

MEDIAWEEK

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NEWSPAPER

Vol. 10 No. 29

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Print Gets a Good Read

Consumers spending more time with business mags, newspapers **PAGE 6**

LOCAL TV

IBS Leading TV-Web Pack

McGraw-Hill is latest station group to join

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NETWORK TV

Agencies Rate Fall Lineups

Thumbs-down for 'Normal', 'Nikki', 'Richards'

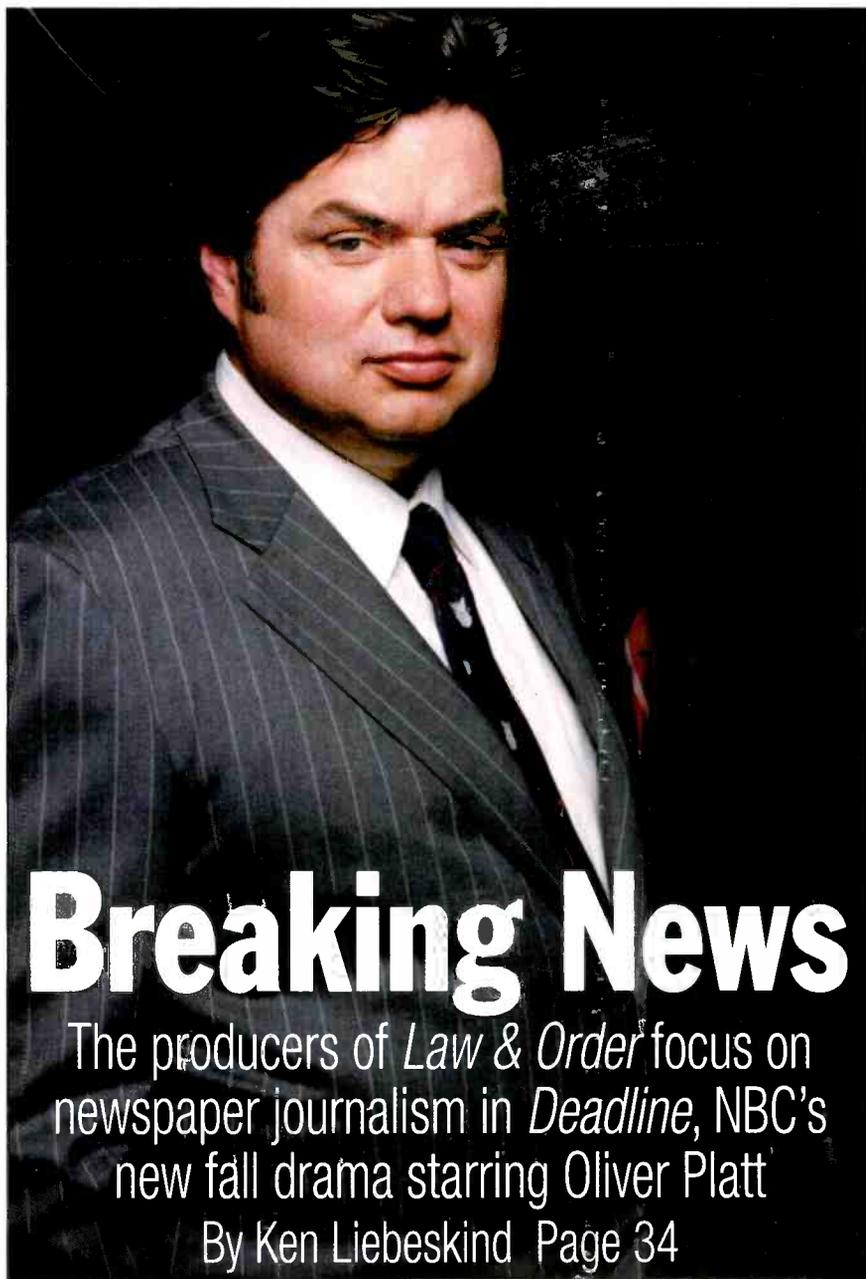
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MAGAZINES

Tech Titles Roll Out Caps

'Industry Standard' seeks better ad/edit ratio

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Breaking News

The producers of *Law & Order* focus on newspaper journalism in *Deadline*, NBC's new fall drama starring Oliver Platt

By Ken Liebeskind Page 34

MARKET INDICATORS

National TV: Quiet

Third quarter is up for grabs, with prime-time avails wide open and the networks ready to discount. Morning is said to be the tightest daypart, clogged with pharmaceutical dollars.

Net Cable: Mixed

It's still a buyer's market, though few deals are being made. Scatter is expected to pick up in August. Movie studios remain big spenders.

Spot TV: Building

Two words: political and Olympics. Other categories are strong, including soft drinks, resorts, entertainment and automotive. Third quarter is pacing well ahead of last year. July and August are tight.

Radio: Tight

Demand for time on adult-formatted stations is picking up. Internet and e-commerce are still strong in many markets, along with automotive and TV tune-ins.

