parent, siblings or career. "It is about writing about the human condition and it doesn't matter if you are a man, a woman or a dog. It is about being able to get your experience and guts out on the page," he says, noting that he and Bobby DeLaurentis are male and the showrunners. "We both have strong female role models in our lives so it isn't like we are living in a vacuum."

At the beginning of this past season, Masius planned to hire nothing but women writers, but half of them were fired because they couldn't write the show, he says. It had nothing to do with gender or their ability to write, he said, their voices just didn't match the series. "It is tricky to write a show," he says. "Just because you can write Bugs Bunny doesn't mean you can write Daffy Duck."

Now the staff is about 50 percent women—an impressive statistic, compared to most dramas.

David Kelley recently hired Alice West to co-run *Ally McBeal* and has put in a group of female writers for next season—a curious move considering Kelly doesn't usually answer to anyone but himself, observers said. West is looking forward to working with the mostly female staff, but adds that the show is mainly in Kelly's head. "It's

amazing how in tune David is with a woman's perspective," West says.

In a not so subtle jab against *Ally*, Hall says, "I wouldn't work on a show the features a starving woman. I have a daughter and I don't think it presents a good role model for her."

"There was a time when there was not a single female showrunner and then there was a time when there wasn't a single female showrunner who did not have a male partner," says *Strong Medicine's* Ader. "Now, in very recent years, there is a group of us—and I don't think anyone would argue—who are the boss."

Brenda Hampton, the creator/showrunner of the WB's *7th Heaven*, doesn't think it is anything new, noting that Donna Reed produced her show in the 1950s and had a lot to do with its development. Then there was Lucille Ball, who not only ran her own show, but managed her own studio, Desilu.

"We may want to pass off these shows as not realistic, but they were realistic for the time and strong in their own way," she says, adding that she models her show after classics like *Father Knows Best*. "I don't think there is a difference between men and women—if it is well-written

it's well-written. I learned how to do this from male showrunners and I can't say I do anything differently from what they did."

Nevertheless, Hall believes the tide in Hollywood needs to change. As more women like Martha Williamson (*Touched by an Angel*) and Lydia Woodward (*ER*) are given the opportunity to run highly rated shows, Hall believes the business will slowly evolve to include more diverse voices.

Executives, however, must make a concerted effort to hire more diverse voices whether women or minorities, female executives say. "It isn't a conscious thing for people to only hire white men; it is more about who you hang out with," says *Any Day Now's* Miller.

Miller always hired women, she said, but her staffs weren't as racially diverse as they could have been—a habit she changed with *Any Day Now*, where there are four black female writers on staff. "I am not a black woman and one of our leads is black. I don't need seven writers just like me. I need that voice represented," Miller says. "If you hunt specifically for women writers or black writers you will get a pile of scripts on your desk, but you have to do that and I don't think it is going to happen that quickly." ■

Megan Larson and John Consoli cover television from Mediaweek's New York headquarters.



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the same sentence.”

CBS

In the consensus of the media-buying community, CBS had by far the best development season. That's mighty good news for a network that, for all its household ratings triumphs, finally moved out of fourth place in its key sales demo of adults 25-54 only because Fox fell apart. CBS actually dropped four percent in its demo, with double-digit declines on Friday, Saturday and Sunday.

A strong Monday lineup, led by *Everybody Loves Raymond*, probably won't be improved much by new 8:30 entrant, *Yes, Dear*. Bringing back the weak *Family Law* at 10 was also considered disappointing. On Tuesday, *J.A.G.* feeds the audience into *60 Minutes II*, one of the oldest-skewing shows in primetime. *Judging Amy* at 10 is a budding star, though.

Wednesday leads off with CBS's big gun, *Bette*, as in Midler. The dynamo plays a character not-so-loosely based on herself in a manner reminiscent of the old *Danny Thomas Show*. Probably the best received new program on any network, *Bette* will certainly open big. "If it's at all decent, it will get a following," says Greco. Most estimates are in the 14 share range, skewing older but with a nice

quality bar." Unfortunately, NBC may have done only half the job.

NBC could see ratings growth from a promising sophomore crop of *The West Wing*, *Law & Order: Special Victims Unit* and *Third Watch*, and it has shored up the Thursday Formerly Known As Must-See. But buyers considered NBC's new shows a big disappointment.

It's risky to open a night with a new show, and Sternberg notes that "NBC is effectively leading off Monday, Tuesday, Wednesday, Saturday and Sunday at 8 with new programs." Kicking off Monday is *Daddio*, which had a handful of decent numbers in a protected Thursday slot. "It'll be *Suddenly Susan* all over again," predicts one handicapper. At 9 is Dick Wolf's *Deadline*, starring Oliver Platt as an investigative reporter.

That's nothing compared to the horrors awaiting NBC on Tuesday, to which it has re-exiled *Frasier*, weighted down by three new comedies that all appear still-born. *The Michael Richards Show* at 8 stars the Seinfeld sideman; its unfunny pilot has being junked, never a good sign. Consensus is a little Kramer goes a long way and Richards cannot carry a show. At 8:30, *Tucker* seems a pallid *Malcolm in the Middle* clone, while *D.A.G.*, with David Alan Grier as a Secret Service agent guarding First Lady

Of shows like *Night Visions*, one buyer says, 'Fox keeps going for th

chunk of 35-plus. The 8:30 show, *Welcome to New York*, with Christine Baranski, is seen is fairly compatible with *Bette* but no breakout.

Thursday's programs remain the same, just turned upside down, with *48 Hours* now opening the night and *Diagnosis: Murder* closing it. Unfortunately, *48 Hours* isn't considered as strong at 8 and Steven Bochco's returning urban hospital drama *City of Angels* is no *Chicago Hope* at 9. Friday is a key night, with two of CBS's strongest new dramas offering a 1-2 punch: *The Fugitive* starring Tim Daly at 8 and *C.S.I.* at 9.

A heavily revamped Saturday lineup drew wildly mixed reviews. Several people picked 8 p.m. entrant *That's Life*, a light drama about a 30-something Jersey girl, as the net's first casualty, but Paul Schulman smells a sleeper. "I was ready to hate it, but it plays great," he says. Network insiders also rate the show highly, and apparently almost gave it the nod for Monday at 10. Stalwart *Walker, Texas Ranger* slides down to 9, followed at 10 by another strong pilot, *The District*, with Craig T. Nelson as a crime-busting police commissioner.

NBC

The Peacock lost its five-year-old ratings crown to ABC this season, and while NBC may rightly blame the *Millionaire* juggernaut, the network must face up to a 7 percent decline in adults 18-49. Sunday, Monday and, ominously, Thursday, were all down double digits, with only Wednesday in the plus column. Priority for the fall, per West Coast president Scott Sassa, was to "get rid of the weak shows and raise the



NBC

Delta Burke, might be a one-joke premise. Even NBC insiders admit the net's first cancellation will come from this batch, though they are confident the Richards show will get sampled. The effect on lead-in starved *Frasier*, facing a *Millionaire*-fortified *Dharma*, will be ruinous.

Buyers were split on Wednesday's Aaron Spelling soap, *Titans*, with several wondering if it can be steamy enough at 8 o'clock. But Greco notes "there isn't anything in the time period for women 18-to-49," and loyal soap fans might follow the show if it is moved elsewhere. How about Friday at 9?

Most observers endorse NBC's moving *Will & Grace* and *Just Shoot Me* to fortify Thursday's 9-10 hour. The two comedies have fresher legs and skew younger than *Frasier*, the better to hold off *Millionaire*. At 8:30, *The Steven Weber Show* is generally regarded as one of the net's better sitcom efforts. NBC keeps its winning Friday lineup intact. On Saturday, it takes a page from ABC's book with a three-hour movie. On Sunday at 8 is *Ed*, a quirky, small-town ensemble show likened to *Northern Exposure* that faces entrenched competition.

FOX

For Fox—or "poor Fox," as some in the media community

On Wednesday, Fox planned to build a comedy block with John Goodman's gay dad comedy *Don't Ask* at 8, followed by the standup shtick of *Schimmel*. But Fox heard the groans of media buyers predicting that *Schimmel*, in the grand tradition of *Hollyweird* and *Manchester Prep*, would never see the light of day. Two days later—a record that will be hard to beat—*Schimmel* was shelved until the first quarter (we'll see) in favor of extra runs of *Malcolm in the Middle* and *That '70s Show* at 8, the better to launch *Don't Ask* at 8:30. Despite all the goodwill that Goodman brings, buyers say it will take all of producer Carsey-Werner's showrunning magic to fix this disappointing vehicle.

At 9, Darren Starr's Wall Street drama *The Street* split the analysts. Some say it could just find a home between *West Wing* and *Felicity*. High finance is generally not a relatable subject matter, but a Fox exec described the show as a cross between *L.A. Law* and *Melrose Place*.

Thursday will be movies and specials in the fall, which could pull an 8 or 9 share, then in January two action-suspense shows, *X-Files* spinoff *The Lone Gunmen* and the untitled Crichton project. Two more heavy action shows due are on Friday: *Fearsum*, from the *Blair Witch* people, and a *Twilight Zone*-ish anthology, *Night Visions*. "Fox

Next X-Files, but look how hard it is to come up with that.'

took to calling it—this season couldn't end fast enough, with double-digit losses in every sales demo and on five nights of the week. The departure of long-running series and the complete failure of last fall's new crop of shows left the network bleeding everywhere. With new programs populating over half of its fall schedule (including a movies/specials night), Fox isn't operating from a position of strength.

Media buyers and analysts were underwhelmed with Fox's new schedule. With no film available for the new series from David E. Kelley and Michael Crichton, one buyer said it looked more like a development meeting than a schedule announcement. And with at least four new dark-action series, Marans worries that Fox is "turning its back on more female-oriented fare. That's a warning signal, and opens the door to the WB."

Opening the week is Kelley's latest, a teacher drama named *Boston Public*. With nothing to go on but a song and dance from Kelley, most are loathe to give it more than a 7 or 8 share. But Greco is upbeat: "It'll do better than *Time of Your Life*, sight unseen, and it will improve the time period," he predicts. The crossover potential with *Ally McBeal* at 9 is also alluring, though *Ally* lost a step creatively and ratings-wise this season. Tuesday opens strong with two budding comedies, *That '70s Show* and *Titus*, a combo that has already proved *Millionaire*-proof. At 9 comes *Dark Angel*, an ambitious sci-fi show from *Titanic* creator James Cameron. There's not much flow from *Titus*, some thought lead Jessica Alba was weak and WB's *Angel* and UPN's movie will pick off male viewers. "Some things hit an iceberg and pay off and some don't," Marans cracks.

keeps going for that next *X-Files*, but look how hard it is to come up with that," Greco says.

WB

Just a year ago it was the hottest network going, but this season the WB stumbled and lost 16 percent in young adults and 20 percent in teens, falling into an 18-to-34 tie with—horrors!—UPN. Acknowledging that *Dawson's Creek* and *Felicity* lost a step creatively for awhile, WB execs maintain the real culprit was the loss of superstation WGN, which provided a fifth of its viewership. That's a one-time hiccup, they argue, and WB's new stations will only grow stronger. Buyers and analysts seem eager to forgive and forget, crediting WB with one of the best new schedules.

WB preached stability, keeping signature shows in place Monday through Thursday. On Monday at 9, *Roswell* has been holding a decent percentage of its 7th *Heaven* lead-in, while *Felicity* will get a shot at new life after *Dawson's Creek* on Wednesday. Sternberg approves of the strategy of running originals of *Felicity* and *Jack & Jill* straight through, although he notes the latter show made little impression. Meanwhile, WB Entertainment chief Susanne Daniels will keep *Felicity* on a short leash. "I want to see how it does in the fall," she says. Although the dramas could repeat over the summer, network boss Jamie Kellner says he might also license them to a cable network.

Of the new shows, the family-friendly *Gilmore Girls* on Thursday at 8 received a

MUST-SEE?

One of the riskiest gambits may be NBC's decision to move *Frasier* to Tuesday, shifting *Will & Grace* (left) to Thursday.

MONDAY

	8:00	8:30	9:00	9:30	10:00	10:30
NBC	Daddio Comedy	3rd Rock from the Sun Comedy	Deadline Drama Oliver Platt is a journalist/professor who uses his students to solve crimes.		Third Watch Drama	
ABC	20/20 Newsmagazine		Monday Night Football Sports			
CBS	King of Queens Comedy	Yes, Dear Comedy Two young couples with contrasting views.	Everybody Loves Raymond Comedy	Becker Comedy	Family Law Drama	
FOX	Boston Public Drama The trials and tribulations of a Boston high school, from David Kelley		Ally McBeal Comedy			
UPN	Moesha Comedy	The Parkers Comedy	The Hughleys Comedy	Girlfriends Comedy The lives and loves of four African American women		
WB	7th Heaven Drama		Roswell Drama			
PAX	Encounters with the Unexplained Drama A team of scientists, explorers, analysts and historians present breakthrough discoveries.		Touched by an Angel Drama		Diagnosis Murder Drama	

TUESDAY

	8:00	8:30	9:00	9:30	10:00	10:30
NBC	Michael Richards Comedy Seinfeld's Kramer as a bumbling detective.	Tucker Comedy	Frasier Comedy	DAG Comedy David Alan Grier as the First Lady's bodyguard.	Dateline Newsmagazine	
ABC	Who Wants to be a Millionaire Game show		Dharma & Greg Comedy	Geena Comedy Geena Davis as career woman who meets widower.	Once & Again Drama	
CBS	JAG Drama		60 Minutes II Newsmagazine		Judging Amy Drama	
FOX	That '70s Show Comedy	Titus Comedy	Dark Angel Drama A sci-fi drama set in post apocalyptic America.			
UPN	UPN's Night at the Movies					
WB	Buffy, the Vampire Slayer Drama		Angel Drama			
PAX	Mysterious Ways Drama/Anthropologist and psychologist try to uncover mysteries		Touched by an Angel Drama		Diagnosis Murder Drama	



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WEDNESDAY

	8:00	8:30	9:00	9:30	10:00	10:30
NBC	Titans Drama Latest Aaron Spelling soap opera includes Victoria Principal and Yasmine Bleeth.		The West Wing Drama		Law & Order Drama	
ABC	Who Wants to be a Millionaire Game show		Drew Carey Comedy	Spin City Comedy	Gideon's Crossing Drama Andre Braugher is the voice of reason, empathy and wisdom in a world of medical chaos	
CBS	The Bette Show Comedy Bette Midler plays someone who sounds a lot like her.	Welcome to New York Comedy A weatherman moves from Indiana to New York.	CBS Wednesday Movie			
FOX	Malcolm in the Middle Comedy	Don't Ask Comedy John Goodman plays a divorced gay father.	The Street Drama Youth and angst on Wall Street, a cross between L.A. Law and Melrose Place.			
UPN	7 Days Drama		Star Trek: Voyager Drama			
WB	Felicity Drama		Dawson's Creek Drama			
PAX	Twice in a Lifetime Drama		Touched by an Angel Drama		Diagnosis Murder Drama	

THURSDAY

	8:00	8:30	9:00	9:30	10:00	10:30
NBC	Friends Comedy	Steven Webber Comedy Single man is cursed after a bad blind date.	Will & Grace Comedy	Just Shoot Me Comedy	ER Drama	
ABC	Whose Line is it Anyway? Game show	Whose Line is it Anyway? Game show	Who Wants to be a Millionaire Game show		Primetime Thursday Newsmagazine	
CBS	48 Hours Newsmagazine		City of Angels Drama		Diagnosis Murder Drama	
FOX	Thursday Night Movie					
UPN	WWF Smackdown! Sports					
WB	Gilmore Girls Drama The struggles of a 32-year-old mother and her 16-year-old daughter who live in small-town Connecticut.		Charmed Drama			
PAX	It's a Miracle Drama		Touched by an Angel Drama		Diagnosis Murder Drama	

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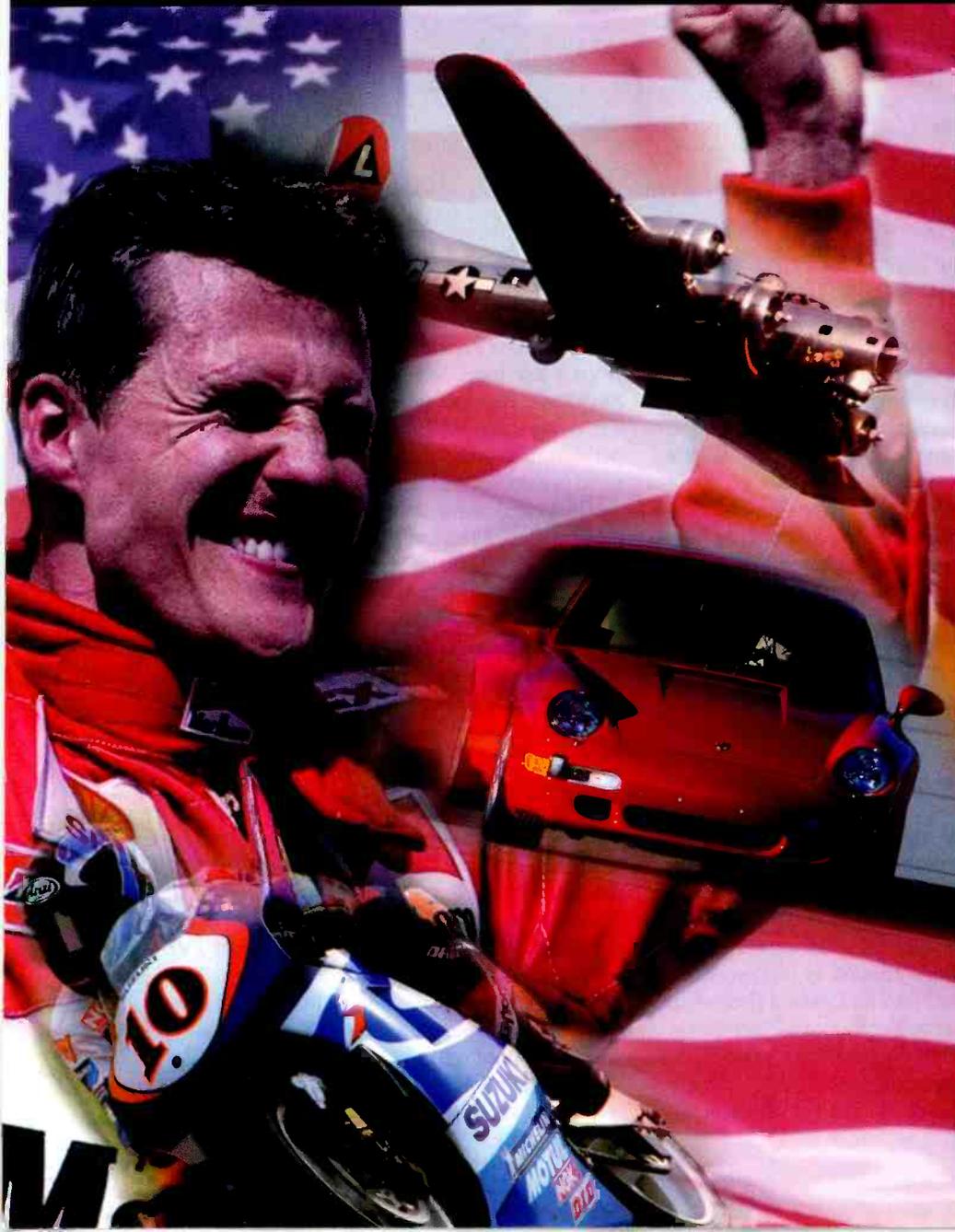
FRIDAY

	8:00	8:30	9:00	9:30	10:00	10:30
NBC	Providence Drama		Dateline Newsmagazine		Law & Order: Special Victims Unit Drama	
ABC	Two Guys and a Girl Comedy	People Who Fear People Comedy A regular guy thinks everybody's out to get him.	Norm Comedy	Madigan Men Comedy Three generations of men in the dating world.		
CBS	The Fugitive Drama Wings star Tim Daly updates the story of Dr. Richard Kimble.		C.S.I. Drama A passionate team of forensic investigators solve crime the old fashioned way.		Nash Bridges Drama	
FOX	Fearsum Drama A sci-fi drama about a Web site operator immersed in the sub-culture of the strange and unusual.		Night Visions Drama Anthology series reminiscent of Rod Serling's classic Twilight Zone.			
UPN	Freedom Drama Four brave resistance fighters go after criminals who have taken over the United States.		Level 9 Drama Technological terror is kept at bay by a new law enforcement agency.			
WB	Sabrina Comedy	Grosse Pointe Comedy A naive new actress joins a fictional soap opera.	Popular Drama			
PAX	The Rumfords Hour Comedy A family of cartoon characters move into the real world of suburban life.		Touched by an Angel Drama		Diagnosis Murder Drama	

SATURDAY

	8:00	8:30	9:00	9:30	10:00	10:30
NBC	Saturday Night at the Movies					
ABC	Saturday Night Movie					
CBS	That's Life Drama A 30ish New Jersey girl turns her life upside down when she ditches her fiance and goes back to college.		Walker, Texas Ranger Drama		The District Drama Craig T. Nelson stars as the new police commissioner of Washington, D.C.	
FOX	Cops Reality	Cops Reality	America's Most Wanted Reality			
PAX	Twenty-One Game show		Twice in a Lifetime Drama		Mysterious Ways Drama	

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SUNDAY

	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30
NBC	Dateline Newsmagazine		Ed Drama An out-of-work New York lawyer returns to his hometown.		Sunday Night at the Movies			
ABC	Wonderful World of Disney Anthology				Who Wants to be a Millionaire Game show		The Practice Drama	
CBS	60 Minutes Newsmagazine		Touched by an Angel Drama		CBS Sunday Movie			
FOX	Futurama Comedy	King of the Hill Comedy	The Simpsons Comedy	Malcolm in the Middle Comedy	The X-Files Drama			
WB	The PJs Comedy	Jamie Foxx Show Comedy	Steve Harvey Comedy	For Your Love Comedy	Hype Comedy Sketch show in mold of Mad TV and SNL.	Nikki Comedy Nikki Cox as a Vegas showgirl.		
PAX	Encounters with the Unexplained Drama		It's a Miracle Drama		Big Event Sunday			

THE SCHEDULE

generally upbeat response from buyers, but Greco isn't sure it has the chops to go up against *Friends*. For Friday at 8, the WB smartly snagged *Sabrina* from ABC's departed TGIF lineup, while *Popular* at 9 seems well-programmed to the same young female/teen audience.

Alas, the teen soap take-off *Grosse Pointe* at 8:30 seems likely to rewrite the adage: satire is now what closes on Friday night. "Audiences will either embrace it or it will die a quick death," Daniels says.

Look for the animated *Baby Blues* to pop into the time period. On Sunday, former Fox show *The PJs* should help leading into the black sitcom block. At 9, sketch show *Hype* has a shot as the only comedy in the time period, but few expect *Nikki* to last long at 9:30. "If Sunday improves, they'll have a pretty good year," says Schulman.

UPN

A year ago it was an industry punchline, but few are laughing at UPN now. Many pundits held their noses and predicted that *WWF Smackdown!* would save the network, and wrestling's halo effect—if that's the right word—helped generate gains on four of five nights, but so did a strong Monday and a clear focus on guys 12-to-34. For the fall, UPN did little tinkering, offering just three new programs and one smart pickup.

Monday's slate of black comedies—it is the highest usage night among African-Americans—jumped by 50 percent or more in young demos. "*Moesha* and *The Parkers* [from 8 to 9] have really taken off demographically," says Sternberg, who also approves of the new 9:30 comedy, *Girlfriends*. The best move of the night was snapping up *The Hughleys*, a solid show that ABC never seemed to like; if it brings along

just half of its 15 demo share, the night will pop for UPN.

No one is terribly excited about the newly transplanted Tuesday movie, but there will be a greater flow of theatricals from the Paramount library and the night is starting from a low base. Wednesday's parlay of *Seven Days* and *Star Trek: Voyager* should hold its 5 or 6 demo shares, while Thursday's *Smackdown!*—pushing the time period up 1,063 percent in male teens, if you're keeping score—will continue to herald the end of civilization as we know it.

On Friday come two new dramas designed to capitalize on wrestling. *Freedom* is a futuristic tale of rebels fighting a U.S. military dictatorship, while *Level 9* tells of a top secret group of investigators battling computer hackers. With *Matrix*-like effects from action producer Joel Silver, *Freedom* seems more promising, but analysts are dubious about both. "It's a disaster," says Greco. "I understand trying to promote in wrestling, but I don't know if these shows are the answer."

PAX

NBC execs were much in evidence at PAX TV's announcement, touting the General Electric unit's recent investment in America's fastest growing family network. Buyers do not consider PAX's faintly inspirational dramas and reality shows such as *Mysterious Ways* and *It's a Miracle* to be in the same arena as mainstream broadcast TV. "It's cable," says one, referring to the net's ratings and coverage. But with Olympic trials, the Senior PGA, NBC movies and local news finding their way to PAX, a dual-network future seems inevitable. ■

Eric Schmuckler is a Mediaweek contributing writer. He's based in New York



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SPECIAL REPORT

upfrontprogramming

RATINGS



Pumping Up

The phrase is certainly a catchy one. It rolls off the tongue and seems slightly mysterious and powerful. It appears erudite yet accessible at the same time. And in a sea of arcane terms and acronyms, it is easy to remember.

But when a pair of top Universal McCann media executives first heard the term “volume rating points” two years ago, they thought they also heard intimations of the Holy Grail—a tool that would finally nail down one of the most elusive targets in all of advertising and perhaps even change the way network television time is bought.

Susan Nathan and George Dallas, senior vice president/director of media research and senior vice president/director of media services, respectively, were so intrigued by the idea of “volume rating points” that they signed on McCann as one of the charter agencies in the new service offered by MediaPlan, now provided by Chicago-based Spectra Marketing.

At the time, Nathan explained in an interview that media planners and buyers “go through all their marketing strategies and come up with communication goals tied in to the marketing targets, and then hand buyers a bunch of ratings points to buy. And it’s always assumed that if you buy a thousand points, you’ve met those communication goals. Fact is, they don’t have a clue if that’s true. I’m not so sure it’s not true, but we don’t know. I think that disconnect needs to be connected.”

Enter “volume ratings points.” So-called “vrps” were designed to show how much product the viewers of specific TV programs actually consumed (hence the term, “volume,” as in “sales volume.”). Ideally, such numbers would establish a show’s rating among consumers of a specific product as opposed to just how many people watched the show—old-fashioned tonnage.

The Holy Grail, indeed: here, potentially, was the long-elusive “single source” rating system that could help advertisers direct messages at real prospects. The implications for the buying community seemed obvious. After all, why buy a flight in a schedule of TV shows if none of your prospects are actually watching them? And if a buy’s efficiency remained

predicated on the age-old standards of GRPs and CPMs, surely this would provide a much-needed insight into a buy’s true efficiency and effectiveness.

But two years later, “vrps” have not exactly set the world of marketing and media on fire. Many people (even in research circles) have not even heard of them. And while ABC recently sealed a deal with Spectra that gave it exclusive TV rights to the service (the deal will lapse shortly), the network is not expected to use “vrps” in the forthcoming upfront market.

Nathan and Dallas, while saying “vrps” continue to hold great promise, have moved on to other things. “We were intrigued,” Nathan says, “but we’ve spent actually far more developing other proprietary research that leads to understanding consumers,” including the creation of a massive worldwide media research study called “Media in Mind” that evaluates consumers’ state-of-mind (among other things) during media usage.

Meanwhile, Spectra and its acolytes continue to wait for the revolution, and wonder, perhaps, whether it will ever come. As it turns out, since their creation two years ago, “vrps” have made some inroads into the increasingly complex world of today’s media planner and buyer, particularly those involved with package goods. But, like predecessors who have come and gone, they continue to struggle against a reigning prejudice that perhaps single source measurement is too good to be true.

Moreover, as the new century begins, media planning and buying remains squarely defined by the parameters of the old century, specifically cost-per-thousands. Even the purveyors of “vrps” grudgingly admit that their use in buying and negotiating could initially lead to an erosion of cherished efficiencies. That prospect would hardly be a welcome one.

There are other problems too. Spectra and its “vrps” have entered a ferociously competitive minefield, where marketing and media research is dominated by well-established companies like MediaMark Research (MRI) and Information Research (IRI.) The former already provides oceans of reports on demographic, lifestyle, product usage, and media

In the latest attempt to provide advertisers with more relevant ratings info, can Spectra's volume ratings system provide more bang for the buck?

BY VERNE GAY ILLUSTRATION BY KIRSTEN ULVE

the volume

RATINGS

data collected from a single sample of 25,000 consumers who are interviewed each year. The latter synthesizes the movement of billions of product purchases culled from supermarket scanners.

Nevertheless, Spectra could not have entered the business at a more propitious moment. There is widespread—and growing—sentiment that the standard TV measurement yardstick provided by Nielsen Media Research is profoundly inadequate as far as consumer behavior is concerned. But that, of course, was never exactly Nielsen's task. Nielsen's job has always been to find out how many people were watching the tube. Advertisers then made the leap of faith that the human beings behind those numbers might actually be buying their products, even if there was little-to-no research to prove it.

And so, for the last 50 years, advertisers—to varying degrees of success—have tried to plaster an extra dimension onto those faceless numbers that Nielsen pumps out daily: Are viewers of, say, *Friends* greater consumers of Huggies than, say, viewers of *The Drew Carey Show*? And if they were, wouldn't it be nice to have a number (born of sound and exhaustive research), which said exactly that? With such a number in hand, a vast amount of waste could be eliminated.

The challenge reflects the old advertising adage that half of all advertising is wasted. Unfortunately, no one knows which half.

A veteran agency executive puts it this way: "Obviously people are looking beyond ratings and one of the big deals is

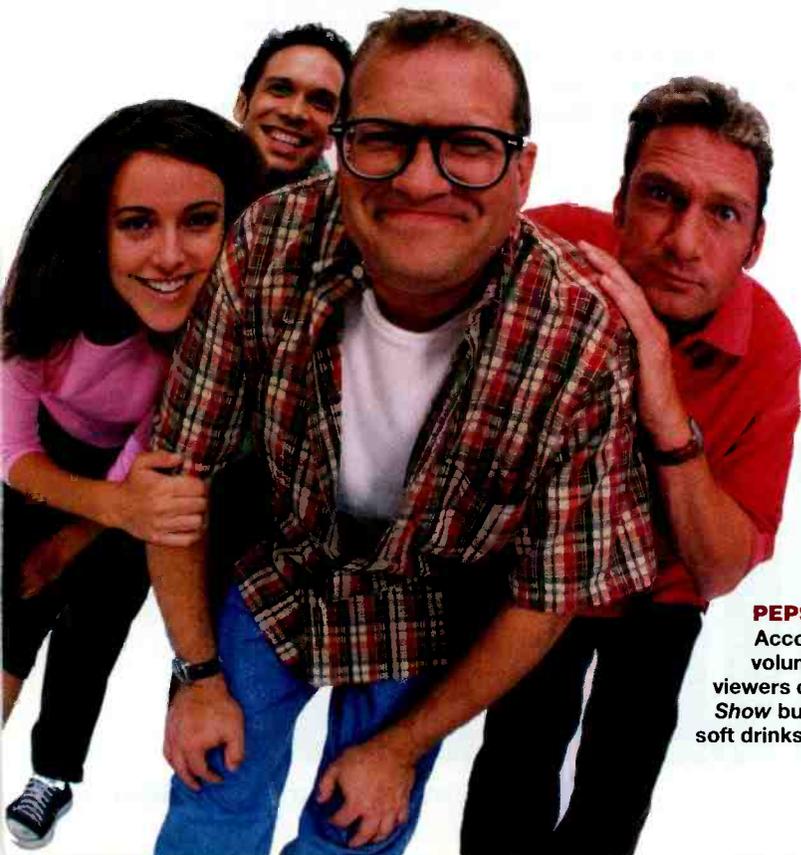
return-on-investment. Every time you mention 'accountability,' people perk up. Ratings are still important but people are beginning to want to know what's beyond that." The passion for "optimizing" media plans—an efficiency craze which gripped the industry a couple of years ago—fueled that interest: "Is a rating a rating, regardless of what time or day or network or program type? Obviously it's not."

"Vrps" have been around for only a couple of years, but there has been a long and surprisingly lackluster history of attempts to bridge the notorious disconnect that McCann's Nathan points to. Perhaps the most spectacular flop occurred in 1992, when Arbitron folded ScanAmerica, the ambitious and hugely expensive scheme that tried to link TV ratings with product purchase behavior in the same household. In retrospect, ScanAmerica appeared to be onto something, but few embraced the system (Nielsen's Home-Scan would be a later casualty of the single-source wars.)

Why the big flops? Foremost, major advertisers buy TV commercial time in bulk, achieving economies of scale. By cherry-picking a number of shows that might have certain types of consumers would obliterate those economies—not to mention the efficiencies upon which most TV buys are based. Many wondered how make-goods could be applied in a system ruled by single-source. Would an advertiser, for example, get a make-good if the viewer of *Will & Grace* didn't buy as many Pop-Tarts as NBC had promised?

The whole idea of a single-source system came to be seen by many as hugely complex and unworkable. Even worse, embracing such single-source data would have meant nothing

'Is a rating a rating, regardless? Obviously not.'



PEPSI GENERATION
According to Spectra's volume ratings system, viewers of *The Drew Carey Show* buy 14 percent more soft drinks than the average.

less than re-writing the rules of the game. No one—advertiser, network, or agency—seemed willing to do that.

There was another killer problem: How could anyone be sure that the data was even accurate?

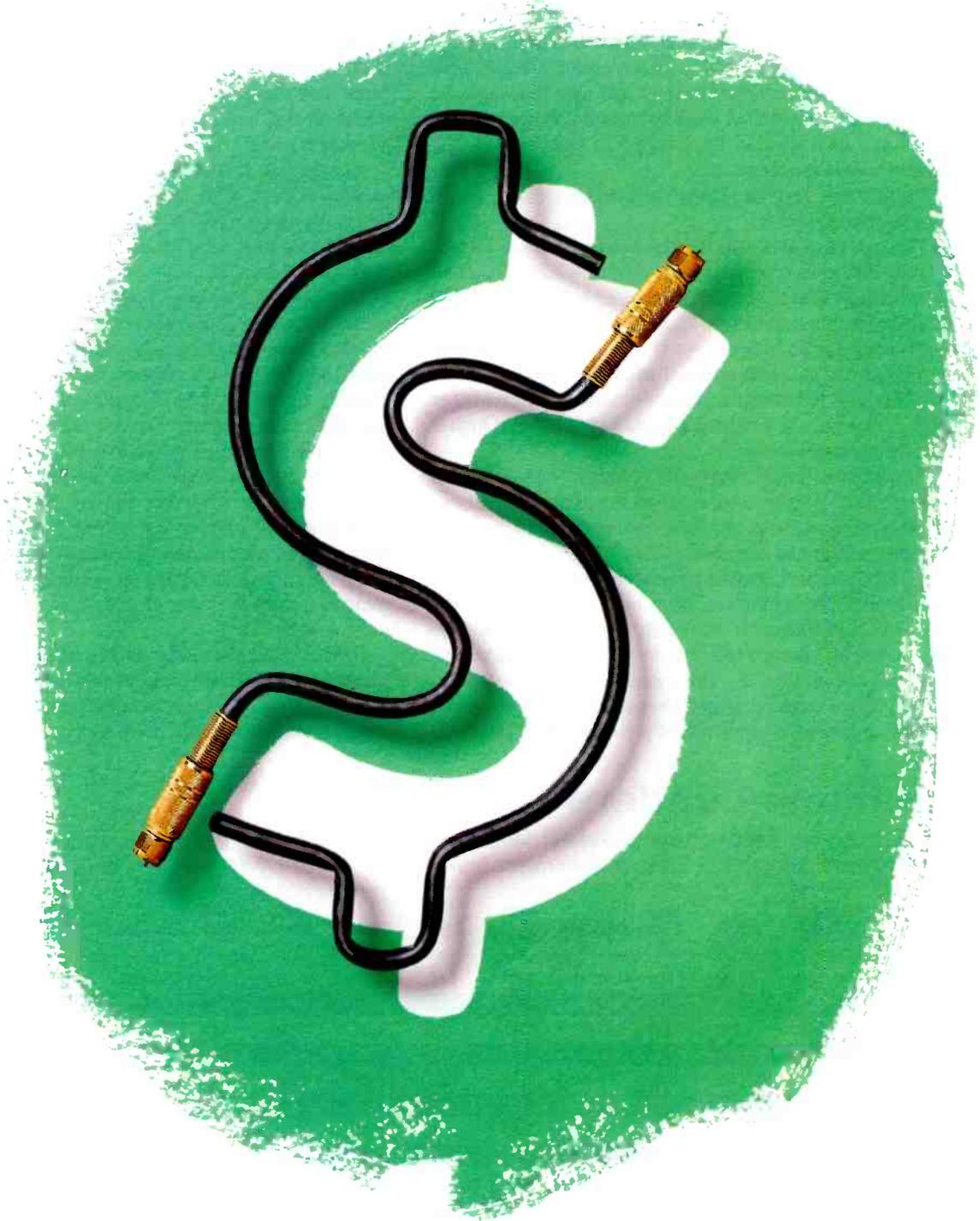
"Vrps" were created by two of the industry's better-known computer software executives, Carl Spaulding, a one-time media planner at Leo Burnett, and Rob Wolf. Both founded MediaPlan in 1985, which went on to create the first media flow chart, Manas (now called BrandFx.) MediaPlan was bought last year by VNU (which also owns *MediaWeek*.) VNU had previously purchased Spectra, which specialized in consumer research on lifestyles. The two were then merged.

VNU also owned Nielsen Media Research, which was to offer a crucial piece, of the puzzle Spaulding and Wolf were struggling with: TV ratings. Clearly, both wanted to capitalize on the industry-wide push for optimization.

While the method of culling "vrps" is complex and costly—between \$75,000 and \$100,000 per client per study—Spectra executives also argue that they've got a better

mousetrap, one that effectively annuls the old problem of linking two disparate panels. To create "volumetrics"—the equation that establishes sales volume per household—it relies on Nielsen's home-scanning resources (in which 55,000 people scan their purchases in their

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home.) The advantage over current syndicated research, say executives: People aren't forced to rely on their memory.

Next, this data is matched to a geographically based model, in which homes are segmented into 350 cells. And each cell is then split into so-called block groups of 250 homes each. Those are then divided by a range of basic stats—like income, head of household, etc.

From there, says Tim Kregor, executive vice president, "You're off to the races."

Through a series of algorithmic leaps and bounds, Nielsen TV data is then incorporated, and "vrps" are born. The numbers themselves are not stated strictly as traditional "rating points" with inherent values. Instead, a show's "volume rating" is stated as an indices. For example, *Everybody Loves Raymond* has an 11.80 national household rating, but its "vrp" for beer, for example, is 104—meaning volume of beer sales per household watching *Raymond* is 4 percent higher than the national average.

At McCann, "vrps" held great promise. Nathan recalls: "Optimization became a big issue here, but our opinion was that this reduced media to a strict commodity, and that's not how we think, or how our clients think."

So McCann, and a few major advertisers, like Welch's and Nestle, also charter buyers, were intrigued. "Part of the problem," says Dallas, "is that media [evaluation] has always been based on taking a look at how well this media vehicle performs or how effective this media plan is—that is, that buy or play was created to have the potential of reaching millions of viewers at a very efficient price. But what does that

have to do with the ringing of cash registers?"

But if calculating ROI is the ultimate goal, and then what did ABC have in mind when it signed a deal with Spectra for "vrps" in February? The pact caused a flurry of interest in media circles, and raised the specter of a major network injecting a powerful new tool into the negotiating process.

Simply put, if ABC knew advertiser "x" would want a position in show "y" because its "vrp" matched its own marketing needs, then ABC would be able to charge a premium. Some feared that "vrps" would effectively force the buyer to show his or her hand.

Of course, that assumes both sides agree on the data (only about 15 package goods advertisers currently subscribe) and whether "vrps" were the only criteria in the buy. In all likelihood, they would not be. One high-level network source says it's unlikely ABC would—or could—use "vrps" as a negotiating stick in the upfront. "Realistically, we're just looking at this data and figuring out how to use it," this source says.

An obvious application lies in new business development: "We can go to the advertiser and say, 'Hey, here are the people who are actually buying your product and chances are, they are watching an ABC program,' so we could show the value of ABC versus cable or syndication programs. You could also show the value of primetime as opposed to something on cable."

This much is clear: The debate over the value of single-source information will continue into the foreseeable future. ■

Verne Gay, who covers television for Newsday, is a Mediaweek contributing writer. He's based in New York.

Volume Ratings Leaders

How the season's top 20 shows rank (listed here alphabetically) in delivering viewers with certain buying habits: (A rating of 1.00 equals the national average. For instance, *Dharma & Greg's* 1.07 rating for cereal means its viewers buy 7 percent more cereal than the national average).

Program Name	Household Rating	Beer	Hand & Body	Cosmetics	Pain Remedies	Candy	Cereal	Soft Drinks	Soft Drinks	Detergents	Soap	Cold Remedies	Toothpaste
Dharma & Greg (ABC)	10.04%	0.99	1.02	1.12	0.99	1.03	1.07	1.09	1.05	0.99	1.06	1.07	1.06
Drew Carey Show (ABC)	9.71%	0.98	1.03	1.15	0.97	1.05	1.12	1.14	1.06	1.00	1.08	1.10	1.08
Once And Again (ABC)	8.02%	0.98	1.03	1.12	0.97	1.02	1.08	1.09	1.04	0.98	1.06	1.06	1.07
Practice, The (ABC)	10.76%	1.03	1.04	1.05	1.03	1.03	1.05	1.03	1.04	1.01	1.03	1.04	1.05
60 Minutes (CBS)	12.15%	1.08	1.01	0.88	1.18	1.06	0.95	0.88	1.03	1.07	0.95	0.97	0.97
Becker (CBS)	10.47%	1.06	1.02	0.97	1.13	1.07	1.02	0.99	1.05	1.08	1.00	1.02	1.01
Diagnosis Murder (CBS)	9.29%	1.09	1.00	0.84	1.18	1.06	0.94	0.88	1.02	1.11	0.94	0.96	0.95
Everybody Loves Raymond (CBS)	11.83%	1.04	1.01	0.98	1.10	1.06	1.02	0.99	1.04	1.05	1.00	1.02	1.01
JAG (CBS)	11.05%	1.06	1.00	0.92	1.14	1.05	0.97	0.93	1.04	1.06	0.97	0.98	0.98
Judging Amy (CBS)	10.78%	1.07	1.01	0.95	1.13	1.05	0.98	0.95	1.05	1.06	0.98	1.00	0.99
King of Queens (CBS)	9.01%	1.02	0.99	0.96	1.07	1.03	0.99	0.98	1.03	1.04	0.98	1.00	0.98
Touched by an Angel (CBS)	11.71%	1.08	1.01	0.90	1.16	1.06	0.97	0.93	1.03	1.09	0.97	0.99	0.98
Simpsons (Fox)	8.26%	0.94	1.03	1.17	0.87	0.99	1.10	1.15	1.01	0.96	1.09	1.07	1.08
E.R. (NBC)	17.13%	0.98	1.01	1.08	0.96	1.00	1.05	1.05	1.02	0.97	1.03	1.03	1.04
Frasier (NBC)	14.30%	0.97	0.99	1.05	0.96	0.98	1.00	0.99	1.01	0.93	0.99	1.01	1.01
Friends (NBC)	13.93%	0.94	0.97	1.05	0.91	0.95	0.98	0.99	0.98	0.90	0.98	0.99	0.99
Jesse (NBC)	11.13%	0.94	0.97	1.05	0.91	0.95	0.99	0.99	0.98	0.90	0.98	0.99	0.99
Law and Order (NBC)	11.36%	1.02	1.01	1.00	1.03	1.01	0.99	0.96	1.02	0.99	0.99	1.00	1.01
Stark Raving Mad (NBC)	10.85%	0.96	0.98	1.06	0.94	0.97	1.01	1.01	1.01	0.93	1.00	1.01	1.01
Will & Grace (NBC)	11.47%	0.98	0.99	1.06	0.97	0.99	0.99	1.01	1.03	0.95	1.00	1.01	1.00

Source: Spectra/MediaPlan

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Q & A

recent years, people's appetites for them may have waned a bit. I certainly think that with current sitcoms in the caliber of *Everybody Loves Raymond* and *Will & Grace* out there is no reason to believe they won't come back in a strong way. This is a cyclical business where trends to come and go.

Special Report: When you choose your actual new programming for a new season, how many projects do you generally look at? Are we still seeing full-scale pilots or just treatment scripts?

Kahl: In terms of going to a pilot or presentation we see, give or take a couple, about 10 comedies and 10 dramas in any given year. Most of the comedies are full pilots while some of our dramas this year were considered presentations despite being over one half-hour in length. These are all fairly well developed projects by the time we see them. Most of the companies pitching us will also give our development people a list of potential story lines for upcoming series which is important because when we all sit down to look at pilot we look to see what direction it's

mance within a time period including whether you are winning, remaining competitive or down and out losing at that hour. Next up would probably be looking at the numbers year to year to see where we were in that time period versus the prior season. Although you may not be winning the time period, growth from where you were the year before has to be looked at in a positive light. Number three would be the show's delivery versus the lead-in. Anything that can keep the audience on your network intact and then hopefully bring it to the next show is hugely important.

Special Report: What trends seem particularly relevant next season?

Kahl: Some networks have chosen to change some of their philosophies, with The WB moving its entire urban night to Sunday and ABC creating a more adult comedy block on Friday. NBC is starting an entire new comedy block on Tuesdays. I think it will be interesting to see how some of these wholesale night changes play out. With less comedies on the fall schedule—probably the lowest num-

'Lead-ins and lead-outs are more important, because the audience has

going in. We also look to see if it has potential long-term legs. The number of projects we see has been more or less the same in recent years.

Special Report: Is your number one priority choosing series within your own production company?

Kahl: When we sit down to look at pilots the discussion of who produces them generally does not come up until the end. The show itself always comes up first. When it does eventually come up it's to see how things have shaken out. Les (Moonves) has never mandated that you look at who the production company is first. He has always made it very clear that the best shows get on the air and that is the direction we follow. It's all about providing a diversified array of programming.

Special Report: In the growing world of audience fragmentation what does a network need to do to keep an audience intact?

Kahl: Lead-ins and lead-outs are more important than they have ever been because the audience has enormous freedom to click elsewhere. Your audience base in any time period is still your best way to get them to the next show. Fragmentation makes it difficult to get people to come to a new show because there are so many choices out there. So, naturally, you must be overly strategic with how you place your shows on the schedule. It certainly helps any show to have some kind of any audience in front of it. It's tough and really unfair to ask most new shows to create their own audiences.

Special Report: What is the first thing you look at when you measure the success of a program?

Kahl: The first thing tends to be the absolute perfor-

ber in years—and more successful new dramas at a higher level, it may be another year where we see more dramas break out than sitcoms.

Special Report: If NBC's new Aaron Spelling soap *Titans* is a success, do you think primetime serialized dramas in the mold of *Dallas* and *Dynasty* will make a comeback?

Kahl: I think the soap drama can return but not at the same level of the days of *Dallas* and *Dynasty*. Although we saw a mini-return in recent years on Fox with *Beverly Hills, 90210* and *Melrose Place*, I do think it may be a bit more challenging to sustain an audience week-in and week-out, given so many other options. Since story lines on soaps tend to be ongoing, getting an audience to commit to it each week may be a bit more difficult. Like any other trend, however, if something hits, imitators will follow.

Special Report: Considering primetime game shows made a comeback, do you think there are any other genres that could be revived?

Kahl: I certainly would not rule anything out, including variety. We have one such show in development headlined by Ellen DeGeneres that is still certainly in contention. It does seem in recent years that urban audiences have a tough time accepting westerns, so I don't anticipate much of a comeback anywhere in the near future. If The WB's *Hype* clicks I wouldn't be too surprised if we start seeing more shows like Fox's old *In Living Color*. A lot of the ideas of the golden age of television seem to be coming back. Wrestling was a staple from the early days of television and it's back with a vengeance. Live shows are also

poised for a comeback given the recent success of *Fail-Safe* and our live production of *On Golden Pond* for next season.

Special Report: With primetime newsmagazines peaking at 11 regularly scheduled hours this season, and *60 Minutes* actually recently losing to *Millionaire*, is the genre headed for a downfall?

Kahl: I don't necessarily think so. The key is to remain distinctive and *60 Minutes* has a very distinct way of telling stories. *60 Minutes II* borrows that voice and *48 Hours* has a unique way of presenting information. I think it gets tricky when you have the same franchise every night of the week for people to know what they can expect that might be different from one night earlier. I noticed ABC switched their *20/20 Downtown* franchise back to *Primetime Live* next season, which might be a way for them to build some distinction amongst the different news products. Even by creating *20/20 Downtown* this season, they (ABC) are trying to create a somewhat different identity for the show. The challenge remains for the dif-

ferent newsmagazines to find a distinctive voice.

Special Report: Will we be seeing more series like ABC's *Once & Again* and NBC's *Law & Order: Special Victims Unit* with dual network/cable windows?

Kahl: I think on a selective basis where it can be a win-win for both the network and the cable operator, certainly this is a trend that will likely continue. When a single network has vast broadcasting and cable holding, chances are the company will want to tap into both mediums. I don't, however, think networks will necessarily do it if it's not in the best interest of the show.

Special Report: Back in the 1970s, a show on "the fence" was at or about 30 household share. In today's environment a 15 share is considered a success. What do you think the network audience share of the pie will be 10 years from now?

Kahl: In today's environment as well of the landscape of the future there really is no absolute benchmark anymore. It seems like we have leveled off over the last few years.