Magazines: Cooling

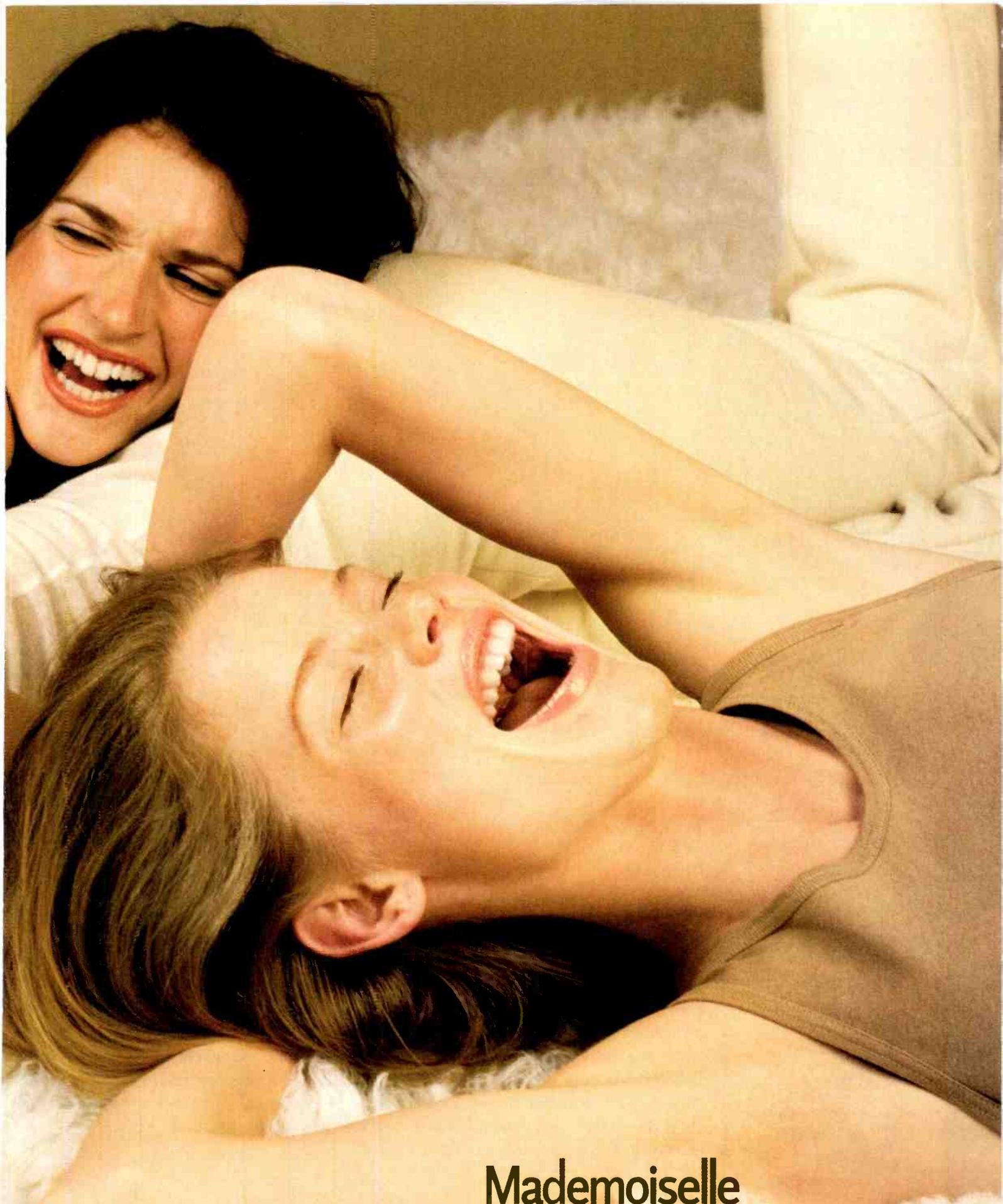
Media buyers are reporting that business-to-consumer dot-com spending in magazines is slowing a bit.

NOAH GREENBERG





EVERYTHING ABOUT THE ME YEARS



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AT DEADLINE

Schultz to Take Over at a Rebuilt Initiative

Larry Lamattina will retire as chairman/CEO of Initiative Media Worldwide, effective Sept. 30, and will be succeeded by Lou Schultz, currently chairman/CEO of Initiative Media North America. Schultz, who will also retain his current title, was brought in by Lamattina last January. At the same time, Marie-Jose Forissier, chairman/CEO of Initiative Media Europe, Asia and Latin America, was named president/COO of Initiative Media Worldwide. Lamattina is credited with mapping out the merger of Interpublic Group of Co. divisions Western International Media and Initiative Media Worldwide to become Western Initiative Media Worldwide. Lamattina previously hired Michael Lotito as president/COO of Initiative Media North America; Lotito will continue in that post. Forissier will have a more active role in the U.S.

Survivor Still Thrashing Competition

CBS' reality series *Survivor* continued to dominate the network prime-time ratings last week, recording a 15.0/28 on July 12, according to Nielsen Media Research. In its 8-9 p.m. time slot, *Survivor* beat the five other networks combined in adults 18-34 (10.0/34 to 9.4/33), adults 18-49 (10.4/34 to 8.6/29) and adults 25-54 (10.9/34 to 8.7/33). Compared to the same night and time period last year, CBS was up 163 percent in households, 478 percent in adults 18-49 and 1,011 percent in adults 18-34.

Several Syndie Execs Promoted

A flurry of executive-level promotions and hires hit major syndicators last week. Bill Marcus was named senior vp/general sales manager for Time Warner unit Telepictures Distribution, returning to TV sales after a stint with Internet content incubator Fusient. At Studios USA, Phil Martzolf was promoted to senior vp/national sales manager. At Columbia TriStar Television Distribution, Alan Daniels was promoted to senior vp/marketing. And at Twentieth Television, Cliff Lachman was upped to executive vp/programming and production.