What works on one evening may be entirely different from another. The fence really is more like how you are performing relative to what is expected on that night. Whether or not a show can be profitable is our main concern and we would never compare a show on an evening like Sunday to a lower-level HUT night like Saturday. It's all about finding the right audience on a certain night, and not just looking for a certain share level. ■

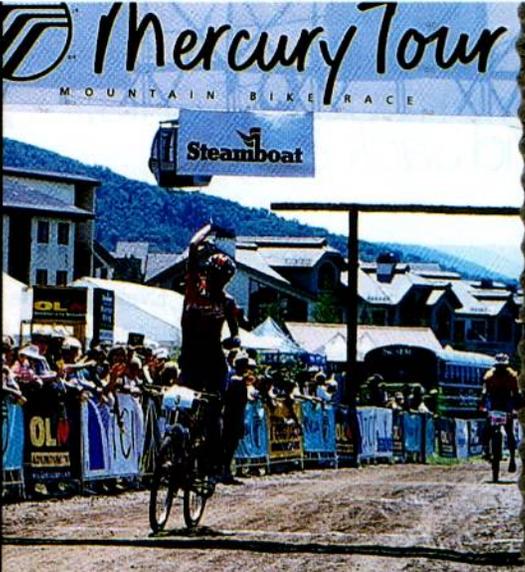
freedom to click elsewhere.'

ferent newsmagazines to find a distinctive voice.

Special Report: Is broadcast television still the best way for an advertiser to reach an audience?

Kahl: Absolutely. No other medium comes even close to delivering the sheer number of eyeballs that broadcast TV delivers. More and more we're seeing appointment network television—committed viewers—and I think for any advertiser to have that kind of dedication from an audience matched with the number of viewers, I can't think of a better environment for an advertiser to be in. I

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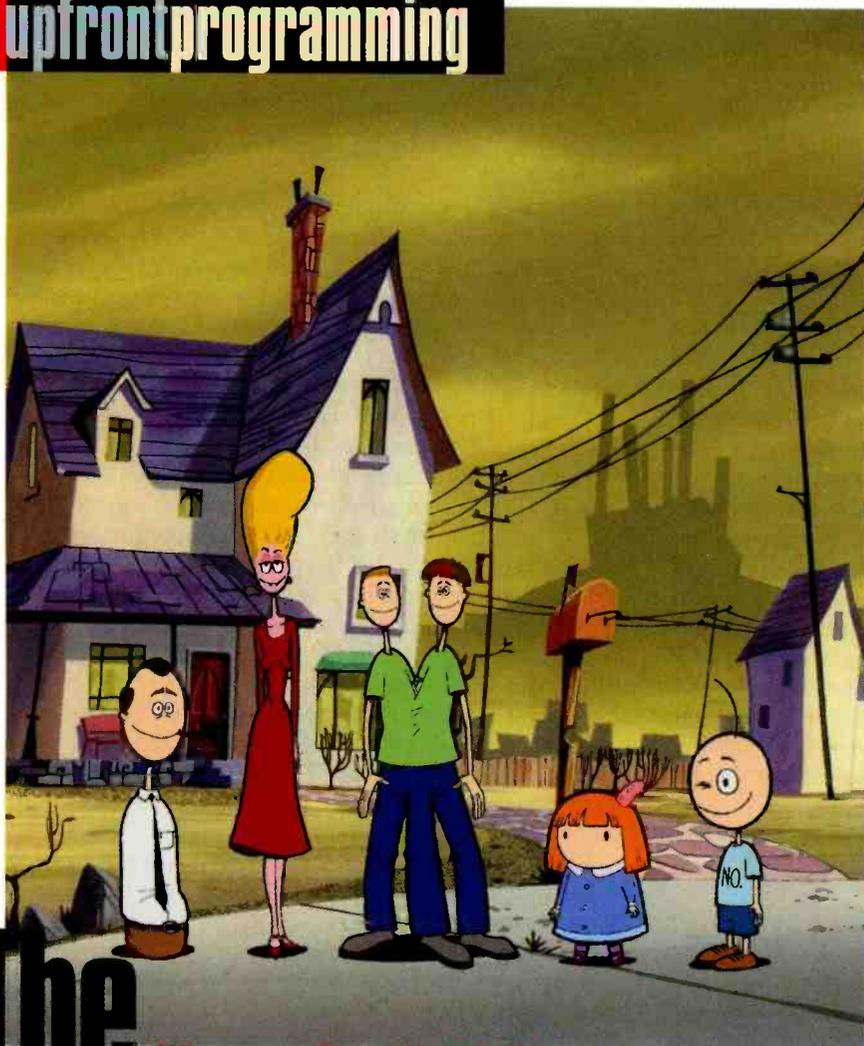
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MIDSEASON



The Pinch-hitters

When the fall's new shows stumble, the networks will be ready with replacements, including *NYPD Blue* and *Jack & Jill*

BY MARC BERMAN

Although the networks have a tendency to promote every show selected for the fall schedule as the next big hit, eventually, the reality of ratings supplants all the hype. Only 32 percent of the current season's freshmen series will return for next fall. Some lasted only a few episodes, and Fox axed *Manchester Prep* even before it debuted.

But failure is factored in to the process of hit-making. So it's safe to assume that many of the announced series may be axed, shuffled to other time periods or held back

to midseason. And the networks will be ready with replacement shows.

"Networks realize more than ever before that in the thick of upfront season where advertiser deals are closed at a frenetic rate, they must put their best programming schedules forward by a specific day and time," says John Rash, senior vice president, director of broadcast negotiations at Campbell Mithun Estey. "What could look good in the heat of the upfront, may suddenly look less promising after the allotted series goes into production. With so much unnecessary pressure to sell advertising time by the end of upfront season, networks are often forced to commit to a series or schedule they are not 100 percent comfortable with. And given the increased competitive environment this is only getting worse."

One such series in question is new NBC sitcom *The Michael Richards Show* (Tuesdays, 8 p.m.) which will be retooled after shooting an initially disappointing pilot and was received poorly by the advertising community at NBC's recent presentation.

With increased pressure to attract eyeballs in a severely cluttered marketplace networks are more than willing to rearrange the programming deck chairs if there is a better option or alternative that they believe could capture a larger audience.

"As the chessboard becomes more multi-dimensional with cable and the Internet continuing to take a bite in network viewership, there are more factors to take into account," says Perry Simon, president of Viacom Productions. "The whole integrity of permanence in the schedule becomes less set in

stone. Even after the networks announce their fall line-ups chances are likely some shows will get shifted around. It's the nature of a business that seems to become more competitive each year."

With bets already circulating about which fall offerings will bite the dust, the networks have announced a higher-than-normal 25 midseason series waiting in the wings.

"You must keep in mind that since the Olympics, post baseball season and election year will create havoc on the competing networks this fall, they need to be prepared

with an abundance of back-up programming to create momentum," says Brad Adgate, senior vice president of corporate research at Horizon Media. "Launching a new series in an already overly populated environment riddled with *Who Wants to Be a Millionaire* will be even more difficult this fall and midseason seems like a more appealing option."

Last season, Fox astutely held *Malcolm in the Middle* for midseason, and it became a hit.

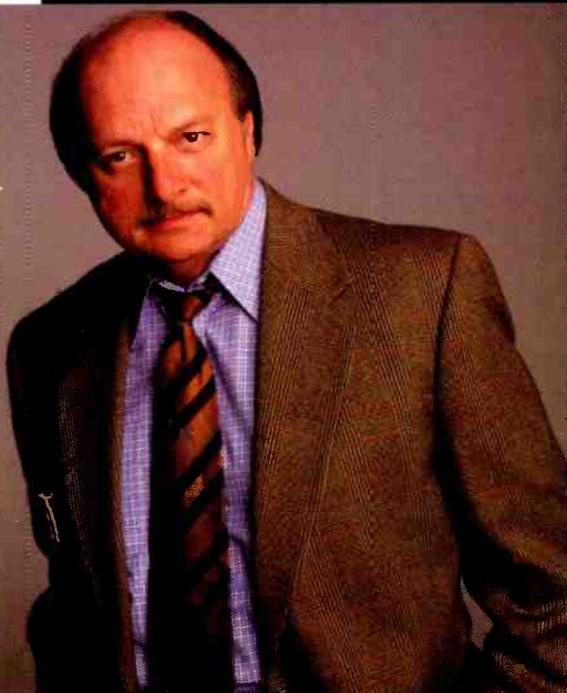
"The best thing Fox could have done last summer was to delay the start of *Malcolm in the Middle*, which was better served in midseason as the lead-out from *The Simpsons* than as the originally planned Sunday 7 p.m. anchor," says Mike Greco, manager of broadcast research at BBDO. "With a similar strategy on Thursdays this fall with *The X-Files* spin-off *The Lone Gunmen* and Michael Crichton's unnamed project debuting in midseason, we may have two more hits in the making rather than two series lost in the fall shuffle."

Fox, of course, is also looking to nurture a replacement for *The X-Files*, and *The Lone Gunmen* is a likely consideration. By delaying its debut, the network will give this series an appropriate chance to prosper.

Fox has announced an additional six projects in the works for first or second quarter 2001 including three comedies—*The Tick* (a superhero camp fantasy headed by *Seinfeld*'s Patrick Warburton), *Grounded for Life*, *Live Girls* – and an equal number of dramas (*Ultra Violet*, *Killer App*, *Celebrity*). If NBC's *Titans*, a

'Launching new series will be even more difficult this fall.'

NEW AND OLD
Slated for midseason premiers are *The Oblongs* (left) on the WB and *NYPD Blue*, starring Dennis Franz, on ABC.



BOB D'AMICO/ABC, INC.

new Spelling soap opera takes off, the similarly appealing *Celebrity* has an even better shot.

While Fox successfully held back *Malcolm in the Middle* until a better time period opened in January, ABC's delay of *Then Came You* was its way of dealing with a clunker. The same could be said for UPN's *Secret Agent Man*, which came, and went, with nary any interest five months after it was set to debut.

"Although there are always changes at the networks the pattern seems to be increasing in recent years," said Garnett Losak, vice president, director of programming at Blair Television. "Based on the need to succeed, there is every reason to believe the networks will implement some programming changes before the season begins. If a new project begins to look less promising delaying the series to burn off the telecasts at a later time could be an option."

In addition to holding *NYPD Blue* to midseason, ABC has three comedies in the works including *The Joan Cusack Show*, *Leary* and *My Wife and Kids*. No new dramas have, meanwhile, been announced. With *Who Wants to Be a Millionaire* taking up four hours of primetime real estate, there is far less need for new programs on ABC than there was just one year ago.

NBC's *Semper Fi*, the long-awaited new sci-fi hour from Steven Spielberg, has been pushed back to midseason along with sitcoms *Kristin*, *Go Fish* and *These Women*, described as a thirtysomething version of *The Golden Girls*. Also look for another new drama, *News from the Edge* at some point in early 2001.

At Fox, Aaron Spelling is on board with *All Souls*, a medical drama headlined by former *Legacy* castaway Grayson McCouch. *Gary & Mike*, an unusual claymation series; *Out of Bounds*, a sketch comedy; and one-hour drama *Special Units 2* round off the WB's midseason efforts.

In an unprecedented move to keep the critically acclaimed, but low-rated *Jack & Jill* on the schedule, the WB will debut a second season of 13 episodes of the series in January after *Felicity* airs its first 11 episodes. Once *Jack & Jill* ends its run, *Felicity* will return with its final 11 installments of season three. "It's a novel way to potentially nurture two hits," says Horizon Media's Adgate.

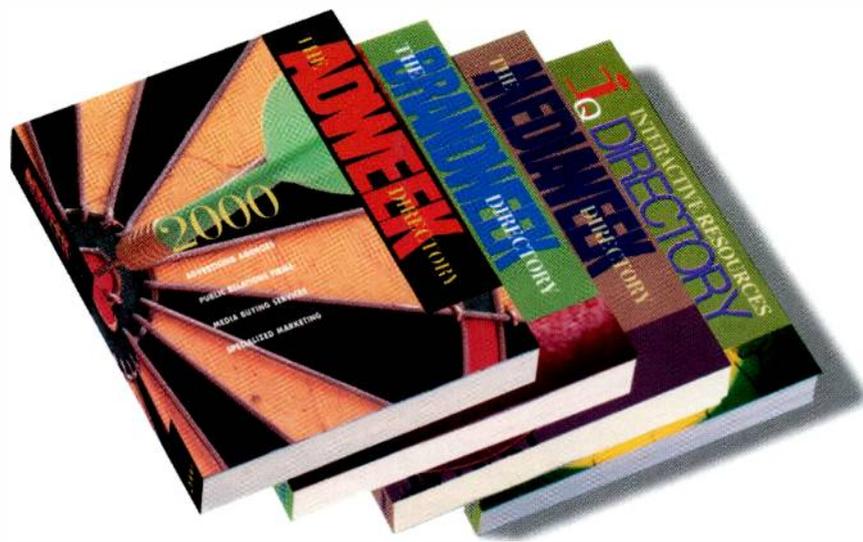
Also look for one new drama (*Dead Last*), and animated series (*The Oblongs*) and a new sketch comedy, *The Jamie Foxx Variety Show*, in midseason on the WB.

Of the six broadcast networks, only CBS has not committed to any second season series. "Our goal is to make our fall schedule the best it can possibly be and believe in what we have scheduled," says CBS president Les Moonves. "If either of our new summer series clicks—*Survivor* and *Big Brother*—we have two more ingredients to pepper our lineup." ■

Marc Berman is a Mediaweek contributing writer who's based in New York.



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CALENDAR

The **Cabletelevision Advertising Bureau** will hold its annual Local Sales Management Conference in Denver June 3-6. Contact Nancy Lagos at 212-508-1229.

SCTE annual engineering conference and Cable-Tec Expo 2000 will be held June 4-7 at the Las Vegas Convention Center. 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. 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.

Radio-Television News Directors Association will hold its Conference and Exhibition Sept. 13-16 at the Minneapolis Convention Center. Contact: Rick Osmani at 202-467-5200.

Inside Media

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

MTV Sets Lazy Summer Days

For those kids who choose to be idle this summer, MTV offers a new daily series to pass the lazy days away. *MTV's House of Style Presents Mission:Makeover*, which follows host Molly Sims around Southern California as she plucks local plain janes in need of a new look. The network's production facilities have relocated to San Diego for the next three months to produce a lineup of "So Cal Summer" series and specials, of which *Mission:Makeover* is the latest addition. *So Cal Summer* kicks off with a four-hour musical tribute on May 27 to bands such as Limp Bizkit and N'Sync, which received career boosts when they were featured on *Total Request Live*.

FX's Son Gets Some Summer Action

Beginning June 20, FX's original comedy series *Son of the Beach* will pair up with the off-net acquisition of *Action* for a 13-week run at 10 p.m. on Tuesdays. During the summer, the network will offer seven new episodes of *Son*, as well as six repeats. *Son of the Beach* premiered on March 14 and during its original six-week run earned an average 1.6 household rating (delivering 770,000 homes), according to Nielsen Media Research data. The Hollywood satire *Action* previously aired on FX's broadcast sibling,

Fox, but was cancelled after only a few episodes. FX reaches 50 million homes.

Weather Channel Eyes Interactive

The Weather Channel joined forces with television hardware supplier Canal+U.S. Technologies to create enhanced and interactive weather applications for television—the network's first foray into the realm. The Weather Channel reaches 75 million homes while its Web site receives 250 million hits per month. The terms of the deal were not disclosed.

Digimarc Licenses Ad Technology

Digimarc Corp. of Tualatin, Ore. has licensed its Digimarc MediaBridge technology to more than 160 U.S. magazines. Digimarc MediaBridge will allow publishers to embed digital watermarks on the pages which will provide Internet direct links to information in advertisements and editorial. Readers will wave the watermark in front of a PC camera and the computer will go directly to a Web site with extensive information about the topic they are interested in. Time Inc., Ziff Davis Media, Primedia Enthusiast Group, Primedia Consumer Magazines, Condé Nast Publications and Hearst Corp. have all licensed the technology.

"Croc Week" Set to Slither

A menagerie of nasty lizards will be coming to a small screen near you as Animal Planet gears up for its second annual "Croc Week," from June 18 through June 24. The reptile-loving hosts of the network's four-year old series *The Crocodile Hunter*, Steve and Terri Irwin, will tussle with crocs, venomous snakes and other not-so-friendly creatures in 14 specials airing next month. The two premiere specials include *Spitting Cobras* and *Crocs of the Revolution*. Last year, 9.2 million viewers tuned into watch crocodile week during Aug. 29-Sep. 4, which averaged a .7 rating—the highest rated week in the network's history. The Sept. 1 episode of *Crocodile Hunter* earned a 1.7. Animal Planet, part of the Discovery Networks, reaches 60 million homes.



Steve Irwin squares up against a wrestling partner.

Inside Media

CONTINUED

Cosby Gets a Brainstorm

Bill Cosby will lend his voice to the cartoon he created, *Little Bill*, as the lead character's favorite superhero, Captain Brainstorm. The first episode, which has a home on Nickelodeon, airs June 4. In addition, Cosby is set to executive produce, write and star in TNT's *Work In Progress*, about a jazz musician who travels to Italy to meet his adult daughter who he never knew existed.

Esquire Issue Targets PDAs

Esquire is the first major magazine to publish an issue exclusively for the Palm Pilot and other Personal Digital Assistants. Last week, the Hearst magazine released an electronic version of its annual July Summer Reading List issue, prior to the release of the print version. The eBook edition includes a bonus article, suggesting 15 books to take to the beach or on vacation this summer, only available in the eBook version on Peanutpress.com. Downloading is free.

Southern Living Plans Special

Time Inc.'s *Southern Living* will publish a 13th special issue in April 2001. The issue, *Southern Living Favorites*, will cover editors' picks on various areas of Southern life. It will go to all regular readers with a rate base of 2.5 million. The special will stay on newsstands for a minimum of 90 days and will have an estimated cover price of \$5.95. *Southern Living* is pursuing exclusive advertising partnerships for the issue.

Minority Fund Invests in Two Firms

Quetzal/Chase Capital Partners, the minority media investment fund set up last November by several big-name media companies to provide funding for minority-owned, managed or controlled companies, announced two more investments. Last week, the fund invested \$4 million in Hookt.com, a New York City-based online community and entertainment portal dedicated to hip-hop music. It also invested \$7.5 million in Urban Box Office Networks, an Internet media company targeting the urban marketplace. The total value of deals so far, including the \$30 million investment in African American owned Blue Chip Broadcasting announced in March, is \$41.5 million,

leaving \$128.5 million more to spend. Quetzal/CCP representatives will join the board of directors on each of the three privately-held companies.

Belo Offers Free Internet Access

Through an agreement with 1stUp.com Corp., Belo's Internet subsidiary, Belo Interactive will be offering free, unlimited access through its web sites in early July. In exchange, consumers are asked to keep 1stUp.com's movable navigation bar on their screens during a free online session. The navigation bar will contain advertisements as well as links to Belo's Web sites such as wfaa.com (WFAA-TV, Belo's ABC affiliate in Dallas), and Dallasnews.com. (*The Dallas Morning News*).

Interep to Handle Kerbango Radio

Traditional radio rep firm Interep will handle advertising sales representation for Kerbango, the maker of the stand-alone Internet-only radio, which begins shipping this summer. Interep will sell banner ads and sponsorships on Kerbango's Web site (www.kerbango.com) as well as interactive audio ads on the Kerbango radio, which allows consumers to interact with advertising through Kerbango's information button.

TNT Gets Bull-ish on Original Series

TNT ordered 13 episodes of *Bull*, its first original series, which spotlights the life and times of young Wall Streeters. The one-hour drama, which recently signed Stanley Tucci (*Big Night*) to star, debuts Aug. 15 at 10 p.m. *Bull*, according to Turner Broadcasting sales executives, was well received by the media buying community during the upfront season. The network reaches 77 million homes.

Pearson Picks Up Poundstone

Already given a production greenlight with clearances in 85 percent of the country, Pearson Television's *To Tell the Truth* got another boost with the addition of comedian Paula Poundstone as a regular panelist. Poundstone appeared in the pilot for the syndicated game show, set to launch this fall, and station rep firms said her permanent acquisition might be essential to the strip's long-term success. Actor Meshach Taylor will also be a regular panelist.

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If arrogance alone was enough to sink a dot-com, than many startups would be calling for life preservers. Yet, the recent Titanic demise of Boo.com, the too-cool-for-school fashion e-tailer, should serve as a reminder that customers really are important. Touting bleeding-edge technology that few users could support, Boo.com's strategy of emphasizing style over substance (not to mention product fulfillment) proved to be a costly misstep. Lesson learned: Not all aspirant Gucci-wearing fashionistas have high-speed Internet connections.—Kipp Cheng

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Promo Deal Imminent

New York-based Internet marketing company **Promotions.com** announced that it will sign a deal Tuesday with interactive shop **Agency.com**, also New York, to create a custom promotion for **British Airways**. Called "The Escape to London Sweepstakes," the promotion is designed to raise awareness about British Airways' special summer airfares between the U.S. and London and to increase sales on the airline's Web site. The grand prize is a six-night trip for four to London, including round-trip Concorde travel, accommodations in a two-bedroom apartment and more.

Agency Expands to U.K.

Ann Arbor, Mich.-based **Beyond Interactive**, an interactive marketing agency and partner company of the **Grey Global Group**, announced that it is acquiring **media21**, a U.K. online media planning and buying agency. The newly formed company in the U.K. will be called **Beyond Interactive**.

Nike Picks Critical Mass

Sports and fitness company **Nike**, Beaverton, Ore., has tapped interactive agency **Critical Mass**, Calgary, Alberta, to enhance **NIKE iD**, an interactive portion of **nike.com** where consumers can customize and purchase athletic shoes. **Critical Mass** will apply personalized online marketing and e-commerce to make **NIKE iD** more interactive.

E-centives, iVillage Pair

Bethesda, Md.-based **e-centives**, a direct marketing company that delivers personalized electronic incentives to consumers, has announced a partnership with New York-based **iVillage**. As part of the agreement, e-centives will be integrated throughout the online women's network.

BMG's Conroy Tapped To Mold Worldwide Strategy

By Jennifer Owens

Kevin Conroy, who as senior vp of worldwide marketing and new technology has overseen **BMG Entertainment's** new media strategy since 1998, has been promoted to chief marketing officer and president of new technology.

The new title gives Conroy the mandate to mold a cohesive, worldwide marketing view, both online and off, for **BMG's** \$4.7 billion music and entertainment business, which encompasses more than 200 record labels, 53 countries and 30 wholly owned music and lifestyle Web sites making up the **Click2Music** brand.

Conroy, who initially joined **BMG** in 1995 as head of marketing for **BMG Entertainment North America**, said a key focus will be to accelerate his staff's international efforts, especially now that more than 30 countries have double-digit Internet penetration rates.

"It is a viable platform all around the world," he said. "We're now working very closely with our groups in Europe, Asia and Latin America to make sure that the approach our company is taking to support and market our artists in this new era is consistently in place all around the world."

Which means he'll be spending a lot of time on airplanes.

Conroy, who in his new role will continue to report directly to **BMG** president and CEO **Strauss Zelnick**, will also continue to oversee all corporate marketing and new media development for **BMG** worldwide, while also managing an expanded market-

ing group, which includes, among other divisions, **Online Marketing**, **New Technology** and **Digital Music Distribution**.

On the front burner, though, is **BMG's** plan to begin selling downloadable digital music in July. But Conroy cautioned that it's too soon yet to judge how consumers will react long-term to such a commercial venture.

"Our own research has told us that fans and consumers will pay for the music," he said. "But they're telling us that the music has to be the music they really want, it needs to be presented at a reasonable price and the user experience needs to be com-

fortable ... I think it all really comes down to how we present the music."

In the meantime, though, just because something can be done doesn't necessarily mean it should be. "The process has to be balanced," he cautioned. "In other words, there are artistic interests, there are business interests and there's the ability to do a lot with technology—there has to be a balance." ■



As **BMG's** chief marketing officer and president of new technology, **Kevin Conroy** will look online for music industry growth.

Demandex to Launch Online Marketplace

BY ANN M. MACK—Starting June 5, Austin, Texas-based e-commerce company Demandex is expected to soft launch an online marketplace that will match prospective vendors to potential buyers who have expressed a need for a particular product. The Internet trade center promises businesses a more effective way to reach a wider audience in a transaction-based environment. "You can plug into a worldwide community-trading center," said Bill Collum, CEO of Demandex.

Buyers and sellers can subscribe to the service at Market.com, where they can place demands for goods and services, as well as bid to satisfy demands that other users have placed. Each demand is characterized by a common set of attributes, such as item demanded, quantity, location and time.

For instance, a fiberglass boat manufacturer may place a demand at Market.com for 10,000 gallons of acetone to be delivered to their headquarters in Hilton Head, S.C. by the following Tuesday. Demandex then identifies subscribers who fit the profile and sends them the demand. The acetone suppliers can vie for the business by placing bids. The first supplier might bid \$1.35 per gallon, while the second might bid \$1.19



per gallon. However, the second may not guarantee on-time delivery. "It's then up to the fiberglass boat builder to decide who to go with," explained Collum. While there are no initial costs, Demandex receives 35 cents for every demand delivered. In addition, they take home 1 percent of the transactions completed via Market.com.