MPA's Miller Heads to Discovery

Christine Miller, executive vp/chief marketing officer of the Magazine Publishers of America, will join Discovery.com on Aug. 4 in the same capacity. Miller has also held a variety of marketing positions, including posts at agencies Hill Holiday and Doyle Dane Bernbach, as well as at *New York Newsday* and *Bloomingtondale's*. Miller will be based in New York. Her successor is expected to be named before she leaves.

Roeper Joins Ebert at Movies

Chicago Sun-Times columnist Richard Roeper—and his thumb—will permanently reside in the chair opposite fellow *Sun-Times* movie critic Roger Ebert for Buena Vista Television's popular syndicated weekly film-review show. The series, which has operated under the title *Roeper Ebert & the Movies*, will now be called *Ebert & Roeper & the Movies*.

Just Shoot Me Clears 75 Percent Clearance

Columbia TriStar Television Distribution reports it has cleared the off-network run of NBC sitcom *Just Shoot Me* in 75 percent of the country, with all of the top 20 markets sold. Sources said license fees and barter revenue will fetch CTTD around \$3 million an episode.

L.A., Vegas Get XFL Franchises

After striking out on a National Football League expansion franchise last year, Los Angeles last week was awarded one of the eight teams that will compete beginning next February in the NBC/World Wrestling Federation-owned XFL. Las Vegas also received a league-owned franchise.

Addenda: Comcast has bought Midwest Sports Channel (and its Wisconsin affiliate) and Home Team Sports (*Mediaweek*, July 10), regional sports networks inherited by Viacom when it acquired CBS. Fox Entertainment will retain a one-third ownership in Baltimore-based HTS...Ziff Davis Media's *eshopper*, which in April said it would publish four issues yearly, has ceased publication as a stand-alone. The 280,000-circ shopping magazine, which began as a spinoff of *Yahoo! Internet Life*, will be published as a 13th holiday issue of *YIL* in November...Ray Dundas was promoted to executive vp/director of national broadcast for SFM/Media Planning, assuming the duties of Jerry Solomon, who left the company...David Marans has left his post as director of media research at J. Walter Thompson to take a similar post at MindShare North America. David Meer, director of branding intelligence-Americas at JWT, will also join MindShare as director of the Advanced Techniques Group...John Kelly, former vp/national ad sales for Excite@Home,

was named senior vp/national sales for NBC Cable Networks, overseeing ad sales for CNBC and MSNBC.

Correction: Last week's *Mediaweek* Magazine Monitor should have said that *The Sporting News* is owned by Vulcan Ventures.

INSIDE



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MEANIE ACEVEDO

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2 Digital Radio Rivals Merge To Develop Single Standard

Avoiding a battle over standards for digital radio broadcasts, leading developers Lucent Digital Radio and USA Digital Radio last week merged to form iBiquity Digital Corp. Both companies have been testing proprietary digital transmission technologies at 15 radio stations for more than a year; they will now work together to integrate their efforts into a single standard to present to the FCC.

The merger will accelerate the commercialization of digital-terrestrial radio, expected to launch in late 2001, said Robert Struble, president/CEO of USADR, who will assume the same title at iBiquity.

With the launch of subscription satellite radio only months away, the timing of iBiquity's announcement is key. Digital radio will enable broadcasters to deliver over existing AM and FM frequencies CD-quality audio with better reception, as well as a host of data services including programming information, news, traffic and weather reports.

Investors in iBiquity include Infinity Broadcasting, Clear Channel Communications, Cox Radio, Emmis Communications and ABC. —*Katy Bachman*

Advertisers Pay Too Much For TV Spots, Report Says

While advertisers have always known that TV viewers tune out their commercials, new research from the Media Edge offers some proof in the form of data that could help agencies in their negotiations with the networks. Using Nielsen's NPower measuring system, researchers for the Media Edge examined a two-week period for two viewer groups—persons 12-34 and women 18-49. The average rating for all broadcast networks for persons 12-34 was a 3.9. The rating for "pure programming" (non-commercial time) was a 4.0, while non-programming (commercials and promos) rated a 3.8. Among women 18-49, the total rating was 5.0, pure programming rating was 5.1 and non-programming time was 4.9.

The results are proof that advertisers are paying more for their commercials than they should be, according to the Media Edge. "Since (*continued on page 8*)

Print Is Alive And Well: Study

Info-hungry consumers turning to business mags, newspapers

MEDIA USAGE / By Gary Gablehouse

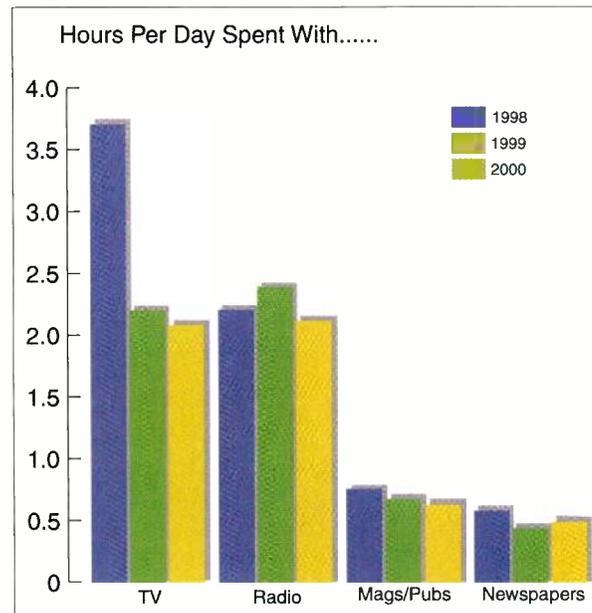
Adults in America are spending far less time entertaining themselves with video games and using computer software and are becoming better informed by reading more business magazines, books and newspapers, according to the results of Fairfield Research's annual study of consumer media consumption. The amount of time American adults spend watching television has continued its downward trend this year,

ing a big bite out of TV viewing, the study found. The average adult who surfs the Web at home spends nearly one-third less time watching television than adults whose households are not connected to the Net. The Web's popularity is also having an effect on radio. American adults are spending 12 percent less time listening to the radio this year than in 1999, contributing to a sharp overall decline in time spent with electronic media overall.