With online competitors such as Seattle-based onvia.com, a B2B emarketplace that caters to small businesses; Mountain View, Calif.-based Ariba, an e-commerce company that hosts a business exchange application; and Pleasanton, Calif.-based Commerce One, a provider of supply chain software, Demandex enters an already

crowded space. Unlike its competitors, however, Collum said Demandex offers a peer-to-peer model, rather than a B2B or B2C model which inevitably restricts exchange. "We can support just about any transaction you can think of," he boasted.

Another differentiating factor—Demandex's proprietary "demand-processing" technology that allows software-based agents to act on subscribers' behalf based on individual business rules, such as the user's identity, physical or virtual address and information necessary for the current transaction. ■

Charitygift Partners with EnviroMedia

BY JANIS MARA—Charitygift, a company that enables cause-related marketing, today announced a partnership with EnviroMedia, a public relations and advertising firm specializing in environmental issues.

The Austin, Texas-based Charitygift makes it possible for individuals or companies to make donations in others' names. Customers such as EnviroMedia, also based in Austin, Texas, can create personalized gift messages that give recipients the choice of donating to either a default charity or their charity of choice.

To use the service, an individual or company signs up with Charitygift, which then sends messages, either via e-mail, hardcopy cards, or both, to the individuals designated by the company. The messages explain that a given amount of money, specified by the company, will be donated to charity in the recipient's name.



"We also make our money licensing software solutions to organizations trying to make money for charity," said Randi Shade, CEO of Charitygift. However, the partnership with EnviroMedia will not involve such an arrangement, Shade said.

When an individual receives a Charitygift-generated message, he or she goes to the site and specifies to which charity the donation should be made. This in turn supplies Charitygift with information which is reported to the donor company.

"We handle all the administrative aspects of the giving process, charging a flat fee per card," said Shade. "We can track and manage all aspects of donation management."

"Electronic giving is a great way to go. It's convenient and doesn't generate paper waste and pollution from shipping," said Kevin Tuerff, president of EnviroMedia. ■

bits

Arnold Communications, Boston, was awarded the Grand Clio for its interactive work for **Volkswagen North America**. The



agency also won a gold

for **turbonium.com**, also for Volkswagen. Other gold award winners: **Columbia TriStar Interactive**; **DM9 DDB Publicidade**, São Paulo; **Blast Radius** of Vancouver and Los Angeles; **Red Sky Interactive**, San Francisco; and **Deepend**, London.

MindArrow Systems, a provider of interactive sales and marketing solutions, launched its **Virtual Prospector 3.0** back-end technology to complement its interactive multimedia eBrochures. The Aliso Viejo, Calif.-based company's eBrochures deliver targeted messages about products or services via e-mail, and feature full-motion video trailers with links that enable recipients to request more information about a service, product or to place an order.

Phase2Media, a New York-based Internet advertising sales and marketing organization, has added five new branded Web publishers to its client list:



AsSeenIn.com, **Astrocenter.com**, **Media-Trip.com**, **sportsTALK.com** and **We Media**.

Broadband Digital Group (BDG), provider of FreeDSL, has changed its name to **Winfire**. The name Winfire reflects the company's development and delivery of a broad array of products and services, including high-speed Internet access, software development and licensing, rich-media content and value-added services.

New York-based music content provider **musicmusicmusic** will be a featured content provider for the New Media Guide of the **Microsoft Windows Media Player 7**. The Media Guide offers links to worldwide specific news and entertainment content directly from the Media Player itself. Musicmusicmusic includes five main product lines, including RadioMOI, The Web Bar Listening Post, Broadcast Service, Industrial Sound Services and The solution Group.



Fort Washington, Pa.-based **CDnow** announced the debut of its Latin music department featuring reviews, news, interviews, recommendations and more on today's Latin recording artists and rising stars. The online music retailer will offer visitors the chance to experience the music department in both Spanish and English by clicking on the language of their choice.

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Freakylinks To Spread Fearsum Viral Bug

BY JENNIFER OWENS—Trying to tap into the same spell that made *The Blair Witch Project* a phenomenon last summer, News Corp. has signed on with the movie's producers to create a Web site it hopes will deliver viral marketing support to a new sci-fi drama set to debut this fall.

Called Freakylinks, the site was created three months ago by New York-based News Digital Media and Haxan Films—the Florida-based studio behind *Blair Witch*—and features the weird, wacky and occult interests of Derek Barnes and his friends.

"I'm just your average 20-something living in the early part of the 21st century with too much time on my hands and too much technology in front of me," Barnes writes on the site.

Nowhere on the site does it mention, however, that Barnes is a character who will appear this fall in *Fearsum*, which will be produced by *Blair Witch* producer Gregg Hale. Described by Fox Broadcasting as a sci-fi drama combining "the interactivity of the Internet with the power of television to spin tales of the unexpected and often unexplained," *Fearsum* "follows a young Webmaster whose paranormal Web site leads him to his long-deceased twin, who may be very much alive!"

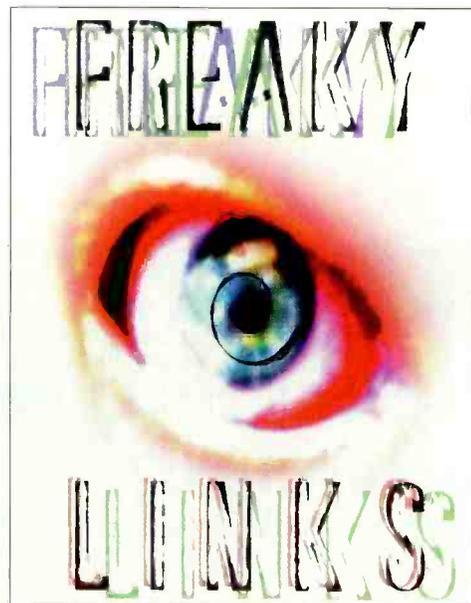
The idea behind the site, said Jon Rich-

mond, president of News Digital Media, is to build "a community of people around Freakylinks ... Ultimately we believe that these people will then go searching for the TV show when it arrives, and they will understand that there's a link between the two. But the goal today is not to link them at all."

Richmond, who called the site "a very interesting marketing experiment," pointed to its successful precedent, *Blair Witch*. "It wasn't so much that they had a bunch of hits when the movie came out," he said. "The Internet story was that for a year before the movie came out, and certainly months before anyone even mentioned that there was a movie, you wondered what it was."

Like *Blair Witch*, which incorporated "facts" about what happened in the woods, Freakylinks focuses on Derek Barnes' fascination with all things paranormal and occult. Meanwhile, his Web site will be part of *Fearsum's* plot.

And like the site, which never mentions the TV show, *Fearsum* promos, which recently began running on Fox, never directly mention the site. Instead, said Richmond, "we reference Fox.com. But if you'll notice, very cleverly during the promo you'll see a browser and you see



The Freakylinks site will look inside the mind of young Webmaster Derek Barnes.

somebody typing in 'freakylinks.com.' "

Richmond said even once the show debuts the site will continue to stand alone and eventually may sell advertising space. Already, it has an e-commerce portion, featuring T-shirts and voodoo dolls.

"I think what's most important is that the site doesn't 'sell out' when the show arrives," he said. "We're going to be very certain that it doesn't. There most likely will be a *Fearsum* Web site at Fox.com, which will be entirely different." But, he said, Freakylinks "will never be a fan site." ■

New ATM Card Aimed at Generation Yers

BY JANIS MARA—Hoping to help give teens a bigger piece of the financial pie, young adult money-management site DoughNET is teaming up with USABancShares to offer an ATM card aimed exclusively at Generation Y, company reps announced today.

DoughNET is a San Francisco-based site where parents deposit money into accounts that children ages 13 and up can spend on participating e-commerce sites. USA-BancShares.com, based in Philadelphia, is an online bank holding company, operating banking and other financial services.

The partnership will enable DoughNET to add another service to its offerings and help USABancShares.com incubate new

accounts, according to Ginger Thomson, CEO of DoughNET.

"If the bank brings us a new account we pay them a small bounty fee, and vice versa. But the real point of this deal is branding and marketing," said Thomson.

DoughNET's revenue comes from the e-commerce sites that belong to its network. The young adults who shop on participating sites get discounts on many of them, the sites get money from the young adults and DoughNET gets a per-

centage of the sales income back from the sites.

The ATM card arrangement will make it possible for teenagers to get cash from ATM machines or use their cards at gro-

cery stores and gas stations. To get a card, teens can mail DoughNET a check or money order plus a parent's authorizing signature and a minimum of \$1 for the initial deposit. They can also transfer money from an existing account or have a parent make an opening deposit with a credit card.

There are many sites that enable young people to shop and buy online without using their parents' credit cards. Many of these sites, including DoughNET, feature technology that makes sure the teens don't spend more than the limits parents set. According to Thomson, none of the other young adult money management sites offer ATM cards for teens.

"For parents who are trying to teach their kids to spend wisely, there are almost no readily available ways to do it offline. It's expensive to give them bank accounts. This is a way to give them the tools to be independent adults," said Thomson. ■



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Good Housekeeping Unveils Web site Review Program

BY JENNIFER OWENS—For the first time since instituting its seal of approval for advertisers in 1909, *Good Housekeeping's* venerable consumer protection program has created a new review process—this time to vet the Internet.

Called Good Housekeeping Web Site Certification, the program judges potential advertisers' sites for good taste in products, ease of navigation and a clearly defined policy on privacy and cookie use. A site also cannot disable a back or home button or browser, meaning a user can close the site without additional screens or functions popping up.

Additionally, e-commerce sites must disclose the operator's address, phone number and return policy, while also providing customer service contacts to obtain order status by telephone or e-mail. Other criteria include prices clearly marked and refunds processed within 10 days. E-travel sites, meanwhile, must have clearly listed itineraries and cancellation policies.

"We look at the overall integrity of the site and ask whether a *Good Housekeeping* reader is going to be happy there,"

said Sean Sullivan, *GH's* associate publisher of marketing.

Nearly a year in the making, the Web certification is overseen by the Good Housekeeping Institute and has already signed off on a number of sites, including Beauty.com, JCPenney.com, living.com and L.L. Bean's lbean.com. According to Sullivan, 18 of these sites have also signed on to use the certification's emblem in their advertising, with San Francisco-based Hooked on Phonics becoming the first to use it by including it in an ad in the current issue of *GH*.

In addition to the certification program, *GH* has also created an affinity program for sites that qualify and choose to use the Web emblem in their own advertising. These sites will be listed and linked to a shopping directory as part of a

Good Housekeeping Online Savings Mall set to launch June 1 on www.goodhousekeeping.com. According to Sullivan, mall users will save the transaction fee typically paid by sites to traffic drivers such as Yahoo!, which can then be refunded or given to charity.

Meanwhile, unlike the traditional seal, which promises to replace or refund defective products advertised in its pages, the Web site certification will not cover products sold online unless they separately qualify for the traditional seal.

"We are not warranting the product," said Sullivan. "However, we do check the [site's] financial transaction security and make sure it's up to code."

Companies that sign up for certification must also agree to let *GH* work as a mediator between it and any consumer in a dispute,

he said. Approved sites will be periodically re-evaluated by the Institute.

"The seal has always given consumers assurance to buy because we've checked it out," Sullivan said. "Now we're taking this to the next level, saying it's OK to shop this site because we've checked it out." ■



Good Housekeeping's Web site certification program sets a cyber seal of approval.

Redband Inks Deal with AltaVista

BY KARL GREENBERG—Redband Broadcasting (www.redband.com), a San Francisco-based provider of Net audio content management and distribution services, today signed an exclusive deal to become search portal AltaVista's talk-radio content provider. Redband's content will be integrated with AltaVista's multimedia search functions.

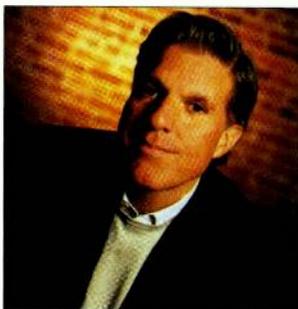
The deal broadens Redband's content distribution, and will allow both companies to share in advertising revenue.

AltaVista is also providing a new Audio/MP3 service to *Palo Alto Cafe*, *Music Backstage* and *Net Living*, three Redband audio programs.

As part of the agreement, Redband will provide headline feeds, news and other timely audio content for many of the centers throughout the AltaVista network, and develop a co-branded site for the service.

The year-old spinoff of San Francisco-based online directory LookSmart, Red-

band produces, aggregates and syndicates exclusive audio programs for the Internet, spanning news, entertainment, lifestyle, money and technology categories. The company launched on May 9, after securing \$17 million in first-round funding from Sony



Val Landi, CEO of Redband Broadcasting.

Music Entertainment and VantagePoint Venture Partners. LookSmart will retain an equity stake in the company. Redband reps said the company will invest the capital in marketing, talent and partnerships.

"Where most media companies and 'clicks-and-mortars' are failing is in distribution. They are finding it extremely difficult to get large numbers of users, which is why 95 percent of

revenues are still from print," said Val Landi, CEO of Redband. "Our business is to create the most massive channel possible. What we've done is formed major partnerships with Sony, LookSmart and AltaVista for distribution so right out of the box we can offer partners the opportunity

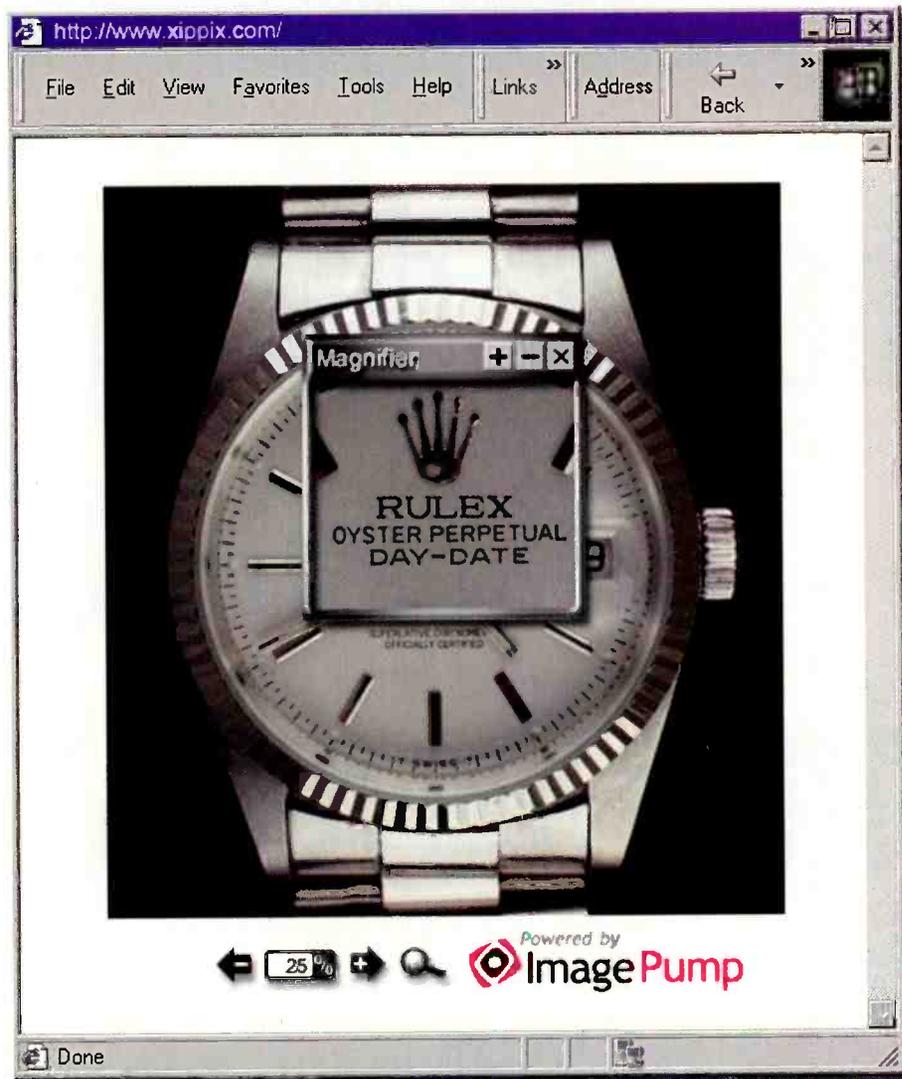
to create a program on Redband network and distribute it throughout LookSmart, AltaVista directories and through Sony Web sites."

Redband claimed its audio programming will be distributed to a combined online and on-air audience of 60 million potential monthly listeners. Distribution online will be accomplished through syndication, viral adoption and the Redband Network, which includes pervasive distribution through Sony Music Entertainment-affiliated Web sites and the LookSmart search and navigation network.

Redband's lifestyle programming will also be distributed via major partners in on-air radio, Internet satellite services, and Web-enabled wireless devices and mobile phones.

"Redband will launch with proprietary content, massive distribution and a differentiated audience, which are the building blocks of a classic media company," said Landi. "With Sony Music Entertainment's vast resources and technology, and LookSmart's global Internet distribution network, we are a step ahead of the competition." ■

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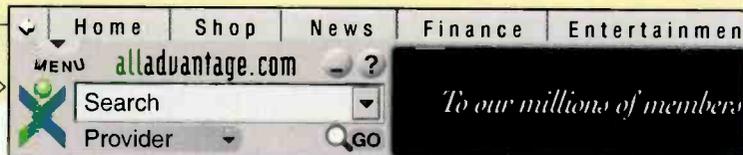
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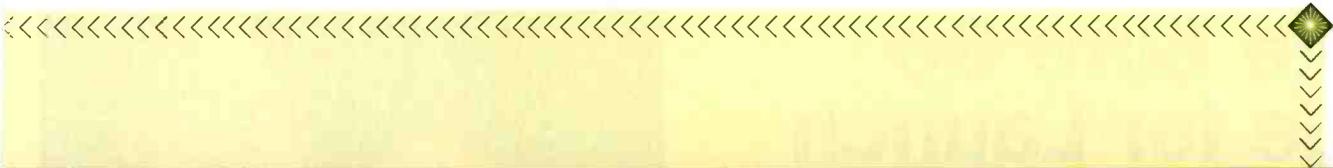
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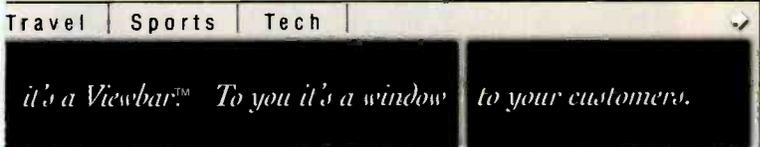
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Media Elite Go Inside for Launch

BY JENNIFER OWENS—You know you're mingling with New York's media elite when across a crowded bar *Time* managing editor Walter Isaacson and *New York Post* Page Six editor Richard Johnson are both vying for the bartender's attention.

As both hacks and flacks sipped bright blue martinis at Inside.com's soft launch party, held May 17 at Eugene, a New York lounge, the game for some was to guess how many famous names they could match with perhaps not-so-famous mugs.

Some were easier than others—yes, that was NBC newsman Tom Brokaw making the rounds with his mother. And over there, actor Oliver Platt. But how about *Talk* publisher Ron Galotti chatting with *Brill's Content* editor in chief David Kuhn? Or harder yet, *W* features editor James Reginato chuckling with *New York* deputy editor Maer Roshan?

All in all, it was the ultimate media meet-and-greet as guests chatted about navigating Inside.com's overwhelming copy and sometimes slow-loading site. No one was quite willing to admit yet, however, whether they'd pay \$19.95 a month for access to the Inside.com club.

Maybe after a few more martinis. ■



HarperCollins executive editor David Hirshey gets chummy with *The New York Times* Sunday Style editor Ilene Rosenzweig.

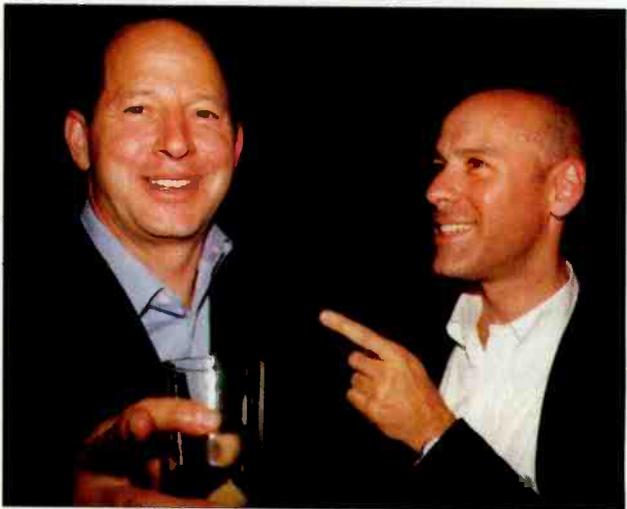


An even chummier pair: Inside.com co-chair Michael Hirschorn (right) celebrates with Adweek editor in chief Sidney Holt.



Hot gossip: Left to right, the *New York Post*'s Jared Paul Stern, *New York* deputy editor Maer Roshan and *W* features editor James Reginato were seen together.

Now that is funny! NBC news anchor Tom Brokaw (left) shares a laugh with pal and Inside.com co-chair Kurt Andersen.



Yes, that's *Talk* publisher Ron Galotti (left) with *Brill's Content* editor in chief David Kuhn.

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Company: beyond.com, www.beyond.com. Impressions: 57 million.



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Company: Computer Associates, www.cai.com. Impressions: 26 million.



Company: IntraWare, www.intraware.com. Impressions: 21 million.

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



Advertising impressions on the Web showed tremendous growth from October to March. In fact, they increased 100 percent, according to Charles Buchwalter, vice president of media research for the Seattle-based Internet research firm AdRelevance.

Buchwalter said that technology vendors were up 130 percent and software vendors improved as much as 200 percent, while Internet usage climbed 12 percent in the same period.

Technology and software banner ads are "one of the areas that's outpacing the market," said Buchwalter.

Leading the way in computer and software banner advertising in March was beyond.com, with 57 million impressions.

"March was a huge month for the whole industry," Buchwalter said. But that doesn't mean that April continued the trend. "One of the things we're seeing across the board in April, it looks like everything has fallen significantly. It may be the fall of the market. [People may be] reining in their horns a bit."—Christine Sparta

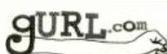
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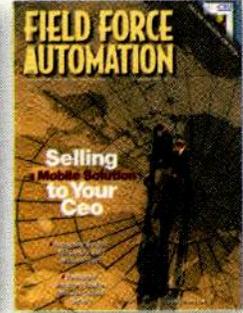
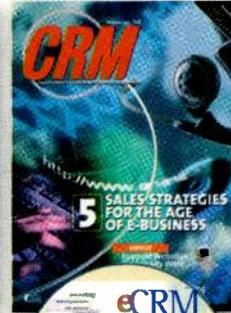
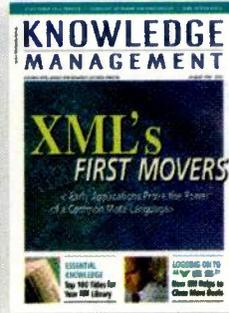
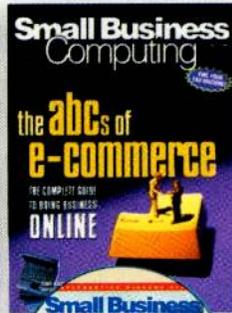
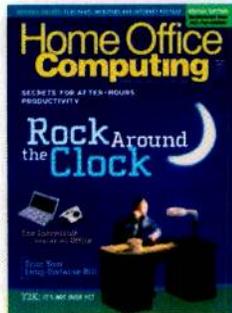
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Cinema Paradiso?

Forget the niche, Movies.com aspires to be all things to all movie fans.

By Erik Gruenwedel

To some observers, launching a new Internet site dedicated to movies, DVDs and home videos at a time when the market is already saturated with both startup and established entertainment sites might be considered foolhardy.

However, if the site in question is Movies.com, the online entertainment destination with the killer URL, the gamble that cinephiles need and want yet another place to find news, products and community on the Web may ultimately pay off. It helps that Movies.com, which soft launched last week, is backed by GO.com, the interactive division of The Walt Disney Co., Burbank, Calif. When it comes to marketing muscle and enticing consumers with their wares, the Mouse House knows a thing or two

niche sites out there focusing exclusively on new releases, or DVDs or home videos," says Erik Flannigan, vice president of interactive for GO.com. "We are trying to turn that into one universe, where we approach a film from the moment that it's cast, to the time it reaches theaters, to the time that it's released on video."

From the inception of a major studio film, Movies.com will dedicate a page to include: plot overviews, projected release dates, detailed casts and credits, production rumors, news updates, and links related to official and fan-generated sites.

Prior to its theatrical release, a film's trailer, reviews, showtimes, and photo galleries will be added to the site, says Flannigan.

He says the genesis of Movies.com,

"We plan on being a huge mega kitchen sink for everything related to movies."

—Erik Flannigan, GO.com

about how to generate buzz in a crowded playing field. In fact, a visit to the Magic Kingdom is to witness crowd control performed as an art form.

The question, though, is if they build it will movie fans come?

"I think there are a lot of interesting

which previously had been used for separate film releases under the Disney Studio umbrella, is based on the realization that the lifespan of a typical film is stretching from the moment it is cast, to the release of its trailers, its premiere, star interviews, reviews and its international release.



Movies.com's strategy is to be the one-stop shop for cinephiles, with information from casting to international releases.

"You can come to our site and see any part of that time frame, and we're going to fill you with as much information as we know and can find about that movie," claims Flannigan.

While he won't discuss the site's revenue model or year-end financial goals, Flannigan says that much of the staffing, content and technology will be borrowed from MrShowbiz.com, an entertainment portal within the GO.com network.

With its much stronger domain name recognition factor, no mention was made, however, whether Movies.com would eventually replace Showbiz as GO.com's all-around entertainment destination. Flannigan did say that he expects a dedicated staff of up to 20 people to be working for the new site by the end of the year.

"A lot of the technical and creative people are currently wearing two hats," he adds.

Flannigan believes that with Disney's backing, access to the major studios for content, and a track record of success with Showbiz and its catalog of more than 30,000 film reviews, advertisers and marketers would be foolish to look elsewhere.

"We're not going to be a niche site," he explains.

"We plan on being a huge mega kitchen sink for everything related to

movies. I think there are lot of great sites out there that are digging up a lot of information, but frankly . . . [much of it's] presented in a disorganized and fragmented fashion. They don't have a lot of traffic. And I'm not sure they ever will." ■



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(August 13, 1999 syndicated column)

Dr. Laura on women in the workplace

"I believe affirmative action in the area of gender has resulted in jamming many people into roles that are unnatural for them and undesirable for the rest of us."

(March 3, 2000 syndicated column)

Dr. Laura on single mothers

"I think it's downright criminal and immoral for any woman to decide — no matter how loving and how nurturing she is — that she is going to intentionally bring a child in the world with no father. It's wrong... It's like having a pet."

(May 3, 2000 *Larry King Live*)

Dr. Laura on lesbians and gay men

"I always told people who opposed homosexuality that they were homophobic, bad, bigoted and idiotic. I was wrong. It is destructive."

(August 13, 1998 radio program)

"The debate over gay rights — Rights. Rights! Rights? For sexual deviant, sexual behavior there are now rights? That's what I'm worried about with the pedophilia and the bestiality and the sadomasochism and the cross-dressing. Is this all going to be 'rights' too, to deviant sexual behavior? It's deviant sexual behavior. Why does deviant sexual behavior get rights?"

(June 9, 1999 radio program)

Dr. Laura on non-traditional families

"Indeed, there are many who advocate and/or directly profit from the decline of the traditional family, including homosexual activists, radical feminists, welfare advocates and the child-care industry."

(*Parenthood by Proxy*, published April 2000)

Laura Schlessinger has angry and hurtful things to say about all kinds of Americans. Many advertisers don't realize how alienating her program has become.

Consumers judge brands by the company they keep. Aren't there better ways to reach women 18-49, or anyone else?

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Ad Saver

ClicVU's technology lets users bookmark banner ads for later consumption. By Karl Greenberg

Clickthrough rates, as low as half a percent these days, may be entering a period of global cooling, but ClicVU—a provider of delivery, viewing, and management technologies for banner advertising—hopes to warm things up a bit. To achieve that, company founders Michael Cassara and Justin Greene are counting on ClicVU's "time-shifted advertising" model, which allows users to essentially bookmark banner ads for later viewing.

Cassara, ClicVU's chief executive officer, says the company's eponymously

named server-based app—launched last week—will be a product everyone wants. Site publishers will want it because it will enhance site stickiness while increasing advertising value, and advertisers will see it as a way to get customers to their sites without having to pry them away from the content they came online to find.

Cassara explains that ClicVU is a link in the chain of content site, ad server and advertising page—a virtual bridge, or waiting room—that gives a user the options of staying at the current site and saving the

banner, going directly to the advertiser's site, or just staying put and saving nothing.

Is there a conflict inherent in placing one's product in the stream between advertiser, ad server and back end? "No," says Cassara. "First of all, ClicVU doesn't just grab banners and ClicVU-enable them. We have the advertiser's permission. We fit seamlessly between starting site, ad server, and the advertiser's site," he said. "And it's easy as pie to use. There's no plug-in involved, no downloads."

When a user clicks on a ClicVU-enabled banner, he or she gets a small pop-up window displaying options: save the banner, go directly to the advertiser's page, or just stay put. When a user saves the banner, it is added to his or her personal page housed on ClicVU's servers. To view later, a user must visit www.clicVU.com and enter the ID number assigned when the save option is chosen. A user can then visit any saved ad site by clicking on any of the banners arranged on his personal page.

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"Banners are now and may always be marginally effective," said Dana Serman, vice president of equity research at investment firm Lazard Frères. "But the issue is that there are people who would click an ad if they weren't taken away from the content they were focused on. ClicVU allows you to do that."

But who would want to save ads in the first place, especially when visiting the bookmarked advertiser's site means having to go the extra mile of visiting ClicVU.com, retrieving a personal page and then clicking-through from there?

The problem, argues Cassara, is not that people don't like ads or aren't clicking on them because they aren't interested in them. "Realize that when someone sees an ad, they have to be more interested in the ad than the content to leave the site they're on. So you can be 90-percent interested in the ad but 92-percent interested in the content at hand." The temporal separation allowed by ClicVU, he says, eliminates the conflict.



Cassara cited recent studies by Jupiter, IAB and Georgia Tech demonstrating that just one out of ten people who are genuinely interested in an ad while at a site actually click on it. "Of those who click," said Cassara, "85 percent leave after they get to the home page of the advertiser's site—clicker's remorse, we call it."

ClicVU, he contends, has gotten a good chunk of those 85 percent who turn away to come back. "They've said, in effect, 'I'm so interested that I want to see the ad again just so I can go to the advertiser's site.' Once there, their disposition toward the ad is different, because this is now their focus. You might say that ad has become the content they're looking for."



ClicVU-enabled sites let users save banners on a personal homepage for later viewing.

Justin Greene, executive vice president and technology guru at ClicVU, says that since the company developed its technology in-house, it has managed to avoid fishing for an infusion of venture capital orchestrated by an outside firm. "We sponsored a first-round funding of \$3.5 million, a combination of institutional and individual investors." ■

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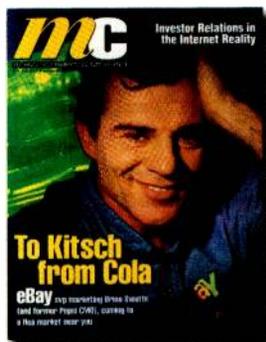
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The New Frontier

Audio and video ads inserted into streaming content is fast becoming a reality. By Katy Bachman

In the foreseeable future, streaming media on the Internet could look and sound a lot like its ancestral radio and TV brethren. Yes, audio and video commercials are coming soon to a streaming media player on a PC near you.

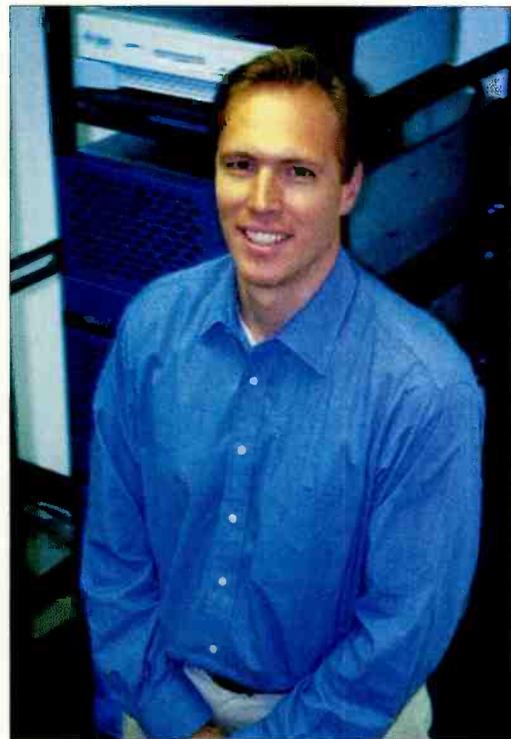
While banner ads have become the de facto standard for advertising online, marketers have searched for a more effective vehicle to deliver their messages and offers, namely a scheme that could emulate the efficacy and generate the dollars of offline advertising. The concept of inserting ads into streaming audio and video content—much like advertising in traditional TV and radio—became reality late last fall when two companies, RadioWave and RealNetworks began touting the capability for their audio channels. Seattle-based RealNetworks launched its audio ad-insertion product Dec. '99, and two months later Chicago-based RadioWave delivered its offering. Earlier this month, HiWire came on board the ad-insertion bandwagon with its client-side audio ad-delivery service. Microcast, which is focused on enabling online video content, and Lightningcast, which provides ad insertion for audio channels, next month will launch similar capabilities.

Despite the fact that banners are still overwhelmingly the Internet ad model of choice for many advertisers, the prospect of audio and video ads could soon displace banners as Internet media and advertising matures, especially as considerations such as bandwidth and access become less of a problem for end users.

STREAMING REVENUE SOURCE?

According to a recent survey of advertising agency executives, radio research firm Arbitron found that 56 percent of media buyers haven't bought ad space on Webcasts, although the same group claims it would like to try audio ads in the coming year. Despite agency enthusiasm for the new ad vehicle, close to half of the respondents (49 percent) say they have never been approached by Webcasters selling ad time in streaming media.

It's not for lack of content, especially when it comes to streaming audio on the Web. There are more than 3,500 audio or radio channels available on the Net. Nearly 300 of those sites are Internet-only audio stations and more than 1,700 are U.S. radio stations streaming their terrestrial signals online, according to radio consultancy BRS Media. TV stations are further behind the curve in terms of getting their programming online, and are only now



Warren Schlichting, CEO at Los Angeles-based HiWire, believes live ad-insertion in streaming media will revolutionize the way advertisers reach consumers regardless of where they are on the Web.

beginning to stream local news and other local programming online.

With a few exceptions, most terrestrial broadcasters aren't making a dime by streaming their content on the Web. So for them, ad-insertion technologies may open up a whole new revenue stream. For example, spots sold locally for on-air can be re-sold for online, and, depending on the service, several creative versions can be tailored for different demographic and lifestyle targets and then inserted to run at the same time. Because as much as 80 percent of traditional radio station ads are local, inserting an ad that has appeal beyond the station's local market makes a lot of sense.

"It takes business models for local radio broadcasting on the Web to the next level and enables us to extend our very real business already built around Internet delivery of our programming, says Geoff Rich, executive vice president for ABC Radio Networks, which has been inserting ads for its news Netcasts as well as the *Tom Joyner Morning Show* through RealNetworks.

"We're not getting rich, we're trying to remain on the cutting edge. We think the ad insertion is a nice twist and a good value-added initially for advertisers who want to try something different," says John Gubiotti, manager of new media development for Ackerley's WOKR-TV in Rochester, N.Y., which will start using RealNetwork's live video ad-insertion technology in June.

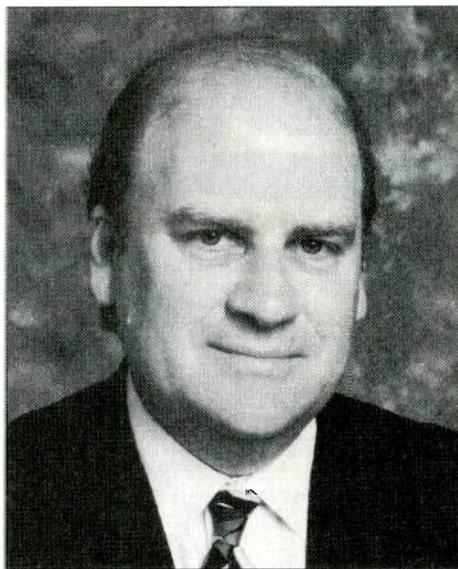
TARGETING THE CONSUMER

But traditional radio and TV stations are not the only ones that can benefit from ad insertion in streaming media content. For Internet-only broadcasters, ad-insertion technologies bring the business model of ad-supported TV and radio to a business that has been largely supported by banner ads, which have seen diminishing returns in the past year.

The question remains, though, whether or not Internet consumers

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Dan Rank, who heads up the national buying division of Omnicom's newly formed Optimum Media Direction (OMD), has the responsibility for placing over \$3 billion per year, and representing 87 national advertisers. Prior to this appointment, Dan was Executive Vice President of the National Buying Group for DDB, one of the Omnicom-owned agencies. Prior to joining DDB in 1985, Dan held media management positions at Stroh Brewery Company and Lever Brothers, and was Media Group Head for Lowe & Partners. Dan's unique background of client experience and agency planning & buying allows him to understand the media function from a variety of viewpoints. His philosophy of cross-training for better understanding of the total media function has been an asset for those working with him.

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are willing to sit through re-purposed commercials from traditional media. Ad-insertion technology companies, however, insist that when ad-insertion services are fully deployed, these ads won't be random commercials landing on PC desktops. In fact, the promise of live ad insertion into streaming media means that commercials designed specifically for a specific consumer can be delivered, featuring the products and services they desire. It's that potential that promises the big bucks for online radio and TV programmers. According to New York-based research firm Jupiter Communications, advertising placed against streaming media content will reach \$7.3 billion in 2003, more than 63 percent of all online advertising.

"This revolution isn't a revolution because a local station can reach the world, but because advertising is being separated from content," says Warren Schlichting, CEO of HiWire, Los Angeles. "No matter what you're listening to, you can get an ad that's applicable to you."

Agencies aware of the new media advertising capabilities on the Internet are smitten. Grey Advertising's Mediacom was so taken with the thought of targeted ad insertion that in March, the New York-based shop invested in HiWire, which announced its client-side ad-insertion service this month. "We watched with fascination as companies took backroom processes such as traffic and turned them into something strategic called ad-serving," says Alex Gerster, chairman of Mediacom.

"It's very compelling to serve a multitude of different spots right down to the demographic and psychographic level. Everyone might see the same national ad, but you'd get a local phone number," says Tim Hanlon, director of emerging contacts for Starcom IP, the interactive media buying and planning unit of Starcom Worldwide, located in Chicago. "The Holy Grail is a personalized ad based on profile data. This is the next evolution in Internet advertising."

PROFFERING THE PROFILE

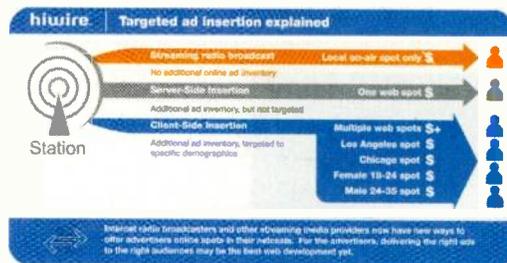
Privacy issues aside, getting the profile data for individual media users could be tough. Right now, the degree of targetability for each of the services varies. Some companies, such as New York-based Microcast, which is planning to launch its targeted video ad insertion service next month with beta-test partner WPIX-TV (WB11) in New York, require visitors to fill out a brief demographic profile.

HiWire, which is currently focused on audio ad insertion and used to require users to download a proprietary player that captured user information, now has a simpler registration screen that asks listeners for gender, year of birth and ZIP code. "That puts a traffic cop on your PC, which allows us to serve the ad at the individual PC level. Later on, we may purchase more data but users will have to opt-in," says Schlichting.

"Right now geographic targeting is probably the best that can be done," says Shelley Morrison, vice president of media and distribution sales for RealNetworks. RealNetworks utilizes a user's IP address to target ads based on geography. "Psychographic targeting has to be done with the user's permission," Morrison says.

Alexandria, Va.-based Lightningcast, which will begin streaming audio spots for CyberRadio in the next week or so, also uses a combination of the information contained in the IP address and the format of the content, to target ads. "If the company we're partnered with wants to gather more information, we leave it up to them," explains Lightningcast CEO Tom des Jardins.

Since the number of listeners to any one Net radio station has yet to approach broadcast levels, the best bet for advertisers is to



HiWire and RealNetworks both have created ad-insertion technologies that help Webcasters deliver targeted advertising.

aggregate ads over many stations and Net-only sites, much the same way advertisers buy across terrestrial radio networks today, explains Bill Pearson, CEO of RadioWave, which has signed radio groups such as Susquehanna and a number of independent stations such as WBEB-FM in Philadelphia. "We can target by the site and the station, which brings along with it its own demographic profile," Pearson claims. In the future, Pearson says RadioWave plans on asking consumers for more profile information in exchange for "something of value."



A WORK IN PROGRESS

Unlike the other companies offering ad-insertion capabilities to terrestrial broadcasters streaming on the Internet, Lightningcast's des Jardins is focused on becoming a media ad rep for Internet-only radio Webcasters, similar to what DoubleClick does for banner ads. "[Internet-only Webcasters] have a better sense of what is going to be successful; they understand the Internet listener," he says, adding that the company has struck agreements with CyberRadio, DiscJockey and ERadio.

Besides, des Jardins doesn't think the streaming of terrestrial broadcast signals will ultimately work, mainly because Internet listeners won't stand for 13 or more minutes per hour of commercials.

One thing is for sure: Targeted ads, whether for broadcasts streamed on the Web or for Net-only Webcasters, won't come cheap. "The deeper the targeting, the more expensive the ad will be," notes Gary Montanus, executive vice president of sales for Microcast.

While most of the companies tend to use a revenue-sharing model with their content partners, des Jardins says his company will use the same model as DoubleClick, buying the time from the streamers and then reselling it to advertisers at a higher rate. "Because the ads can be precisely targeted, they are of a higher value than traditional audio ads," des Jardins said.

It's all so new that only one or two advertisers have tried it out. "The smart money is on doing tests right now. There are basic issues like trafficking that will take a while to work out," says Starcom IP's Hanlon, who believes that the personalized ad experience will someday be mainstream. "A lot of mindsets need to change first, at the advertiser, agency and broadcaster level. All three need to be aligned." ■

Katy Bachman is a senior editor for Mediaweek, covering TV and radio.

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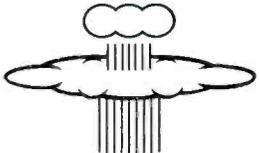
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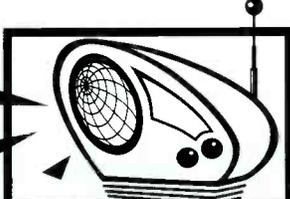
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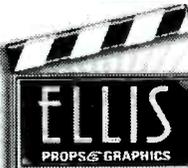
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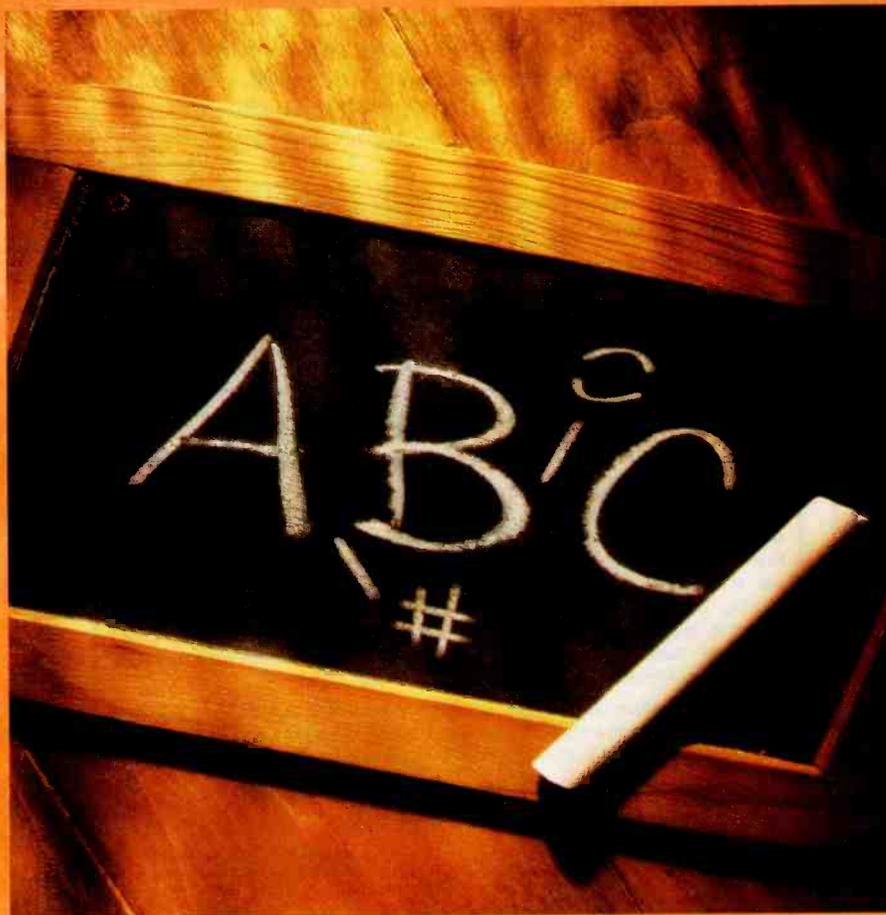
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Art Director Position
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Research & Development
1500 South 1000 West
Logan, UT 84321

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www.iconfitness.com

Online Creative Director

An exciting and rapidly expanding internet company is seeking an Online Creative Director with 6+ years experience. Ideal candidate will have a BA or BFA in visual communications and experience in optimizing web site usability. Needs top skills in Photoshop, Flash, ImageReady, and HTML and/or web publishing tools. Ability to prioritize many projects with tight deadlines and work in a team environment is crucial. Candidate will have extensive online experience - preferably in ecommerce - creativity, management skills, and leadership ability. Individual will manage the overall process of web design; oversee the site style guide; guide projects through to completion; work on "big picture" ideas as well as day-to-day production logistics. The position also requires strong organizational skills, budgeting and people skills. Familiarity with automotive marketing or publishing a plus.

Portfolio of URLs or screen shots is necessary.



e-mail: recruiter@carsdirect.com
fax: (310) 280-4265



Sales Assistant

Telemundo, Spanish TV Network is seeking a highly motivated person for an entry-level position in Orange County. Must be organized and be literate in Microsoft Office. College degree and bilingual preferred. Full benefits plus competitive salary with growth potential.

Please fax or e-mail resume to:
Fax (949) 440-2814
E-mail: sxreed@telemundo.com

Account Executive

Leading Online Trade Magazine seeks candidate for display sales. Must be organized, PC savvy and aggressive. Job offers great environment and upside. Fax resume to:
323.951.0307

Creative Director/Designer

Speech Recognition Company seeks freelance or full time. Multimedia and Web experience helpful.

For Information: 310 237-5144



Truly Unique

Every assignment has its own unique requirements. Our clients know they can rely on Paladin to find uniquely qualified candidates to get the job done. We're the leading job source for marketing, advertising, communications and creative assignments and careers. We have great short and long-term temporary assignments, as well as full-time opportunities. If you have at least 2 years of experience in our skill areas we'd like to hear from you.

PALADIN

Marketing & Advertising Staffing Solutions
Offices Nationwide.
Call 1.888.Paladin or visit www.paladinstaff.com for updated job postings each week!

Media Planner Needed

Mid-Size Beverly Hills Media Agency needs a creative media planner for a variety of accounts. Prefer experience in online media. Print and Outdoor knowledge necessary.

Broadcast Buyer

Team player needed. Great working environment. Experience needed in Radio and TV.

Traffic Administrator/Assistant

Great position for a detail oriented, self-starter within a fast growing company. Agency experience helpful.

Please fax resume to Carol @ 310/276-8950

FUSE

CREATIVITY + TECHNOLOGY

INTERACTIVE ART DIRECTOR

Minimum 3 years experience ... Advanced digital design skills with the computing aptitude and vision to migrate those skills to all forms of interactive [web designs/interfaces, demos, CD selling tools, etc.] ... Our daily design diet is varied, so the right life-form must be happy doing the glamorous and the mundane ... Fuse is a neat little company that other interactive companies should be scared of ... We'd rather hire talented nice people than mean egotistical people ... Send samples, a cover letter stating career objectives and resume to:

FUSE

775 Laguna Canyon Road
Laguna Beach, CA 92651

www.gofuse.com

No calls please.

Make A Global Difference



Rexall Sundown, one of the country's fastest growing healthcare consumer products companies, is currently seeking qualified candidates for the following opportunities:

- Brand Manager
- Assistant Brand Manager
- Associate Brand Manager
- Trade Services Manager
- Associate Trade Services Manager
- Trade Manager
- Associate Trade Manager
- Trade Marketing Manager
- Trade Marketing Specialist
- Marketing Services Manager



Enhancing Lives.
Advancing Careers.