Television and radio still account for 41 percent of the media that American adults consume each day. Print accounts for 19 percent, and pre-recorded media (including audio CDs and audio- and videocassettes) claim 14 percent. Interactive media—including the Internet, computer software and videogame consoles—accounts for more than one-fourth (26 percent) of the media that American adults consume daily.

While total electronic media use has declined 9 percent this year, the print category has advanced a strong 13 percent in 2000 compared to 1999. Much of the increase in consumers' time spent with print media this year can be attributed to a big jump in the reading of business magazines and trade publications, as well as newspapers. American adults are spending 39 percent more time reading trade publications and business magazines in 2000 than they did in 1999. Newspaper readership is up 12 percent this year over 1999, and time spent reading books is up a whopping 37 percent.

But Americans' increased appetite for the printed word has not carried over to consumer magazines, which are down 24



while Internet use has remained relatively flat compared to 1999, according to the Fairfield study, conducted in conjunction with *Mediaweek*.

For television viewing, the rate of decline is more moderate this year, dropping 5 percent, from an average 2.2 hours per day in 1999 to an average 2.08 hours this year, Fairfield reports. From 1998 to 1999, daily TV viewing time tumbled 41 percent, from 3.7 hours to 2.2 hours.

While the Internet's spectacular growth has leveled off this year, the Web is still tak-

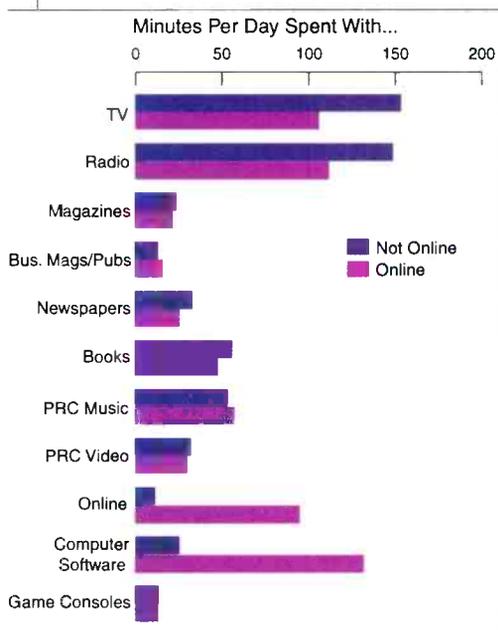
percent in consumption this year.

Other media losers this year in the competition for consumers' time are computer software, down 29 percent from '99, and videogame consoles, off 15 percent. Consumption of pre-recorded media is up 7 percent this year.

The Internet really came of age in 1999, Fairfield reports. Time spent by adults online skyrocketed 274 percent from '98 to '99. This year, consumers' Internet use has actually declined a bit—a little less than 1 percent. As they did in 1999, the average American adult is spending slightly more than one hour online every day.

About 56 percent of adults in America are connected to the Net at home. The current online U.S. adult audience of 113.4 million is quickly becoming a huge, horizontal market that is approaching the reach of cable television (135.7 million adults), Fairfield notes.

The study reveals some significant differences in how adults who are connected to the Internet consume other forms of media. The "wired" consumer has significantly different media behaviors compared to consumers who are not online at home. The following chart compares the online consumer's media consumption habits with those of the unconnected one:



Fairfield has found that online adults spend almost as much time on the Internet as they do watching television. As a result, some of the television advertising strategies of the major dot-com companies are being complicated by the shrinking TV-viewing habits of their target audience.

Counterpoint: The Media Respond

Television and radio executives dispute some Fairfield study findings

MEDIA USAGE / By John Consoli

Some TV network executives are taking issue with the Fairfield Research study's findings that television viewing is down again this year and that the Internet is continuing to take a bite out of the total TV audience. And radio executives noted the disparity between Fairfield's reported 12 percent decline in radio listenership this year and Arbitron's numbers, which show only a 2.3 percent drop-off.

David Poltrack, CBS executive vp of planning and research, noted that Fairfield's claim that TV viewing is down 5 percent in 2000 over 1999 runs counter to Nielsen Media Research data and the recently issued MTV Networks/Viacom Study of Media, Entertainment and Leisure Time. According to Nielsen, total homes using television (HUT) levels rose 1 percent in the six months ended March 31, to 61.1. (The HUT measurement includes both broadcast and cable-TV homes.) And TV viewing for the first six weeks of the summer season was up 3 percent through July 9, producing a HUT level of 54.4, up from 52.7 from the corresponding period in 1999. "The Fairfield study is a subjectively influenced poll," Poltrack said. "The Nielsen data is non-subjective and electronically measured. It's more reliable."

The MTV/Viacom study found that viewers watched an average of 3.2 hours of TV a day in 1999, compared to the 2.2 hours reported by the Fairfield study. The MTV/Viacom report concluded that "there is still no evidence that time spent on the computer is a direct, one-for-one trade-off from time previously spent with TV. Instead, it appears that this time is coming from work, school, and non-media leisure time." The study theorized that the relationship between TV and the Internet has evolved to one of co-existence, not cannibalization. The study also showed that 25 percent of 4,000 people surveyed said they go online while watching TV, and 28 percent claimed to have visited a Web site they saw on TV. CBS' Poltrack agreed, citing the success of Web sites tied to the network's summer reality shows *Survivor* and *Big Brother*.

Radio executives challenged Fairfield's finding that consumers' print usage is up strongly this year while radio has declined. "I haven't noticed anybody reading magazines in cars on the way to work," quipped Bill Figenshu, Infinity Broadcasting senior vp. Added Jerry Lee, president of WBEB-FM in Philadelphia: "Because people can surf the Internet while they're listening to radio, radio and the Internet fit together."

Meanwhile, business-magazine publishers were understandably upbeat over Fairfield's finding that readership in their category is up 39 percent this year. "More than ever, there is a greater demand and need for information," said *Fortune* publisher Michael Federle. "And there's also a residual effect of everyone being invested in business these days." —with Katy Bachman and Lisa Granatstein

Overall, the American adult who is online at home tends to consume less traditional, "linear" media compared to adults who are not online at home. But online adults do spend significantly more time with two traditional media—pre-recorded music and business magazines and trade publications—than non-connected consumers. And online adults at home consume more media overall—16 percent more media than adults who are not online at home.

As reported in previous Fairfield studies of consumer media consumption, the average American adult in 2000 is consuming more information- and communication-based media and less entertainment-based media. Including news and educational TV

viewing time, information- and communication-based media constitutes 38 percent of the media American adults consume in a day. In the 1995 Fairfield study, only 16 percent of daily media consumption was information- and communication-based, while entertainment media accounted for 84 percent. In the past five years, entertainment-based media consumption has declined 26 percent, while information- and communication-based media consumption has jumped 212 percent.

Gary Gablehouse is CEO of Fairfield Research in Lincoln, Neb. The survey was based on a random digit-dialing telephone survey of 1,000 U.S. adults. Its maximum margin of error is plus or minus 3.1 percent at the 95 percent confidence level. ■

an ad schedule can consist of hundreds of spots, a tenth of a rating point difference becomes huge," said Lyle Schwartz, Media Edge exec vp/research. —*John Consoli*

Kager Takes Top Spot At Rainbow Ad Sales

Cablevision's Rainbow Advertising Sales Corp. last week tapped Chris Kager as president of national advertising sales, as expected. Kager, previously chief of Columbia TriStar Advertiser Sales, will oversee ad sales for Rainbow cable networks Bravo, Romance Classics and Much-Music. He will also develop sponsorships for American Movie Classics and the Independent Film Channel, which do not sell commercial time.

Rainbow officials said Kager's appointment is the final step in the consolidation of all ad sales for Rainbow's television and digital products and those of Cablevision, a major cable systems operator.

At Sony's Columbia TriStar, Kager sold inventory in the studio's syndicated shows, often bundled with inventory on the Game Show Network (a Sony cable channel) as well as local cable spots on the DirecTV satellite platform. "I sold for all 48 cable networks on DirecTV," Kager said. "That really gave me insight into the cable marketplace." —*Daniel Frankel*

Gemstar-TV Guide Merger Wins Justice Dept. Nod

The Justice Department last week approved the merger of Gemstar International and TV Guide Inc. The \$14 billion deal will meld Gemstar's onscreen programming guides with TV Guide's 10 million-circulation weekly magazine as well as the TV Guide Channel, TV Guide Interactive and TV Guide Online. "We can now leverage [our] content, brand strength and advertising know-how across Gemstar's platforms," said Joe Kiener, co-president and co-CEO of Gemstar-TV Guide International.

"As digital television comes in and all these channels get niched into a 300-channel environment, the consumer will need our portal," said Dick Porter, TV Guide Media Sales executive vp and general manager. —*Lisa Granatstein*

IBS Signs McGraw-Hill

TV-station Web site developer grows as competitors fall by wayside

LOCAL TV / By Katy Bachman

While several Internet companies that have specialized in creating Web sites for TV and radio stations have closed shop, including Fastv.com, Internet Business Systems continues to sign up affiliates. The latest station group to join IBS' ranks is McGraw-Hill Broadcasting, which is making a several-million dollar investment in IBS, joining Hearst-Argyle, Post-Newsweek and other groups.

IBS has distinguished itself by offering stations more than a portal or web-hosting services. The company puts an editorial and ad sales team into the station to create news and sales for the Internet. So far, IBS has signed 49 stations, and launched local TV Web sites in 20 markets and plans to be in 49 markets by the end of the year. "We expect all our sites to be profitable within 18 months of launch," said IBS CEO, Tolman Geffs.

Seeing the dollar signs, McGraw-Hill's president, Ed Quinn decided not to throw

in the towel on the company's four TV Web sites serving KGTU in San Diego, KMGH in Denver, WRTV in Indianapolis and KERO in Bakersfield, Calif. "We got people interested, we had content, but we failed at selling [ads]," explained Quinn.

Despite the learning curve on the Internet ad sales front, others are bullish on extending their business online. "We've been to church and we've seen the light," said Bill Bauman, general manager of Hearst's NBC affiliate in Orlando, Fla., WESH-TV, which launched newschannel2000.com in March. Bauman, is eyeing the incremental revenue as a way to replace Olympics and political dollars next year.