Please visit our Web site at www.rexallsundown.com for additional information about these and other positions. We offer a comprehensive benefits package and a fun work environment. Please fax scannable resume and salary history (must be included) to: Attn. ADWK, (561) 999-1555; or e-mail: careers@rexallsundown.com

www.rexallsundown.com

EOE M/F/D/V DFWP

HELP WANTED



IF YOUR IDEA OF RUNNING A BUSINESS IS BEING IN THE MARKETING DEPARTMENT OF A MAJOR PACKAGED GOODS COMPANY, YOU DON'T NEED TO READ ANY FURTHER.

At Fresh Express, we need entrepreneurial, hands-on business people. We're a \$500MM company that's the branded share leader in the 10-year-old, rapidly growing packaged salad category. Our focus is on our retail grocery branded business. We're a very entrepreneurial company that doesn't have all the systems and people in place. This isn't P&G.

We're building a Business Management Group. Open jobs include:

- Director or VP Business Management
- Director of Account Strategy
- Account Strategy Manager
- Business Segment Manager
- Consumer Marketing Manager (with focus on Account level marketing)
- Analytics Manager
- Finance Manager

We also have an existing New Products Development Group, with Project Manager and Launch Manager openings.

Experience we value - In-depth cross-functional experience and project management skills. Experience in Retail Grocery Sales, Operations/Manufacturing, Raw Product, Customer Service, Finance. Food, perishable food, produce, short shelf-life category experience. Experience in retail grocery businesses that aren't reliant on Consumer Marketing. Smaller company, entrepreneurial company experience.

It's a very special company and a very special opportunity. We're located in the beautiful Monterey Bay area of California. Send us a resume.

Fresh Express National Recruiting Department
P.O. Box 80599, Salinas, CA 93912

Fax to (831) 775-2305 E-mail: recruiting@freshexpress.com

If you would like to learn more about our company, please visit our web site at www.freshexpress.com

Fresh Express encourages multi-cultural and gender diversity



WebTV Networks of Mountain View, California is defining the future of interactive and internet television and has five exciting opportunities in the acquisition marketing group.

Advertising Manager

Manager responsible for strategy, brand positioning, messaging, target definition, planning & agency mgmt for all WebTV brand advertising. Requires seven+ years of advertising experience; both agency side and client-side ideal.

Interactive Marketing Manager

Leads online marketing initiatives. Manages overall web presence, online advertising and co-marketing with web partner properties. Requires 5 years marcomm experience and 2 years web site and/or online marketing experience.

Graphic Designer

Design collateral materials and signage for retail floors, trade shows and promotional events. Requires graphic design degree and expertise in Quark Express, Illustrator, and Photo Shop.

Sr. Manager, Promotions and Sponsorships

Develop and manage national and local promotional programs to build/enhance the WebTV brand image and educate consumers about our products. Requires 7-10 years experience in consumer marketing and a 5+ years in promotional marketing.

Direct Marketing Manager

Develop and manage direct programs designed to acquire new WebTV subscribers including DRTV, radio, print, mail and web advertising. Market new WebTV services to the installed base of over 1MM users. Requires 5+ years of direct marketing experience; both agency and client-side ideal.

More information at www.webtv.com. All positions offer competitive salary, bonus and equity compensation as well as a comprehensive benefits package.

Please forward your resume via email to: webtvres@microsoft.com



HEY, KILLER DESIGNERS!

CREATE PACKAGING FOR THE WORLD'S LARGEST TOY COMPANY!

If you are enthusiastic about Boy's Toys and licensed entertainment properties and are passionate about the creative process, we need to talk to you!

You should be detail oriented, organized, fluent in MAC-based digital technology, and capable of handling multiple projects simultaneously in a fast-paced, high-energy creative group. Excellent communication skills, and 5+ years of consumer goods or advertising experience.

You will be responsible for developing new branding programs, as well as extending established lines. Position includes working with Product Design and Marketing to create on-target designs.

Mattel offers a superb benefits package that includes on-site childcare center, fitness center, casual dress policy, and year-round half-day Fridays. For consideration, please send your resume to: **Mattel, Inc., Attn: 19105, 333 Continental Blvd., El Segundo, CA 90245**, or E-mail: corpstaf@mattel.com (please indicate 19105 in subject heading). We are an Equal Opportunity/Affirmative Action Employer.



PurpleYogi.com is a Mountain View, CA startup creating innovative personalization software. Our unique web application discovers users needs, and then finds them information & ecommerce opportunities based on the users interests. We've got 50 industry veterans from some of the most respected and successful technology companies and need the following marketing stars as we get ready to launch.

In addition to meeting the core requirements, ideal candidates will be experienced in the consumer arena, ideally representing a technology product. Experience launching a first-of-kind product/program is also valuable. While opportunities exist at several levels, our critical needs are as follows:

Director, Public Relations/Corp Communications

Responsible for building and leading PR function; agency, strategy, programs, tours, messaging, press relations, key executive communications, events, trade shows, staffing, etc. Requires 8+ years of PR/Corporate Communications experience and extensive press relationships.

Director, Marketing Communications

Lead all marcom programs and disciplines including advertising, direct marketing, branding and design firms. Develop integrated marketing communications strategy, messaging, and lead staff in program development & implementation. Requires an experienced manager with 8+ years of sophisticated marcom/advertising experience (agency and client-side a plus).

We're prepared to move quickly and qualified candidates will be too. For immediate consideration, please forward your resume via email to jobs@purpleyogi.com. All positions offer competitive salary and equity compensation as well as a comprehensive benefits package. PurpleYogi.com, Inc. is committed to diversity in the workplace.

PurpleYogi.com, Inc. 201 Ravendale Drive., Mountain View, CA 94043

HELP WANTED

FCB Southern California

Media Supervisor - Chicago

We're looking for a well-rounded and dynamic Media Supervisor to spearhead our Chicago media team. Unique opportunity to manage a top tier account. Ideal individual will possess 4-5 years agency experience and supervise media activity on top notch broadcast/print/online account. Candidate must possess polished management skills and the ability to offer guidance to media team. Proven history of excellent client and vendor relations required. Candidate must have national as well as local media knowledge and exposure. Previous hospitality/leisure experience extremely helpful. (Job Code - MS/Chicago)

Media Planner - Chicago

2 open positions

Ideal candidate will possess 2-3 years media planning experience in an agency environment. Individual must have well-developed interpersonal and communication skills and be able to perform well under pressure. Candidate will be a contributing part of the media team, but must also be able to work with some autonomy. Proficient in Word and Excel desired, PowerPoint & IOS experience a plus. Print, online & broadcast experience helpful. (Job Code - MP/Chicago)

Interested candidates please forward resume to:

FCB Southern California
Attn: Cheryl Petrash - (job code)
535 Anton Blvd, Suite 700
Costa Mesa, California 92626

Fax: 714/708-9299 e-mail: cpetrash@socal.fcb.com

EOE/AA/M/F/D/V No Phone Calls Please

Warner Home Video has the following position available:

PRODUCTION DIRECTOR OF CREATIVE SERVICES

Creative Services Department. Excellent opportunity for someone who has experience managing a production department, large projects, and a strong background in print buying. Person will be required to direct Creative Services Traffic Department and DVD Operations in all scheduling functions. Oversee all aspects of print production & print buying for packaging as well as trade & consumer materials. Provide an ongoing cost analysis of all aspects of production. Make recommendations for cost savings and organizational efficiencies. Liaise with designers, lithographers, publications and other outside vendors. Direct overall production for film separations, printing, and manufacturing of materials. Requires a BA/BS degree, 5+ years production experience, preferably in entertainment, advanced experience with Macintosh computers and File Maker Pro, and working knowledge of Quark, Photoshop, Word & Excel.

We offer a competitive salary and benefits. Please submit resume to: fax (888) 309-5959 or email: wbjobs@alexus.com. Include Source Code WAAW1259 on fax or subject line. EOE.



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R & R Partners

**Come on Account Executive!
Come on Account Executive!**

Baby needs a brand new Account Executive!

We're a Las Vegas agency looking for a winner. Someone who's got some savvy when it comes to talking with clients and creatives. Someone who knows a lot about strategy and isn't afraid to lead the client in the right direction. And someone who wants to work on a \$33 million account. You'll need to write great briefs that get right to the point and you'll need to know what good creative is. And just so it isn't a total crap shoot, we'll need 3-5 years experience and a resume.

R&R Partners
8076 W. Sahara, Las Vegas, NV 89117
Fax: (702) 255-1227
E-mail: fbarr@rrpartners.com

WEST COAST SALES EXECUTIVE

The Ad Sales Department of **Newspaper National Network** is seeking a West Coast Sales Executive. This job is based in the Los Angeles, California area. This position is responsible for selling advertising space in both member and non-member newspapers to automotive, automotive aftermarket, package goods, computer peripherals, computer hardware and software advertisers and their advertising agencies in the West Coast inclusive of: Alaska, Hawaii, Washington, Oregon, California, Idaho, Utah, Nevada, Arizona, New Mexico, Colorado, Wyoming, Montana, North Dakota, South Dakota, Nebraska, Kansas, Oklahoma, and Texas.

Duties for this position include, but are not limited to, territory development, maintenance of existing business, development of new and incremental business, and development of sales presentations and materials.

Qualifications for this position include, but are not limited to, a college degree as well as 5-10 years sales experience in advertising sales. Basic computer skills in both word processing and spreadsheet management are essential. A considerable amount of travel is required. Employee must possess a valid driver's license.

NNN offers a competitive salary and benefits and is an EOE. If this is the type of position you have been seeking, please fax your cover letter and resume with salary history and references to: ATTN: HR-SALEX, 703-902-1608.

Newspaper National Network

ADVERTISING AGENCY ACCOUNT PLANNER

Fast growing Orange County Advertising agency is looking for an experienced Account Planner. Intuition, resourcefulness, and creativity a plus, but it must be matched with a portfolio of work that demonstrates the ability to uncover relevant insights that lead to meaningful strategies and build brands. Need to be highly motivated and self-directed in managing account planning responsibilities on consumer oriented accounts, and able to contribute in a team environment. Experience with qualitative and quantitative research methodologies and good writing and communication skills are a must.

Send resumes to: Human Resources at DGWB Advertising
Fax: (949) 863-0746 E-mail to: cmelton@dgwb.com

Designer

Mktg dept of national RE firm needs cross platform layout designer w/ proficiency in Pagemaker, Acrobat and Photoshop. Must be able to multi-task and adhere to strict deadlines. Fax resume: 310.479.8210

Advertising Sales Assistant

F/T for Publisher's rep firm in Santa Monica. Excellent communication/ computer skills required. \$25K/start + health benefits. Fax resume: (310) 264-7560

HELP WANTED

A venture-backed pre-IPO company that is a worldwide leader of business solutions, sales Force Automation (SFA) software products targeting the Recurring sales Process segment of Consumer Packaged Goods (CPG), pharmaceutical, and multiple-services based industries. The company also provides mobile computing software solutions to multinational Fortune 1000 companies in a global marketplace. The company has unique product technology with rich functionality that supports robust rapid deployment with a strong technical architecture that supports robust rapid deployment with a strong technical architecture that is considered to be a generation ahead of its competition.

Director of Marketing

Thinque Systems Corporation is seeking a Director of Marketing. Duties include but not limited to handling public relations and corporate communication internally and externally. Oversee trade show scheduling and logistics; support strategic alliance efforts as appropriate; prepares materials with marketing information of the company's web site; maintain media relations. Must be highly creative, hard worker, multi-task oriented, flexible and a team player with excellent written, verbal, time management and organization skills.

Qualifications for this position include but are not limited to, B.A. from a four-year college or university with emphasis in marketing or business with 4 to 6 years experience in the computer software industry. High level of PC literacy in software application related to marketing and advertising. Employment at enterprise software firms a major plus.

COMPENSATION: Thinque Systems offers an attractive compensation package of 80-95K base salary, plus attractive stock options are available for this pre-IPO opportunity. Thinque Systems is an EEO company.

Please e-mail all resumes to llwilliams@thinque.com
NO PHONE CALLS PLEASE.

THE TIME TO MAKE A DIFFERENCE IS NOW

SIERRA MAGAZINE

Sierra Magazine, the magazine of Sierra Club, America's most influential environmental organization, has two management level opportunities for skilled enthusiastic and committed publishing professionals. Both positions are located in our SF headquarters office. If you feel you are ready to join us in our work to help preserve and protect the planet, we would like to hear from you.

NATIONAL ADVERTISING DIRECTOR

Leads and motivates the national sales team, expands market share, and guides the magazine's growth, visibility and reputation on a national level. Requires 3 years magazine advertising sales experience, prior supervisory and budget responsibility, ability to set and meet financial and sales goals. Frequent travel.

DIRECTOR OF OPERATIONS

Directs the magazine's production, fulfillment, financial and administrative operations. Responsible for overall financial performance. Participates in marketing and promotional strategies. Requires BA in Business/Finance, several years business management experience in magazine publishing, prior supervisory experience.

Come join us in the fight to protect our earth. Send a cover letter and resume to:
Dir. of Human Resources, Sierra Club, 85 2nd St., SF, CA 94105.

www.sierraclub.org

**It's the home of Tanya Harding,
Bob Packwood, and the Spotted Owl.
But don't let that stop you.**

Art Director/Designer needed for Oregon ad agency (make that glorious Bend, Oregon ad agency). Seeking killer creative with 3 years experience, stellar conceptual and print skills, and resourceful team attitude.

Email resume and 5 samples to: info@ralstongroup.com

PROOFREADER PLUS. . . .

We're the in-house agency of the Los Angeles Times. And we're looking for a great proofreader who wants to do more than just proof. If you're a perfect balance of left and right brain, can proof perfectly, and do some junior level copywriting too, we're the place for you. Proofreading experience required. Copywriting experience or training preferred. We offer a relaxed working environment, competitive salaries and great perks like medical, dental, and 401K. Send your resume and samples to:

Los Angeles Times

Employment Office, Job Code #20M023
Times Mirror Square, Los Angeles, CA 90053
Fax (213) 237-4962 - E-mail jobs@latimes.com

Equal Opportunity Employer



The Buccaneer Marketing Department
has an immediate opening for a:

**MARKETING
MANAGER**

This service-oriented position requires strong relationship and sales promotion skills. Three years of proven sales promotion and client service skills a must. The ideal candidate will have a background in consumer and/or business to business promotions.

Please mail resume and
salary history to:

One Buccaneer Place
Attn: Human Resources
Marketing Manager Position
Tampa, FL 33607
Absolutely No Phone Calls
EOE M/F/V/H

COPYWRITER

A thriving, San Fernando Valley-based agency with a large client roster needs an experienced copywriter to write, edit and proof a large volume of daily ads, as well as work with Creative Director on projects. The main responsibilities of this job will be to produce and/or edit daily human resources-related print ads and a large volume of Internet job postings requiring quick turnaround. Will also be asked to proof collateral materials and assist the Creative Director with conceiving and creation of work as needed.

Requires at least 2 years of copywriting experience, preferably in an agency setting and ideally with some human resources material experience. Must be capable of quickly and accurately turning around concise, clear ads, as well as thinking and writing creatively as needed. Excellent proofing, editing and interpersonal skills are essential. Should be self-motivated and able to work well under strict deadlines. Bachelor's degree strongly preferred.

Mail samples to: Howard & Edwards
Worldwide, Attn: Creative Director,
18757 Burbank Blvd., Suite 200,
Tarzana, CA 91356. Resumes may be
faxed to (818) 654-2620 or e-mailed to
creativedirector@howard-edwards.com.
No phone calls, please. EOE

**Advertising
Sale Representative**

Media Networks Inc, a Time Inc. company is looking for an advertising Sales Representative to have responsibility for managing existing accounts, and more importantly, developing new accounts in Los Angeles. The MNI mission statement is to be the leader of, and passionate advocate for results-driven local market advertising. This high growth company represents 28 leading national magazines on a local and spot market basis and is guided by an outstanding senior management team. The ideal candidate for the position will have a minimum of two years advertising sales experience and possess the drive and determination to grow within this dynamic company.

The position requires a Bachelor's degree, excellent communication and presentation skills, the ability to develop strong business relationships and be a good team player. Outstanding compensation and benefits.

If qualified, fax resume and salary requirements in confidence to:

(310) 204-4763

Or send by e-mail to:

thomas.link@medianetworks.com

**FLOAT YOUR WAY
TO THE TOP.**

Entry-level, promotable position as a Media Floater. Assist Media Planners and Buyers in a variety of tasks. Requires computer skills (Word & Excel) and math proficiency. Must be able to handle several assignments at once. Excellent opportunity for on-the-job training. Send or fax your resume. No calls, please.

GREY WORLDWIDE

Human Resources
6100 Wilshire Blvd. L.A., CA 90048
Fax 323-936-7487

HELP WANTED

Ad Sales

For leading b-to-b magazine. Xint base, incentives, comm, benes, 401(k) - Res: Leisure Pub-HR; 4160 Wilshire Blvd; LA 90010. Fax: 323/964-4840

PUBLISHING**Production Manager**

Malibu Publisher seeks Production Manager to manage all facets of production cycle for national trade and consumer publications. Ideal candidate will have strong press and pre-press background along with CTP and digital ad file submission experience. Press scheduling, paper and budget experience also highly desirable. Familiarity with Impose, Quark, Excel, Word and Outlook required along with ability to multi-task and remain calm under pressure. Ability to communicate with multiple printers, pre-press vendors, sales staff, advertisers and editorial staff critical.

Production Coordinator

Malibu Publisher seeks Production Coordinator to traffic film and digital advertising materials for two national computer publications along with assisting the Production Manager. You need to be detail-oriented, full of initiative, able to organize multiple projects, maintain fast pace, proficient with Excel and Word. A plus if you know Mac Illustrator, Quark and Photoshop. Excellent communication skills and a good sense of humor will help.

Salary commensurate with experience. Please fax resume and salary requirements to:

Dale Stone @ (310) 589-5078

Executive Assistant

Simon Marketing, Inc., a promotional marketing firm located in Century City, has an immediate opening for an Executive Assistant to provide administrative support to senior level executive in our Account Management Group. Successful candidate will have excellent verbal/written communication skills, be computer literate in Windows 97 (Microsoft Word, PowerPoint and Excel) type min 60 wpm and ability to work in a fast paced, team oriented work environment. Min 2-3 years similar experience a must.

We offer a competitive compensation and benefits plan, including 401(k) and stock purchase plans. Please mail, e-mail or fax your resume including salary requirements to: **Executive Assistant, HR Dept, 1900 Avenue of the Stars, #550, LA, CA 90067 E-mail: HR@smi-la.com Fax: (310) 552-7813**

No Calls or Walk-ins Please
Principals Only
EOE

ADVERTISE/CALL 1-888-8-ADWEEK

An LA Fisch Story

(RESPOND ONLY IF BEING AN AGENCY
CREATIVE DIRECTOR ISN'T A STRETCH FOR YOU.)

Want a brighter place in the sun? Find it in Marina del Rey. At Fischer & Partners. We're one of the nation's hottest strategic healthcare communication firms...and we're angling for fresh fisch. Trophy fisch to serve up big creative to our technology, dot-com and issue-marketing clients. If you're an agency-experienced creative director, swim fast to www.fischerhealth.com...or e-mail your resume in confidence to info@fischerhealth.com. No fisch out of water please.

Fischer & Partners, Inc.
strategic healthcare communication

**ENTRY LEVEL
MEDIA**

Media Department of a major L.A. Advertising Agency is looking for a couple of bright, motivated Assistant Media Planners to work on package goods & fast food accounts. If you are a college graduate seeking a career opportunity, and have the desire to grow in a fast-paced, challenging environment, please e-mail your resume to:

Katherine Mikailians

DAILEY

**8687 Melrose Avenue
West Hollywood, CA 90069**

E-mail:

Kmikailians@daileyads.com

EOE

Creative Director

Fast growing established Portland Oregon advertising agency with great roster of clients seeking highly creative and experienced Creative Director. Manage and inspire staff of talented writers and art directors to produce A+ advertising campaigns in all media. Must be conceptual thinker and have award winning credentials. Please send resume, salary history and three samples to:

**ADWEEK Box 1261
5055 Wilshire Blvd.
Los Angeles, CA 90036**

**WEBMASTER...
...EVENTSMASTER**

Want visibility to ALL S.F. ad community? Develop & Maintain new S.F. Ad Club Website! Write News. Plan Events. Join talented, flexible core group in burgeoning S.F./Union Square office to build, grow... and have fun. NEED YOU NOW!

**Fax: (415) 986-7457
Email: Gracle@sfadclub.com**

**WE'VE WORKED AT
MOST OF THESE PLACES.**
(Believe us, you'd much rather work with us.)

Newport Beach creative shop with dot-com, health care, social marketing and restaurant accounts needs exceedingly talented folks with huge senses of humor. Basketball, foosball, real windows with trees outside, plus some interesting perks.

- **ACCOUNT EXECUTIVE.** Flexible, organized, great presenter, 3-5 years in fast-paced shops.
- **ACCOUNT COORDINATOR.** Motivated, detail-oriented, a self-starter with some experience.
- **MEDIA ASSISTANT.** Love details, have mastered Excel, and ready to learn media planning.
- **GRAPHIC DESIGNER.** Two years of Quark, Photoshop and Illustrator. Web design, Flash, Fireworks and Dreamweaver a plus. Send samples.

Fax resumes to



(949) 955-2935.

GREAT MEDIA OPPS IN SF TO 75K

Our client, one of the top media service co's is looking for:

Broadcast Supervisor to 75K

Must have 5-7 yrs. exp. buying radio/TV/Cable

Account Manager 50-60K

Must have min. 3-5 yrs. account exp.

Media Planners

Salary Commensurate With Experience

Min. 6 mos. Exp

Please Contact: Jessica

DBI Media Executive Search

Phone: 212-338-0808 ext. 6

FAX: 212-338-0632 e-mail: jesscia@dbiny.com

HELP WANTED

WEB DESIGNERS PRINT DESIGNERS

Do Incredible Work For Ridiculous Products. Our main clients are a Playboy affiliated film company & the world's largest adult products manufacturer. But our work is inspired by Charles Anderson, David Carson & Margo Chase. Not Larry Flynt. If you're not offended by anything but bad design, fax us a resume and samples.

FAX: 818-907-5979

**5 miles from the beach-37 feet above sea level-275 employees-
1 million miles away from your typical big agency.**

Broadcast Producer

Saatchi & Saatchi LA is looking for a savvy, motivated, national advertising mid-level Broadcast Producer. Advertising agency experience is a must. Extensive knowledge of directors, post production, budgets. Able to work with a variety of personalities. If you want to put film on your reel, give us a call. References required.

and a Multi Media Specialist. . .

who has experience with Avid, Strassner Editor (CMX style), Grass Valley 200 Switcher, PhotoShop, Illustrator and Chyron helpful. Mac and PC literate. Candidate should be proficient on Pro Tools, comfortable with all aspects of audio from recording voiceover to editing music and SFX. Also may include video camera work, dub rack, patch bays, event production (meetings, big and small) and basic troubleshooting. Advertising agency experience is a plus.

Please fax resume to Toni Meridth at
310-214-6125 or email tmeridth@saatchila.com

CORPORATE MEDIA MANAGER PLEASANTON, CA

Safeway, Inc., is a \$30 billion company with locations in 19 states and 5 provinces in Canada. The Corporate Advertising Department, located in Pleasanton, California, has an opening for a **Corporate Media Manager**.

You will direct the print media agency and internal print media analysts in all analyses and recommendations to the print media program; supervise Print Media Analysts; coordinate with our broadcast agency to handle all TV and radio schedule changes; perform cost analysis and recommend cost effective measures; assist in developing media plans for division and corporate programs and campaigns.

Requirements include a 4-year college degree and 5+ years print and broadcast media planning/buying experience plus 1-2 years strong budgeting, management, and leadership skills. Must be able to communicate effectively, be deadline driven, and work independently.

Please send your resume with salary history to: Safeway Inc., Attn: HR/ #334-00, 5918 Stoneridge Mall Rd., Pleasanton, CA 94588, or fax to (925) 467-3603. NO PHONE CALLS PLEASE. **EOE M/F/D/V**



PEOPLE, PEOPLE WHO NEED PEOPLE. . .

When was the last time you went to bed saying to yourself (or your imaginary friend), "Gosh, golly, I won't be able to sleep tonight cuz I'm so excited about going to work tomorrow!" Ummm . . . never? Well, here is your golden opportunity to mix a happy healthy personal life with a rich fulfilling professional career. marchFIRST prides itself on being a people company. Yes, we are obviously made up of people, versus say robots or pencil sharpeners, but more important than that, it's our people that make us who we are. Take away all our wonderful people and all that's left is an empty shell where beauty and harmony once thrived. How many friendships have you established lately with your fellow associates? We like to drink beer on Friday's together and just hang out in our beautiful office and chat about things like gardening, kids and weekend plans. We do have lives you know, and at marchFIRST your life is what matters most to us. If you are not completely satisfied with your current situation, if you don't go to bed at night in anticipation of what the future holds for you each and every day, then get us your resume right away. We've rescued many a lost soul from the sea of professional disappointment. Here is a list of desired additions to our family: Traffic Managers, Account Managers, Web & Print Creatives, Copywriters, Editors, Media Planners and a couple of Archivists.