By selling packages that combine Web sponsorships with TV promotions on-air, WESH has brought in Datamax and Harris Corp., two companies that have never advertised with the station before. "The real economic clout comes from combining TV with the Internet. I think we'll have a significant revenue stream," said Bauman. ■

Agencies Handicap Fall

Starcom, OMD, Optimedia agree more on shows that won't work

NETWORK TV / By John Consoli

With advertisers having committed some \$8 billion to the broadcast networks' upcoming season, agencies Starcom, Optimum Media Direction and Optimedia last week released their projected picks of fall prime time's broadcast winners, losers and "borderline" shows. As in previous years, there's far more consensus on what shows will not click with viewers than on programs that will work.

The three agencies' preview reports agreed that the shows that face early cancellation include ABC's *The Trouble With Normal* (known until last week as *People Who Fear*

People); the WB's *Nikki*; NBC's *Michael Richards Show* and *Deadline*; and Fox's *Don't Ask* and *Dark Angel*. Shows given a high chance for success are the WB's *The Gilmore Girls* and CBS' *The Fugitive*.



KEVIN POLEY

The Trouble With Normal got bad marks.

Opinions diverged on many other fall entrants. For example, OMD listed ABC sitcom *The Geena Davis Show* as "likely to succeed." Starcom didn't like the *Geena* pilot but said the show should do well leading out of *Dharma & Greg*. Optimedia, however, called *Geena* a "marginal" show that "should survive through the fourth quarter, perhaps because the network has nothing to

Promote

Imagine a scenario where you're able to meet your sales and marketing objectives by making promotional offers tailored specifically to the consumers you want, when you want -- in manageable, measurable increments. Where you can offer prizes, points, premiums or product samples and keep track of the return on your marketing investment as you go.

Imagine being able to locate, identify, qualify and establish one-to-one relationships with a continuously replenished pool of customers, prospects and known category users. Where you can spark and maintain a running dialog with thousands of people ready, willing and able to buy your product because they've chosen to sign on and stay in touch.

Imagine, on a moment's notice, being able to start, stop or change your offer, where you can ramp it up or scale it back according to what's working and what's not. Where you can match the level of promotional activity to the ability of distributors and sales forces to keep up with demand.

To marketers whose experience pre-dates the Internet, this truly is a dream come true. But at Promotions.com -- Internet promotion experts and providers of online promotion solutions since 1996 -- it's an everyday reality.

That Internet promotions are an idea whose time has come is underscored by the continued participation of such major marketing clients as Kraft Foods, NBC, The Sharper Image, the William Wrigley Jr. Company, World Wrestling Federation, Compaq Computer and many, many others.

They're discovering what respondents told Forrester Research for a recent special report: that Internet promotions are less expensive, more manageable and more effective---3 to 5 times more, in fact---than offline promotions.

Think about it: the effectiveness of a promotion, the precision of database marketing and the speed, economy, efficiency and measurability of Internet transactions. This win-win-win combo is why expenditures on Internet promotions are expected to grow to \$14.4 billion a year by 2005, according to another Forrester Research report.

But don't take our word for it. See for yourself by checking out our Web site. We've designed an Internet promotion for brand, product, agency and account promotion managers just to help you get to know us. Simply log on, opt-in, dialog with us, check out a case history of your choice. You may even win a valuable prize in the process.

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-Steven H. Krein
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VNU BUSINESS MEDIA
President & CEO: John Wickersham

replace it with."

Optimedia picked NBC's *Steven Weber Show* as a hit, while OMD labeled it "borderline" and Starcom said "the only redeeming factor...is its time period."

Optimedia also projected CBS' *The Bette* (Midler) *Show*, NBC's Aaron Spelling nighttime soap *Titans* and Fox's *Boston Public* as hits. OMD agreed on Midler's show, but rated *Titans* and *Boston Public* "borderline." Starcom dubbed the *Bette* pilot "mediocre," adding that the show will have a tough time competing against *Who Wants to Be a Millionaire* on Wednesdays. Starcom liked *Titans*' chances of success, but said Fox is "taking a risk" with *Boston Public* opening the week Mondays at 8. Starcom hinted that creator David Kelley might be overextended (he's responsible for Fox's *Ally McBeal* and

ABC's *The Practice* as well). "Let's not forget what happened to *Ally* last season," read Starcom's report. "Poor writing and storylines resulted in a former top 20 show forced to struggle to stay in the top 40."

OMD gave thumbs-ups to ABC drama *Gideon's Crossing*, starring Andre Braugher, and CBS' *CSI*. Optimedia projected *Gideon's Crossing* to be a hit, while OMD called it a "long shot." On *CSI*, Optimedia predicted cancellation; OMD, as with 14 other shows, handed out another "borderline."

Mike Greco, manager of broadcast research for BBDO, who wrote the OMD report, said that ABC will win Mondays until football ends, whereupon CBS will take over. ABC will win Tuesdays and Wednesdays; NBC will take Thursday and Fridays; and CBS will have the edge on weekends. ■

Seeking Real Deals

Fast-growing Stone Stanley studio looks abroad for reality fare

TV PROGRAMMING / By Daniel Frankel

As ABC and CBS lead the development trend towards foreign series, Stone Stanley Entertainment continues to aggressively follow suit with the introduction of several new reality concepts from Europe and Down Under.

The decade-old independent production company last week nailed a 13-week midseason order from the WB Network for the reality series *Popstars*, a format which inspired ABC's *Making the Band*, and which was acquired from Australia's Screen-time Pty, Ltd.

That capped a month-long flurry of order announcements from Stone Stanley, starting June 21 with ABC's nine-episode demand for *The Mole*. In between, came word of three syndication pilot orders for fall 2001: the relationship strip *All You Need I Love* (acquired from Endemol, the Dutch masters of CBS' *Big Brother*) for Tribune Entertainment; the late-night-targeted *The People Vs.* (based on the British series *The People Vs. Jerry Sadowitz*)

for Columbia TriStar Television Distribution and *Zobmondo!!* (based on an American board game) for Studios USA.