Please email your resumes to mark.arinsberg@marchFIRST.com
and be sure to visit our exciting website @ marchFIRST.com

SALES/ACCOUNT EXECUTIVE ADVERTISING SALES

VoiceTrak, the advertising services division of Burrelle's (nation's premier media monitoring company) is seeking a sales professional to manage West Coast Territory - calling on ad agency and advertiser executives. BA/BS degree and minimum of 3-5 years sales experience in advertising industry. Must have a proven record of developing new business and managing client accounts. Package: Salary commensurate with experience, performance-based incentives and attractive benefits. A cover letter and salary history are required for consideration. **Office is based in Sherman Oaks, CA.**

Reply to: Mr. Stu Bodow, Executive Vice President
VoiceTrak - Burrelle's Information Services
75 East Northfield Road, Livingston, NJ 07039
FAX: (973) 992-9303 E-mail: sbodow@burrelles.com

FCB Southern California

FCB Southern California, the nation's #1 leading advertising agency, is looking to add staff to diverse and dynamic team. We're currently looking for candidates to fill the following positions:

Account Planner

Account Executive

Account Supervisor

Traffic Manager

New Media Designer

Media Planner

**All interested candidates please forward
your resume w/ salary requirements to:**

FCB Southern California

Attn: Cheryl M.Z. Petrash

535 Anton Blvd, Suite #700

Costa Mesa, CA 92626 Fax - (714) 708-9299

cpettrash@social.fcb.com

****Please designate which position you are responding to**
EOE/AA/M/F/D/V **NO PHONE CALLS PLEASE****

Account Executive, National Sales

SEATTLE WEEKLY, the premier alternative newsweekly of the Pacific Northwest, is seeking an experienced sales Account Executive. Our ideal candidate has at least three years of ad sales experience (print preferred), excellent communication and presentation skills and is passionate about good journalism and sales.

We offer a competitive commission structure, good benefits, a growing account list and a dynamic non-corporate environment.

To apply, send your resume to:

E-mail: JMogen@Seattleweekly.com

Fax: 206.467.4355

EOE

GRAPHIC DESIGNER & ART PRODUCTION MANAGER

Magazine publishing company seeking **GRAPHIC DESIGNER**. Experience required in magazine design, expert level in QuarkXPress, Illustrator and Photoshop, desktop scanning, print production and digital prepress knowledge, ability to execute basic technical drawings, figures and tables. Part-time **ART PRODUCTION MANAGER** will assist Creative Director in day-to-day management of art staff, maintain corporate graphic standards, write procedures & coordinate freelance help.

Send resume, samples & salary requirements to:

Creative Director, 101communications

9121 Oakdale Ave., Ste. 101, Chatsworth, CA 91311

Fax: 818-734-1528

Please, no phone calls

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ADWEEK MAGAZINES**

HELP WANTED



The Reverse Marketplace Leader!

Based in Redmond, Washington, imandi.com is the first and largest "reverse marketplace", connecting consumers to a growing network of more than 200,000 businesses across the street and across the country. Launched in May 1999, imandi.com was formed by Microsoft alumni Raghav Kher and Eric Johnson in November 1998 and is backed by a powerful venture capital team led by Menlo Ventures (backer of Hotmail, InfoSeek and UUNet) and Bertelsmann Ventures. imandi.com is pre-IPO, and the leader in one of the hottest e-commerce categories.

Public Relations Manager

High-energy individual needed to secure high-profile media coverage. You will apply your strategic thinking and proven writing style to creatively pitch media and analysts about the unique qualities of imandi.com by employing non-traditional tactics that make media people take notice. Far from shy, you're comfortable contacting media and conducting extensive follow-up communication to include managing day-to-day coordination with an outside PR firm. You are fluent with print, broadcast and electronic media, and possess great organizational skills to juggle many responsibilities with strict deadlines. Ideally, you have a track record of turning startups into stars, making complex ideas seem simple, staying organized in a hectic environment, plus some exposure to investor relations. Excellent written and verbal communication skills an absolute prerequisite. Public relations/marketing experience with an agency or software/Internet enterprise required.

Qualifications

- 3-8 years of media relations
- 1+ years of Internet experience
- Education: BS/BA.

To apply, submit your resume to: mktjobs@imandi.com.

For more information on imandi.com please visit our website
www.imandi.com

Foote, Cone & Belding

The nation's largest advertising agency continues to grow! We are adding to our staff in the following West Coast cities: Seattle, Portland, San Francisco, Los Angeles, and Orange County. Local/regional marketing preferred. Opportunities include:

Assistant Account Executive (San Francisco)

Account Executives (Costa Mesa/Portland/Seattle)

Production Coordinator (Costa Mesa)

Media Supervisor (San Francisco)

Media Planner (Los Angeles)

Interested candidates, please rush your resume with salary requirements to:

FCB Southern California

Attn: Stephanie Quintana, Recruiter

535 Anton Blvd., Ste. 700

Costa Mesa, CA 92626

Fax (714) 708-9299 squintana@socal.fcb.com

EOE/AA/M/F/D/V ** No Phone Calls Please**



When you join **DIRECTV**, the market leader in satellite TV, you become a part of the ultimate home entertainment experience. With over 210 digitally delivered channels, we offer our customers the very best in sports, movies, music and more. It is no wonder that DIRECTV and the DIRECTV System are one of the fastest selling consumer electronics products in U.S. history.

CREATIVE SERVICES

Functioning as a full-service, in-house creative agency, our fast growing, dynamic Creative Services department has multiple career opportunities in the following areas:

SR. CREATIVE MANAGER

Will provide vision, management and strategic leadership to multiple creative teams that are responsible for the development of a wide variety of marketing, advertising and customer service materials. Requires at least 7 years of leadership and management experience in a high-volume advertising agency or in-house corporate environment. In addition, must have significant experience directing large creative teams through strategy coordination, concept development and detailed design. A degree in Marketing, Graphic Design or related field and previous retail and/or consumer electronics experience are preferred.

TEAM CREATIVE MANAGERS

Will lead creative teams in the development of a wide variety of marketing, advertising and POS/POP materials and collateral. Positions require at least 5 years of full lifecycle creative team management in a high-volume agency or in-house corporate environment. A degree in Graphic Design, Marketing or the equivalent professional experience is preferred.

ACCOUNT EXECUTIVES

Will work closely and collaborate with internal clients to conceive and develop strategic advertising and marketing materials. Will communicate design intent and objectives to the creative team and oversee budgets, schedules and client expectations. Position requires at least 4 years of high-volume account executive experience in an agency or in-house creative services department. A degree in Marketing, English or equivalent is preferred.

GRAPHIC DESIGNERS

Will design a wide variety of print advertising, marketing, promotions and POS/POP materials and collateral. Positions require four years of high-volume graphic design experience in an agency or in-house corporate environment. Excellent Mac skills with Quark, Illustrator and Photoshop are also required. A degree in Graphic Design is preferred.

COPYWRITERS

Will conceive and develop copy for a wide variety of print advertising, marketing, promotions, POS/POP, current customer materials and collateral. Requires at least three years of high-volume copywriting experience in an agency or in-house corporate environment. A degree in Marketing, English or equivalent is preferred.

BILINGUAL COPYWRITER

Responsible for print advertising, marketing collateral and POS/POP copywriting/editing/proof-reading/translation in support of our DIRECTV PARA TODOS™ Service. Must possess 3+ years experience in Spanish/English advertising/marketing copywriting. A degree in Marketing or equivalent and prior agency experience preferred.

PRINT TRAFFIC

Will work with various creative teams to oversee print traffic for a variety of collateral materials. Requires at least 5 years of print traffic experience in a high-volume agency or in-house corporate environment.

ADVERTISING

ADVERTISING MANAGER

Will oversee advertising and promotional programs with our national retail partners, including media planning and ensuring that brand and creative strategies are successfully integrated into specific retailer advertising/promotional programs. Requires at least 5 years of retail-based advertising and promotions experience that includes a strong background working with national consumer electronics retailers and/or mass merchandisers. A degree in Marketing, Business or related field and previous ad agency-based account supervision experience is preferred.

We offer an outstanding salary and benefits package that includes 401(k), pension plan and free DIRECTV programming. Interested professionals should contact **DIRECTV, Attn: JZ/AW, 2230 East Imperial Highway, El Segundo, CA 90245. FAX: (310) 535-5430. E-mail: jzabludoff@directv.com**. Visit us at: www.directv.com. EOE. M/F/D/V.

For Classified Advertising Rates

Call Wendy Brandariz at 800-564-5448

Or Gary Gomez at 888-8-ADWEEK

HELP WANTED

THE NEXT INTERNET SUPERSTARS

EarthLink, Inc., one of the largest Internet Service Providers, is looking for self-starters with a passion for the Internet to take our relationships with our high profile partners to a new level. You'll need brains, backbone, a sense of humor, a client's sense of urgency and boundless energy. If you have experience in the area noted below, we would like to hear from you NOW!

ACCOUNT MANAGERS

to manage (not sell) our Premiere Partnerships. Companies like Amazon, eBay, ABCNews, CNN, ESPN, Sprint, Warehouse Music and many others. Responsible for implementing partnership programs and developing strong partner relationships to achieve business goals. Strong communication, organization, analytical and client service skills are required, as well as a BS/BA or equivalent and at least 5 years of increasingly successful account management experience in an advertising, retail or a consumer products environment.

All candidates MUST work well in a fast paced team environment, have outstanding oral communication and MSOffice skills and a customer service attitude. This position includes competitive compensation, outstanding benefits package with stock options, matching 401(k), corporate bonus, casual work environment and tremendous growth opportunities.

FAX OR EMAIL RESUME IMMEDIATELY WITH SALARY HISTORY/ REQUIREMENTS TO: **EARTHLINK, INC.** Attn: **Business Development** Fax: **(626) 296-8983** Email: **elnbusdev@earthlink.net** EOE

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.

Copywriter Our in-house agency team needs you to create great copy for our varied promotional campaigns. You'll own entire projects, from preliminary concept stages through the final approval point, for direct mail, retail stores, and e-commerce. The successful candidate will have a 4-year college degree in writing or journalism, at least five years project experience within an ad agency, superior ad copywriting skills and a passion for promoting a great brand.

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 love of fresh mountain air and tranquil beauty. And leave those traffic jams behind.

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 • Fax: 208-265-3199
www.coldwatercreek.com

Do You Mute the TV Shows and Watch the Ads?

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- Interactive Project Manager
- Associate Interactive Producer
- Assistant Art Studio Manager
- Account Coordinator/
Relationship Marketing
- Proofreader (Part-time)
- Copy Typist/Proofreader
- Assistant Media Planner
- Interactive Copywriter
- Interactive Art Director

Send résumé and salary requirements to:
Team One, Human Resources,
1960 E. Grand Ave.,
El Segundo, CA 90245, or
jobs@teamoneadv.com, or
fax 310 322-8088. EOE.

TeamOne
ADVERTISING

ADMIN ASSISTANT

High end Brentwood design firm seeks self-motiv., organiz. admin asst. w/ agency/print prod. exp. Mac expert-Word, Filemaker Pro. Resume/cvr letter: DJP 11999 San Vicente Bl., #201 L.A., CA 90049

Adventist Health/ Southern California DESIGN PROJECT MANAGER

Adventist Health/ Southern California, a network of hospitals and a Medical Foundation located in Glendale, has a full-time position for a **Design Project Manager** with expertise in Quark X-press, Freehand, Illustrator, Photoshop, Word, Excel, Powerpoint, digital camera use, scanning programs and pre-press software (Macintosh environment). The ideal candidate will be detail-oriented with the ability to prioritize and organize a high volume of projects under tight deadlines, along with the ability to work in both a team and individual environment. Previous supervisory experience is mandatory. Healthcare experience is desirable. Position requires a B.A. in Graphic Design or related field and a minimum of 5 years of experience. A working knowledge of web design using HTML, Flash and Fireworks and online product environments is also required. Competitive salary range.

To apply, call 909-985-0225

Or fax resume and salary history to: Principal Recruiter, 909-985-0553.

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Call Wendy Brandariz at 800-564-5448
Or Gary Gomez at 888-8-ADWEEK

Gaiam, Inc.

Gaiam Inc, a leader in "conscious commerce," has openings in our Bloomfield, Colorado office! If you value integrity, fitness, natural living, health and personal development, come join this exciting time in the fast-growing LOHAS (Lifestyles of Health and Sustainability) industry!

Senior Copywriter

Seeking Sr. Copywriter to write short and long format copy in a variety of media. Must be able to write both for consumer and trade markets for catalog, internet, packaging, advertising and corporate collateral. A great opportunity for a self-motivated, versatile, detail-conscious writer with high standards and a bit of panache. Min. 4 yrs. exp. reqd; exp in environmentally-friendly hard and soft goods a plus. Send resume, samples and salary history to:

hr@livingarts.com

PRODUCTION SUPERVISOR

For fast-paced marketing company in El Segundo. Resp. incl. artwork trafficking, designing coupon layouts, digital pre-press, & print trafficking. Must possess strong MAC (QuarkXp, Illust, Photoshop) & PC (MSOffice) skills. Requires exceptional written & oral communications skills and ability to juggle multiple projects. Bilingual: English/Spanish. Fax resume to:

310-979-0044
EOE

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HELP WANTED

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Seeking a well-rounded, enthusiastic team player who's not easily intimidated to help service a major international petfood account. College degree and computer literacy a must. Some advertising experience preferred. Excellent opportunity for career growth. Send or fax your resume. No calls, please.

GREY WORLDWIDE

Human Resources
6100 Wilshire Blvd. L.A., CA 90048
Fax 323-936-7487

Be a part of a **winning team.**



Hilton Hotels Corporation is seeking talented individuals for positions in our Beverly Hills World Headquarters.

Manager - Graphics & Identity Manage and supervise the development and execution of all graphics, brand identity and collateral materials for Hilton Hotels and Doubletree Hotels. The ideal candidate must be detailed oriented, possess excellent communication skills, and some related experience in the areas of graphic design and print production. Bachelor's degree in marketing, advertising along with 3 to 5 years related experience required. Candidates must be computer literate with Mac experience being a big plus. Hospitality experience is helpful.

Assistant Manager - Advertising Assist Director in the timely development and implementation of both corporate and property advertising programs for Hilton Hotels and Doubletree Hotels. Includes creative development and accurate production, media planning and tracking of advertising. The ideal candidate will possess excellent organizational and communication skills. Must be detail oriented and able to work well under deadline pressure. Agency, hospitality or franchise experience a big plus. Bachelor's degree in marketing or advertising along with 2-3 year's related experience required. Candidates must be computer literate - Microsoft Office environment preferred.

It happens at the Hilton.™

Hilton Hotels Corporation offers a competitive salary and comprehensive benefits program. Interested candidates should fax resumes, (use reference code AW) to S. Maruyama at 310/205-3627 or mail to 9336 Civic Center Drive, Beverly Hills, CA 90210 or email to human_resources@hilton.com. EOE/M/F/V/D

Production Manager (Print/Web/That kinda stuff)

Irvine, CA

fiYOU: Ad agency experienced (3 yrs min), deadline obsessive, cool under pressure, a picky proof-reader, accustomed to meeting, and overcoming, all obstacles thrown your way, a team player.

US: Small agency with big national accounts, established, highly creative, growing and a good place to grow (possibilities for also doing account support work). Salary commensurate with experience. Send resume and salary expectations to:

Creative Director, Tygenhof and Partners
Fax: 949-222-5126
Email: Paulw@tygenhof.com
Absolutely no calls

PUBLICIS & HAL RINEY AEs and AAEs 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

Production Artists

Westside agency seeks experienced Mac artists. Great benefits and location, plus an upbeat atmosphere and friendly co-workers. Quark/Illus./Photoshop experience required. Please fax resumes and salary history after 6 p.m. to:

(310) 826-8098
Attn: Exec. C.D.

GRAPHIC DESIGNER/PRODUCTION

L.A. area men's clothing co. seeks p/t flex. prod./ graphic designer. Illustrator, Photoshop, pre-prod., web design and comp. networking knowledge. Send res/sal. req. to: 818-242-9396 or srcstc@pacbell.net

Production/Designer

So O.C promo agency needs proficient, fast, detailed production artist w/design exp. Quark, Photoshop, Illustrator expertise. Great national accounts exposure. FAX Resume to: PRODUCTION (949) 362-2274

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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 5/22/00

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.

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The Hollywood Reporter's Box Office

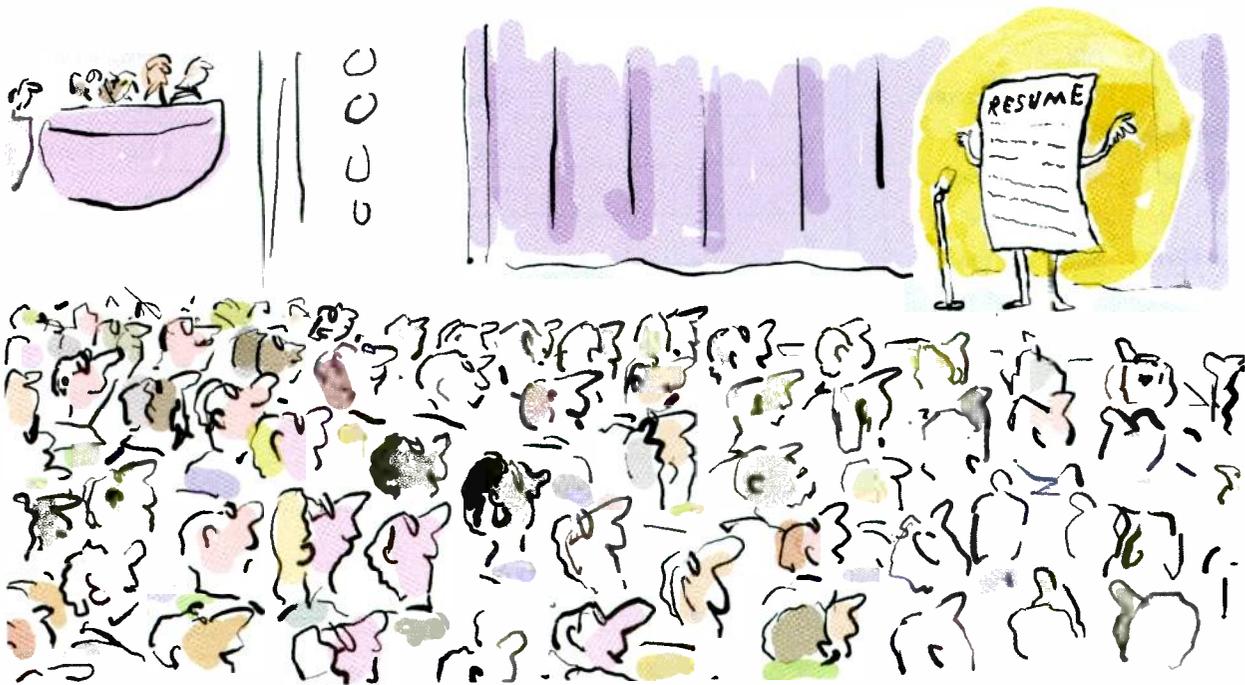
For weekend ending May 22, 2000

This Week	Last Week	Picture	3-Day Weekend Gross	Days In Release	Total Gross Sales
1	New	Dinosaur	38,854,851	3	38,854,851
2	1	Gladiator	19,749,273	17	103,140,065
3	New	Road Trip	15,484,004	3	15,484,004
4	3	U-571	4,637,520	31	64,397,750
5	4	Frequency	4,339,196	24	30,370,865
6	2	Battlefield Earth	3,924,921	10	18,255,322
7	New	Small Time Crooks	3,880,723	3	3,880,723
8	6	Center Stage	3,252,977	10	9,114,261
9	7	Where the Heart Is	2,771,369	24	25,644,486
10	5	Flintstones in Viva Rock Vegas	2,543,950	24	27,834,150
11	8	Screwed	1,725,830	10	6,016,945
12	9	Love and Basketball	1,335,497	31	24,129,298
13	12	Rules of Engagement	1,164,224	45	58,449,752
14	11	Keeping the Faith	1,116,165	38	34,022,916
15	13	Erin Brockovich	1,104,330	66	120,150,735
16	10	Held Up	1,080,980	10	3,445,223
17	36	The Big Kahuna	791,026	24	1,156,296
18	17	Final Destination	683,666	66	50,841,379
19	16	Return to Me	635,007	45	30,062,336
20	15	28 Days	575,144	38	35,425,261
21	21	Michael Jordan to the Max	504,652	17	2,183,552
22	19	The Virgin Suicides	494,584	31	2,456,516
23	14	I Dreamed of Africa	455,198	17	5,938,246
24	20	High Fidelity	357,077	52	24,751,436
25	26	Romer Must Die	325,599	61	55,187,338
26	22	The Skulls	306,510	52	34,715,750
27	63	Mission to Mars	302,542	73	59,537,278
28	25	Up at the Villa	264,953	17	1,119,388
29	27	East is East	195,944	38	1,514,838
30	23	American Beauty	193,216	250	129,688,710
31	18	The Road to El Dorado	182,751	52	49,491,378
32	31	Toy Story 2	180,640	185	245,024,222
33	44	Cirque du Soleil	178,919	17	461,174
34	30	Mysteries of Egypt	154,684	720	34,191,792
35	33	T-Rex: Back to the Cretaceous	138,665	577	29,374,827

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ADWEEK ONLINE
www.adweek.com

CULTURE TRENDS

MTV Around the World

Week of 5/22/00

MTV U.S.

Artist	Title
1. Hanson	This Time Around
2. Bloodhound Gang	Bad Touch
3. Jennifer Lopez	Feelin' So Good
4. Madonna	American Pie
5. Third Eye Blind	Never Let You Go

MTV Europe

Artist	Title
1. Blink 182	All the Small Things
2. RHCP	Otherside
3. Eiffel 65	Move Your Body
4. Shania Twain	I Feel Like a Woman
5. Britney Spears	...Make You Happy

MTV Russia

Artist	Title
1. Devochki	Govorila Mama
2. Zemfira	Iskala
3. Tom Jones	Sex Bomb
4. Tatiana Svetlova	Odinokaja Avezda
5. Limp Bizkit	Break Stuff

MTV Australia

Artist	Title
1. Mandy Moore	Candy
2. Madonna	American Pie
3. All Saints	Pure Shores
4. N'Sync	Bye Bye Bye
5. Eiffel 65	Move Your Body

©2000 MTV

The Billboard 200

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

This Week	Last Week	Wks on Chart	Artist	Album
1	-	1	Britney Spears	Oops! I Did It Again
2	-	1	Pearl Jam	Binaural
3	-	1	Big Tymers	I Got That Work
4	1	9	'N Sync	No Strings Attached
5	-	1	Whitney Houston	Greatest Hits
6	2	2	Soundtrack	M:I 2
7	4	25	Sisqo	Unleash the Dragon
8	3	49	Santana	Supernatural
9	6	34	Creed	Human Clay
10	5	5	Joe	My Name is Joe

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The Billboard Hot 100

The most popular singles compiled from a national sample of radio play and retail store sales.

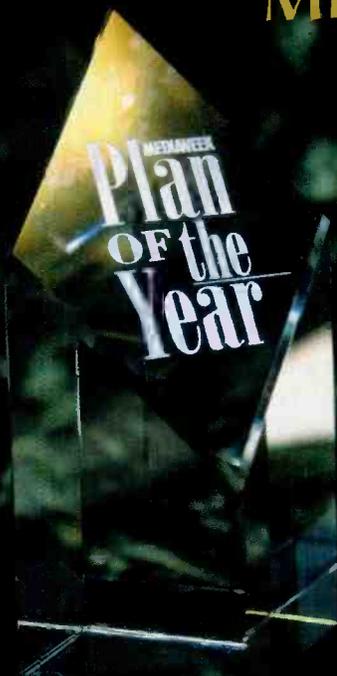
This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	17	Maria Maria	Santana f/The Product
2	5	2	15	You Sang to Me	Marc Anthony
3	2	2	31	Breathe	Faith Hill
4	3	3	19	Thong Song	Sisqo
5	4	2	12	He Wasn't Man Enough	Toni Braxton
6	8	6	10	Be With You	Enrique Iglesias
7	7	6	20	Everything You Want	Vertical Horizon
8	9	8	12	Try Again	Aaliyah
9	6	5	16	I Try	Macy Gray
10	11	10	23	I Wanna Know	Joe

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THE 2000 MEDIaweek

MEDIA PLAN OF THE YEAR

AWARDS LUNCHEON



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MediaVest
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spending between
\$10 & \$25 Million**
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spending between
\$1 & \$10 Million**
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MoneyGram

**Best plan for a campaign
spending \$1 Million or less**
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Sony Electronics
AND
Campbell-Ewald Co.
Chevrolet

**Best use of National
Television and Cable**
The Media Edge
Royal Caribbean

**Best use of Local
Television**
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Send checks to Jennifer's attention at MEDIaweek, 1515 Broadway, 12th floor, New York, NY
10036. For further information, please call (212)536-6463 or e-mail jminihan@adweek.com.