"We're constantly scouring Europe for great formats," said Scott Stone, who along with partner David Stanley produces MTV's *Loveline* and Comedy Central's *The Man Show*.

"They were way ahead of the curve before anyone knew there was a curve," said Bill Carroll, vp/director of programming for station rep firm Katz Television.

Speaking from experience, Stone is realistic about all five reality shows ending up as viable

American series. In 1995, with a syndicated *Loveline* cleared in 90 percent of the country, Stone Stanley had to sell the show to cable after a station-group partnership fell through.

"In syndication, you're selling to over 100 buyers," Stone said. "It requires a lot more patience, and the likelihood that all [three strips] will make it to the air at the same time is not very high." ■



The WB has picked up Stone Stanley's *Popstars*.

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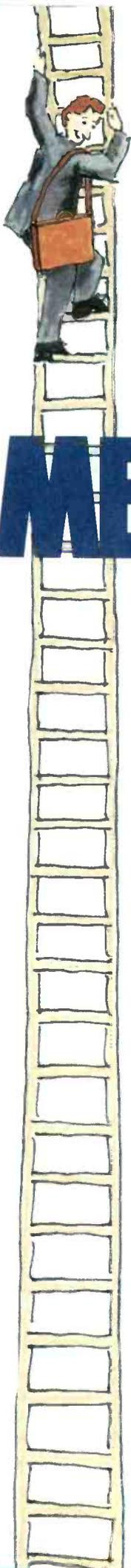
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ATLANTA TV STATIONS

WGCL's Fresh News Approach Pays Off



No more "if it bleeds, it leads" for local news on Atlanta's CBS affiliate. The Meredith-owned station received new call letters on the Fourth of July, switching from WGNX-TV to WGCL-TV. The move capped off a shift over the past several months toward newscasts that downplay murder, fire and accident stories.

The station's research showed that viewers in the nation's fastest-growing TV market are turned off by irrelevant and meaningless news stories, explained general manager Allen Shaklan. "There's too much crime news and twisted auto wrecks with little meaning, and very little substantive

news about government, the environment and education," Shaklan said.

WGCL's recent ratings seem to support Shaklan's claims and the station's moves. During the week following the station's official change to WGCL on July 4, ratings shot up 64 percent to a 1.8 rating/4 share at 6 p.m. over the same period last year, and rose 24 percent to a 3.1/6 at 11, according to Nielsen Media Research. The ratings surge helped bump the station up from fifth to fourth place in the market's news race, according to research director Patti Cohen. In June, WGNX's ratings were up 33 percent to a 1.6/3 at 6 p.m. over last June, and up 4 percent 2.9/5 at 11. Perennial market leader WSB, meanwhile, has shown slight erosion from last year at 6 and 11 p.m. over the same period.

WGNX had only three half-hour daily

newscasts when Meredith bought the station for \$370 million from the Tribune Co. in 1994. "For whatever reason, they didn't treat it like a full-fledged affiliate," said Shaklan, a former CBS vp of television programming. "There was no attempt for it to be competitive."

Meredith has changed all that in efforts

that began last winter, hiring Jane Robelot (former *CBS Morning News* co-anchor) and Calvin Hughes to helm the 6 and 11 p.m. news, and more than 40 new employees. Three hours of daily news has been added. Millions of dollars have been spent on new equipment. Next March, the station will move from its archaic 1916-vin-



Robelot and Hughes' ratings at WGCL have risen.

tag building into a new \$15 million digital facility in midtown Atlanta.

"In our promotions, we define our product as news that is relevant and meaningful to viewers, presented clearly and concisely," Shaklan said. For example: "When presenting a crime story, we'll make sure to do it in context. Is it a failure to provide police protection? Was there poor street lighting? You can't get around reporting crime. But we'll try to give it some meaning."

Laura Conniff, broadcast buyer for Fitzgerald & Co., approves of WGCL's changes but is skeptical that they will have an immediate impact. "They're doing the news differently and they're doing it better than they were before. I think there'll be improvement. I just think it's going to take some time," Conniff said.

Shaklan is no stranger to resurrecting

bottom feeders. He took WFOR-TV in Miami from eighth to second or third after CBS bought it from TVX. —*Gilbert Nicholson and Bryan Walsh*

RADIO STATIONS

Infinity Is on the Go In Memphis, Chicago



After plunking down \$1.4 billion in March for 18 stations divested by Clear Channel Communications, Infinity Radio is again on the move. Last week, it inked a deal with Raycom Media to purchase WMC-AM and WMC-FM in Memphis, the 46th-largest radio market, for \$75.5 million. Infinity also began the process of divesting one of its eight radio stations in Chicago, where it owns two TV stations through its merger into Viacom.

News/Talk/Sports outlet WMC-AM and Adult Contemporary WMC-FM present a strategic fit for Infinity, which is acquiring stations in the top 50 markets. Infinity Outdoor also has about 16 percent of the outdoor market there. Both stations are solid performers. The AM has a 75-year heritage behind it and at a 1.5 share is the top-rated News station in the market. WMC-FM, which has been without a programmer for several months, slid more than one share point in the last Arbitron survey but ranks fourth among its target demo, adults 25-54. Together, the two stations billed close to \$10 million last year for a little more than 17 percent of the radio market revenue, according to Duncan's American Radio.