Magazines

BY LISA GRANATSTEIN

Imagine a *Revolution*

Gaming publisher set to launch music and film titles with CDs and DVDs

Buoyed by the success of 210,000-circ *Business 2.0*, specialty computing publisher Imagine Media will venture even deeper into the mainstream with the launch in this year's second half of two entertainment magazines. The move marks yet another directional shift for the publisher of *PC Gamer* and *MacAddict* since the

launch two years ago of its New Economy bible. Imagine, the Brisbane, Calif.-based publishing arm of U.K.-based Future Network, will roll out *Revolution*, a 250,000-circulation electronica/dance music monthly, on July 5 and the 150,000-circ *Total Movie*, a bimonthly spinoff of Future's *Total Film*, on Sept. 15. *TM* will go monthly in April 2001.

"The markets we go to tend to be driven by technology," explains Chris Anderson, chairman of Future Network, an international publisher of more than 120 enthusiast titles, which in recent years broadened to include UK's *Total Guitar* and *Future Music*. "And what's going on now is that digital entertainment is exploding in every which way... The next platform to [tackle] is the [impact of the] Internet on music and movies. No one has really seized that agenda of understanding how big these changes are."

Both *Revolution* and *Total Movie* will go up against some heavy hitters, namely



Anderson wants *Revolution* and *TM* to capitalize on the "exploding" world of digital entertainment.

Wenner Media's *Rolling Stone*; *Spin*, published by Vibe/Spin Ventures; *The Source*; and film book *Premiere*, published by Hachette Filipacchi Magazines.

Revolution and *Total Movie*, says Jonathan Simpson-Bint, president of Imagine's entertainment division, will carve out their own specialized niches within the broader category of music and movie magazines. Both will target mostly men ages 21 to 35 who are PC,

Web and DVD savvy.

Revolution, which will focus on electronic-based music, including techno, electronica and hip-hop, will feature CD, video and Web reviews, tips on downloadable Web music samplings, artist profiles and fashion spreads. Neil Feineman, a veteran editor of *RayGun*, *Speak* and *Emap's Gravity*, is *Revolution's* editor in chief. On top of his president duties, Simpson-Bint will also be *Revolution's* publisher.

Total Movie, which "celebrates the way guys watch movies," says Simpson-Bint,

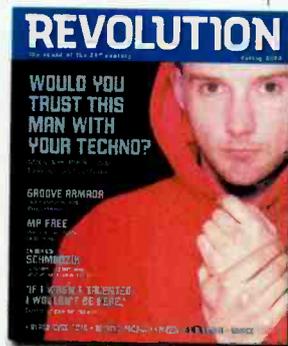
will feature a heaping dose of sophomoric humor à la Dennis Publishing's *Maxim*, and will focus on action flicks and movies with special effects. Steve Aaron, formerly *Premiere's* publisher, is publisher of *Total Movie*, and Gary Whitta, previously editor in chief of Imagine's *PC Gamer*, has become the editor.

In each issue, *Revolution* will be polybagged with a CD, featuring music samplings and other new media; *Total Movie* will carry a DVD. To help absorb the packaging and production costs, both magazines will come at a steep price. At newsstands, *Revolution* will cost \$5.99, and *Total Movie* will be \$7.99. *Rolling Stone* charges \$4.95, and an issue of *Premiere* costs \$3.50.

"Our experience with discs on magazines is they absolutely alter the playing field," says Simpson-Bint, who notes *PC Gamer's* strategy of polybagging CDs has been a big boost to its circulation of 350,000. "For a magazine to remain a flat, uninteractive medium for a [Web- and PC-savvy] audience, we think, is a huge mistake."

But Imagine's competitors believe there are all kinds of potholes in the company's plans. For example, one senior music publishing exec points out that Imagine could encounter a number of newsstand challenges with CD and DVD premiums.

"If this is such a great idea, why wouldn't we see Time Warner polybagging copies [of music and video titles] with *Entertainment Weekly* and *People*?" asks the publishing exec. "The newsstand



The monthly will cover electronica and hip-hop.

is the greatest sampling device ever devised. If you put a polybag on it, you can't look at the sample."

Clearly, technology is seeping into entertainment publications. *EW* has its monthly select-edit Internet section. And *Rolling Stone*—which last summer put off plans to launch *NetBook* in order to focus on the relaunch of *US Weekly*—published in its June 8 edition the first of four *Net-Book* special sections this year.

Sales execs for *Total Movie* will begin shopping the magazine around in the next few weeks. The first issue of *Revolution*, now closed with 52 ad pages, includes Absolut, listen.com, TDK and Levis, but no automotive or PC advertising.

"As Web savvy as people are, the masses aren't there yet," says Melissa Pordy, media director at Zenith Media, who remains undecided about spending her clients' money in the startup. "[*Revolution*] is a little ahead of its time, but in two to three years, its interactive concept is going to become the norm."

But Anderson says consumer excitement and confusion is precisely why the time is right for the launch of *Revolution*

and *Total Movie*. *Business 2.0* was launched under the same circumstances, says Anderson, and has flourished.

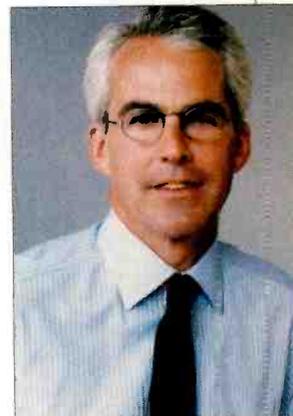
Brewster's Place: G+J

New CEO to invest in titles

After coasting for three months without a chief executive, Bertelsmann's U.S. publishing arm, Gruner+Jahr, may finally get the jump-start it so desperately needs now that American Express Publishing Corp. president/CEO Daniel Brewster has signed on. Brewster, CEO of AmEx for seven years and a former associate publisher of Time Inc.'s *Life*, will join G+J, publisher of *McCall's*, *Fitness* and *YM*, on June 5.

Brewster is known for having built AmEx's luxury lifestyle magazines, including *Travel & Leisure* and *Food & Wine*, into advertising powerhouses, and for overseeing spinoffs such as *T&L Golf*, which grew from a 200,000-circ quarterly two years

ago into a bimonthly with a 400,000 rate base. So his biggest challenge will be to repeat those successes at a company whose mandate to become a major U.S. player has long suffered from inertia. G+J's revenue last year fell 1 percent, to \$659 million, according to the Publishers Information Bureau.



Brewster will look to acquire magazines.

"My priority is to invest in the health of the core titles, as well as to pursue a simultaneous acquisitions strategy," says Brewster, who will have available at least some of the \$8 billion Bertelsmann earned in the sale of its AOL Europe stake. "Then [management] would like to see me develop businesses internally in other media, the way we have [at AmEx], where we have taken our key brands and extended them into books, conferences, new media [and] other magazine spinoffs."

Parents, the 1.8 million-circ monthly and current reigning champ of the parenting category, will be the first to benefit from the cash infusion. "It's a prime opportunity to build the brand," explains Brewster. "You can't take a brand and milk it and expect it to continue to perform in the top position... You have to constantly reinvent and reinvest."

G+J is also said to be in the running against Time Inc. to acquire *Inc.* magazine. Current owner Bernard Goldhirsh is said to be asking \$200 million for the Boston-based title.

Among Brewster's top priorities will be to replenish G+J's depleted management team. Recently, COO Andreas Wiele resigned to join German-based publisher Axel Springer Verlag, and at least four general manager slots are vacant. "I'll probably adopt a more conventional [reporting] structure," notes Brewster. Previously, editors and publishers reported to the general managers, but they may instead report directly to him once he's installed.

Back at AmEx, *Travel & Leisure* group publisher Ed Kelly and Mark Stanich, AmEx senior vp of consumer marketing, are both considered to have the inside track in succeeding Brewster.

Mediaweek Magazine Monitor

Weeklies

May 29, 2000

Lately, the media has been cashing in on itself, with a heavy dose of corporate-image ads landing in magazines. Case in point: *The New Yorker* has seen a 37.76 percent lift through its May 29 issue, with new advertising from *Business Week*, the *Wall Street Journal* and *WSJ* parent Dow Jones. The weekly has booked approximately 30 pages from media advertisers to date, up from zero in 1999, with future ads coming from *The Economist* and *The Financial Times*. "The media is trying to promote itself in whole new ways," says vp/publisher David Carey. *The New Yorker* is also seeing an increase in fashion, travel and beauty ads. —Lori Lefevre

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
Business Week	29-May	154.01	31-May	122.61	25.61%	2,402.03	1,736.35	38.34%
The Economist	20-May	102.00	22-May	79.84	27.76%	1,283.00	1,290.73	-0.60%
The Industry Standard ^{DD}	29-May	173.00	31-May	70.00	147.14%	3,354.73	596.18	462.70%
Newsweek ^L	29-May	86.50	31-May	41.30	109.44%	959.61	965.36	-0.60%
People	29-May	83.18	31-May	63.00	32.03%	1,625.25	1,610.09	0.94%
Sporting News	29-May	22.12	31-May	19.30	14.61%	328.71	369.56	-11.05%
Sports Illustrated	29-May	40.86	31-May	57.50	-28.94%	1,076.46	1,137.84	-5.39%
Time ^E	29-May	55.98	31-May	58.53	-4.36%	1,261.42	1,066.56	18.27%
US News & World Report	29-May	29.17	31-May	31.71	-8.01%	655.85	784.32	-16.38%
Category Total		746.82		543.79	37.34%	12,947.06	9,556.99	35.47%
ENTERTAINMENT/LEISURE								
AutoWeek	29-May	29.15	31-May	43.35	-32.76%	649.06	637.69	1.78%
Entertainment Weekly	26-May	22.33	28-May	66.40	-66.37%	709.70	670.74	5.81%
Golf World	26-May	33.31	28-May	22.11	50.66%	657.62	588.35	11.77%
New York	29-May	74.40	31-May	65.20	14.11%	1,050.70	976.30	7.62%
The New Yorker	29-May	76.97	31-May	44.45	73.16%	976.00	708.49	37.76%
Time Out New York	24-May	63.96	26-May	87.40	-26.82%	1,521.62	1,401.75	8.55%
TV Guide	27-May	35.38	29-May	34.28	3.21%	1,474.44	1,491.16	-1.12%
Category Total		335.50		363.19	-7.62%	7,039.14	6,474.48	8.72%
SUNDAY MAGAZINES								
Parade	28-May	10.76	30-May	9.14	17.71%	264.32	271.83	-2.76%
USA Weekend	28-May	7.37	30-May	12.97	-43.18%	245.37	279.81	-12.31%
Category Total		18.13		22.11	-18.01%	509.69	551.64	-7.60%
TOTALS		1,100.45		929.09	18.44%	20,495.89	16,583.11	23.59%

E=ESTIMATED PAGE COUNTS; L=YTD INCLUDES E-LIFE SUPPLEMENT; DD=DOUBLE ISSUE IN 1999

60 SECONDS WITH...

Ellen Levine

Editor in chief, *Good Housekeeping*

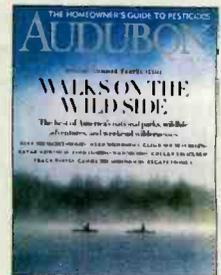
Q. What's up with GH's recent covers (which have featured Madonna, Sandra Bullock and Cindy Crawford)? Are your readers getting younger, or are the stars just getting older? **A.** Madonna and Cindy Crawford are both mothers. For us, one of the issues is how will the readers relate to their lives and do they have a story to tell. **Q.** The name *Good Housekeeping* has been in print for 115 years. Ever considered updating the name? **A.** Are you kidding?! Why would we ever give up something that has become emblematic of trust and approval? The name *Good Housekeeping* isn't about being a good housekeeper, and in some ways it never was. If you go back to the very birth of this magazine, it was about helping women have better lives, and it's still doing that today, albeit in a very different mode. **Q.** I hear this October you'll be testing a new shopping insert. **A.** We're calling it *Real Deals—The Joy of Shopping*. There isn't a woman who doesn't love a bargain. And not just bargains, but things that are truly worth the money. **Q.** Oprah calls you Queen Levine. You've been a mentor to numerous editors and worked on Redbook, GH, and the launch of O: The Oprah Magazine, to name a few. After all these years, would you characterize yourself as the dean or diva of publishing? **A.** I don't think there's anything diva-ish about me... I'd rather be known as "darling."



Bimonthlies

May/June 2000

Audubon's May/June "Walks on the Wild Side" issue—its first-ever domestic travel edition—helped the bimonthly break schedules from national travel and outdoor advertisers, including the Texas Board of Tourism, Gear.com, and Iexplore.com, says Patrick Downes, who was promoted to publisher in February. Year-to-date, *Audubon* is up 15.15 percent, to 207.14 pages. "Domestically, a lot of states are looking at the idea of nature tourism as another string to their bow," he explains. "They might have culture and beautiful cities, but we're seeing things like Texas setting up a bird trail." In July, *Audubon* will publish its first gardening issue, which will include home and garden advertising. —LL



	RATE BASE (1ST HALF '99)	CIRC. (1ST HALF '99)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
American Heritage ⁸	310,000	319725 ^a	49.96	53.17	-6.04%	177.70	216.84	-18.05%
American Photo	250,000	251,125	56.78	50.00	13.56%	150.27	150.28	-0.01%
Audubon	450,000	465,883	63.949	57.262	11.68%	207.14	179.892	15.15%
Bride's	None	412,017	542.29	516.44	5.01%	2,297.40	2,168.12	5.96%
Civilization	275,000	276,286	56.34	55.32	1.84%	127.38	138.84	-8.25%
Classic American Homes	500,000	531,656	39.97	43.38	-7.86%	121.02	125.37	-3.47%
Coastal Living	375,000	406,400 ^c	104.42	114.68	-8.95%	304.75	272.00	12.04%
Country Home ⁸	1,000,000	1,032,944	87.21	68.39	27.52%	409.81	364.27	12.50%
Country Journal	None Claimed	134000 ^a	16.26	15.51	4.84%	51.75	51.00	1.47%
Country Living Gardener	475,000	475,423	31.99	36.05	-11.26%	102.92	93.75	9.78%
Custom Classic Trucks	105,000	N.A.	50.95	46.94	8.54%	166.88	137.98	20.95%
Departures	315,000	388,836 ^b	173.76	130.66	32.99%	442.62	364.51	21.43%
Elle Decor ⁷	425,000	441,122	166.39	170.88	-2.63%	437.14	450.04	-2.87%
Fortune Small Business ⁸	1,000,000	1,000,000 ^b	77.71	39.36	97.43%	214.35	120.42	78.00%
Garden Design ⁸	425,000	430,717	52.14	60.29	-13.52%	177.13	183.38	-3.41%
Golf for Women	348,000	349,241	94.24	74.55	26.41%	216.03	213.02	1.41%
Healthy Kids	None	1554574 ^b	24.75	30.8	-19.64%	92.67	105.62	-12.26%
Healthy Living ⁸	None	235,000 ^c	59.11	50.59	16.84%	167.11	134.48	24.26%
Islands ⁸ @@	220,000	227,453	83.93	79.07	6.15%	246.52	237.74	3.69%
Jump ¹⁰	350,000	426,467	57.86	57.33	0.92%	187.79	207.02	-9.29%
Kil Car	50,000	N.A.	21.17	32.77	-35.40%	62.16	68.03	-8.63%
Mature Outlook	650,000	699297 ^a	72.15	54.67	31.97%	226.7	172.05	31.76%
Metropolitan Home	600,000	606,990	160.06	133.04	20.31%	337.67	321.14	5.15%
Midwest Living	815,000	816,907	154.16	121.56	26.82%	409.02	363.72	12.45%
Modern Bride	None	377,912	411.00	349.00	17.77%	1,772.00	1,573.00	12.65%
Modern Maturity	20,000,000	20369590 ^a	54.61	47.95	13.89%	167.49	133.11	25.83%
Mother Jones	150,000	150,941	37.25	33.95	9.72%	67.75	63.11	7.35%
Motorcycle Cruiser	55,000	N.A.	46.80	48.78	-4.06%	145.84	143.47	1.65%
Muscle Car Review	55,000	N.A.	23.54	22.45	4.86%	61.41	64.45	-4.72%
National Geographic Traveler ⁸	715,000	728541 ^a	88.85	78.57	13.08%	296.82	274.22	8.24%
Old House Journal	140,000	155,918	81.00	55.00	47.27%	184.30	141.59	30.16%
Organic Gardening	600,000	602,130	33.54	20.04	67.37%	102.08	74.28	37.43%
Petersen's Rifle Shooter	50,000	N.A.	33.38	27.53	21.25%	77.42	60.15	28.71%
Powder ⁷	60,000	N.A.	NO ISSUE			132.23	91.67	44.25%
Saveur ⁸	375,000	389,631	46.38	79.62	-41.75%	180.69	234.29	-22.88%
Showboats International	50,000	52,440 ^b	140.00	126.00	11.11%	416.50	398.50	4.52%
Sk ⁸	425,000	426,403	44.92	53.03	-15.29%	271.67	262.55	3.47%
Sk ⁷	400,000	400,730	NO ISSUE			113.27	102.73	10.26%
Siam	200,000	174,966	60.51	42.00	44.07%	260.76	175.17	48.86%
Snowboarder ⁸	70,000	N.A.	NO ISSUE			312.68	252.45	23.86%
Southern Accents	360,000	363,868	132.74	145.3	-8.64%	132.74	145.30	-8.64%
Sport Rider	100,000	102,757	49.42	36.93	33.82%	148.73	172.81	-13.93%
Traditional Home	800,000	832,227	132.15	100.50	31.49%	397.64	330.04	20.48%
Travel & Leisure Golf	350,000	356,889 ^b	81.54	69.24	17.76%	243.06	197.84	22.86%
Walking	650,000	652,779	60.47	69.17	-12.58%	185.87	180.02	3.25%
CATEGORY TOTAL			3,855.65	3,497.77	10.23%	13,004.88	11,910.26	9.19%

FOOTNOTES: RATE BASE AND CIRCULATION FIGURES ACCORDING TO THE AUDIT BUREAU OF CIRCULATIONS FOR FIRST HALF OF 1999 EXCEPT b=AUDITED BY BPA INTERNATIONAL; c=NON ABC/BPA TITLE; e=PUBLISHER'S ESTIMATE. 7=PUBLISHED SEVEN TIMES PER YEAR; 8=PUBLISHED EIGHT TIMES PER YEAR; @=PUBLISHED ONE FEWER TIME IN 1999; @@=PUBLISHED TWO FEWER ISSUES IN 1999

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EXCISE LEGISLATION

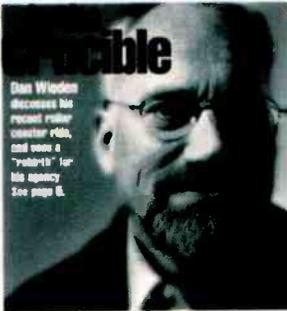
The Senate passed legislation on Wednesday to give the President the authority to issue executive orders to suspend or modify the application of certain provisions of the Internal Revenue Code. The measure is being considered by the House. See page 2.

YELLOW CARD

Deputy press secretary for the White House, Michael M. Miller, was named to the position of deputy press secretary for the White House. Miller had previously served as deputy press secretary for the White House. See page 3.

985.COM

985.com, an Internet-based service, will offer the world's first online auction of the world's most valuable domain names. The auction will be held on the company's website. See page 4.



Dan Wieden discusses his recent return to the agency. See page 6.

THE FORDS

Ford has decided to return to the U.S. after a 10-year absence and is expected to return to the U.S. in the next few weeks. See page 5.

IN BRIEF

TECH WINGS: IBM today began testing its new high-speed network. The network is expected to be completed by the end of the year. See page 10.

Musical Chairs Y&R Activates Succession Plan

With Tom Hill ascending, Peter Grogan, as the new CEO of Young & Rubicam Inc., the advertising agency has hired a new leader. Former Ogilby chief Gordon Phillips, meanwhile, Ed Vira becomes chairman and chief creative officer of the holding company. See page 8.



Tom Grogan, new CEO of Young & Rubicam.

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Media Person

BY LEWIS GROSSBERGER



Safari So Good

A DRY WIND WHISTLED THROUGH THE jackal-berry trees whose branches sheltered flocks of chattering blue-beaked macaws and beneath which a small herd of puku ambled down a lugga, or dry streambed, when suddenly our guide, Ian, froze. "There!" he said, pointing at a thicket of miki-muki bushes 3,000 yards away. I saw nothing, but Ian ordered us off our Schwinn Fatboys, which had carried us 93 miles from base camp on our two-week bicycle safari. "See these paw prints?" he said. "That can mean only one thing." Before he could explain, the big cat sprang. Ian had no time to raise his

.458 Winchester Magnum rifle before the howling, 1,200-pound beast leapt into our midst, seized a middle-aged insurance adjuster from Cincinnati and carried him off into the bush, where an unusual experience awaited him.

Yes, carnivore fans, you guessed it. Once again, it's time for Media Person's annual travel column. And as MP leafs through a stack of periodicals, he finds—for the 26th year in a row—a travel press still massively addicted to that which it calls adventure.

This spring, all the editors have their underpaid yet overprivileged freelancers beating the bushes for those old standbys of the thrill vacation—as well as Siegfried and Roy's nightclub act—lions and tigers.

But you can no longer do it the easy way. No more pampered tourists delivered via Land Rover to the nearest feline photo op. Too trite. Now, to excite the reader, you've got to get out of the truck and walk through the danger-lurking underbrush—or ride horses, elephants, Rollerblades or heaven-knows-what wacky new transport fad, to give the fanged beasts at least a sporting chance to bite your ass.

Media Person is actually sitting here with five such hairy-safari articles in front of him. Here's the disappointing thing about them, though: None of the five writers gets eaten. Or even come close. In fact,

after big buildups in which the nervous scribe typically confesses his (only one her among them) primal fear of ending up as cat food, hardly anything exciting happens to him. Fortunately, being a writer, he is very good at disguising this unhappy fact.

Take Philip Caputo, whose "Among the Man-Eaters" is found in June's *National Geographic Adventure*. Here he is wandering around Kenya's Tsavo game park, where prowl Africa's biggest, meanest,

No more pampered tourists delivered via Land Rover to the nearest feline photo op. Too trite.

hard-core killer monster lions. Caputo rattles on about how horrid it would be to be lionized: "This is what he would do after he killed you: flay off your skin with his tongue, which is covered with small spines that give it the texture of coarse-grained sandpaper...Next, he would bite into your abdomen or groin, open you up, and scoop out your entrails and internal organs and consume them, because they are rich in protein, your liver especially...."

Just Media Person's luck that his lion would be a health-food nut.

Caputo goes on to describe a fit of lion fright he feels in his tent at 2 a.m., gives us his guide's top-10 personal hairy lion experiences from their campfire coffee klatches and, goriest of all, recounts the

well-known tale of the two renegade Tsavo man-eaters who terrorized an Indian railroad-building crew in 1899. When it comes to his own escapades, however, they all seem to go slightly limp: "The trek ended at the palm grove across from camp, where the four males had laired up. A lot of pugmarks and some stains in the sand where the lions had urinated, but nothing more."

Same with Adam Platt's "Africa Unleashed" in the May *Condé Nast Traveler*. This poor, overworked schnook sleeps in treehouses, flies bush planes, and rides horses, dugout canoes and "all-terrain four-wheel motorbikes" all over Botswana. He faithfully reports all the dramatic pronouncements of his intrepid guides ("Life out here is lived on a knife edge; if you mess up, you die") and fellow tourists ("A bull buffalo came at us yesterday, mmmm, what an adrenaline rush"). But somehow nothing edgy happens to him. The most exciting adventures he can relate are eating a termite and engaging in "an impala dung-spitting contest."

Same with Jonathan Hanson, who schlepped all over Zambia for his piece, "The New Classic Walking Safari," in the May *Outside*. Though he was awakened by an elephant munching a tree outside his tent one night, apparently the closest he got to mighty Simba was ogling a lioness from 50 yards away. She was asleep.

Same with Seth Sherwood, who plodded about Nepal's Royal Chitwan Game Reserve on elephant-back only to spot, he reports in the June issue of *Trips*, "a few monkeys, two deer and a wild boar," but no tigers or leopards.

But ABC correspondent Lynn Sher, writing in *The New York Times'* May 7 travel section and also perched on a pachyderm in India's Kanha National Park, actually did get some glimpses of cat. What's more, she knows how to make the most of it. "I heard myself gasp," she writes. "I felt my jaw drop. I had no idea she would be so stunning."

Media Person could've told her. He's been to the zoo. ■

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Source: Nielsen Media Research, 3/6/00-3/12/00 vs. December 98, M-Su 8p-11p coverage household ratings. Coverage household ratings for all ad-supported networks with subs above 30 million households. Subject to qualifications upon request. © Courtroom Television Network LLC. The name Court TV is a registered trademark and the Court TV logo is a service mark of Courtroom Television Network LLC.