While that makes Infinity the fourth-highest-billing radio group in the market, the big shot in town is Clear Channel. Along with seven radio stations—including the top three rankings—Clear Channel owns ABC affiliate WPTY-TV, has a local market agreement with Max Media's UPN affiliate WLMT and has more than 68 percent of the outdoor assets in Memphis through Eller Media.

In Chicago, Infinity Radio is divesting one of its eight radio stations in order to meet the Federal Communications Commission's timetable, which has given the company six months to bring the market



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into compliance with cross-ownership regulations. On Aug. 1, the programming for Sports station WSCR-AM "The Score" at dial position 1160 moves to the stronger 670 frequency now occupied by WMAQ-AM, which programs news and sports. The 1160 frequency goes on the block and the WMAQ call letters, which date back to 1922 and stand for "We must ask questions," go into the history books. Some of the employees at WMAQ will transition to Infinity's other news outlet, WBBM-AM, but many will be let go. The Chicago Bears, which were on WMAQ, will move to WBBM. Harvey Wells will continue as general manager of "The Score" and Rod Zimmerman, general manager of WBBM and WMAQ, will continue to run WBBM.

For Raycom Media—owner of 36 TV stations including local-news leader NBC affiliate WMC-TV in Memphis—the move to sell the two Memphis radio stations, makes it a pure TV company. The privately held company will continue to shop for more TV stations. —Katy Bachman

SANTA BARBARA, CALIF. NEWSPAPERS

NYT Sells *News-Press*

 The New York Times Co., which put four smaller-circulation dailies on the market last February, last week agreed to sell the biggest of those properties, the *Santa Barbara (Calif.) News-Press*.

The paper—which claims to be the oldest in southern California, dating back to 1855—is being sold for an undisclosed price to Ampersand Holdings, a privately held investment company headed by Wendy McCaw, a philanthropist and former wife of cell-phone pioneer Craig McCaw. The *News-Press*—whose circulation declined slightly this year, to 46,389 weekday and 48,875 Sunday, according to Audit Bureau of Circulations figures—turned in about \$30 million in revenue last year, the seller said.

Mark Oliver, president of local ad agency Mark Oliver Inc., called the sale "a wonderful change. I think there will be a local focus to the paper that hasn't been there" since its original owner, Thomas More Storke sold the paper to the McLean family of Philadelphia in 1964 and the Times Co. took it over in 1985. Oliver said he didn't expect to see any change in ad rates, at least initially.

The Times Co. has yet to find takers for three other dailies, the *Daily World* of Opelousas, La., the *Palatka (Fla.) Daily*

News and the *Lake City (Fla.) Reporter*, as well as several weeklies in Florida. The company put the papers on the market to focus on larger assets such as the *Boston Globe* and the *Telegram & Gazette* of Worcester, Mass., which it acquired earlier this year. —Tony Case

OKLAHOMA CITY, OKLA. MAGAZINES

Today Goes National



The bombing of the federal building in Oklahoma City on April 19, 1995, put the small Midwestern capital in the national spotlight. The ensuing transformation of the city since the bombing has made it a tourist destination, which is helping *Oklahoma Today* magazine. As a result, the regional bimonthly, published by the Oklahoma Tourism and Recreation Department, has grabbed up national rack space effective with its July/August issue, which celebrates Oklahoma City.

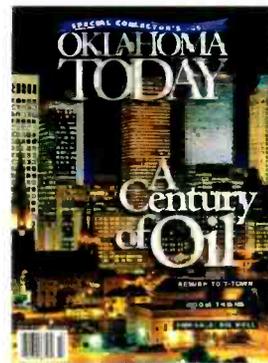
The issue is the biggest in the title's history, carrying 148 total pages and 60 pages of advertising. The 45,000-circulation pub-

lication landed advertisers Hilton Inn, Amtrak and Anheuser-Busch for the issue. *Oklahoma Today* has teamed with Barnes & Noble bookstores to distribute the publication nationally, hitting racks the week of July 24. Each successive issue will have limited distribution in the bookstore.

Oklahoma Today also plans to reprint its Oklahoma City bombing memorial issue in December. The tribute special will include 24 additional pages (including three available ad pages) and will permanently remain in circulation.

"It was time to tell the world about Oklahoma City," says publisher Joan Henderson. Henderson expects to do an initial circulation of 100,000 for the memorial issue.

"It looks like a very good publication and one that I would seriously consider when making a buy," says Steve Wedman,



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media director at Beals Cunningham in Oklahoma City. —Lori Lefevre

BRIDGEPORT, CONN. NEWSPAPERS

Thomson Sells Post



Thomson Corp. last week sold its remaining U.S. newspapers to William Dean Singleton's MediaNews Group, which agreed to buy the daily *Connecticut Post* of Bridgeport—circulation 80,000 daily, 89,800 Sunday—and five area nondailies for an undisclosed price. The *Post* enhances MediaNews' presence in New England, where it owns the *Berkshire Eagle* of Pittsfield, Mass., the *Lowell* (Mass.) *Sun* and the *Bennington* (Vt.) *Banner*.

Thomson said earlier this year it was unloading all its U.S. and Canadian newspapers, except for its flagship, the *Toronto Globe and Mail*, to focus on electronic and Internet businesses. Gannett, Media General, Copley Press and Freedom Communications were among the publishers to snap up 49 papers from Thomson, which raked in a reported \$2.44 billion. The company is still seeking takers for five Canadian dailies. —TC

RADIO STATIONS

CC Adds Texas, N.D.



Clear Channel Communications recently announced two deals worth \$52.8 million, giving it ready-made radio clusters in Fargo, N.D., and Wichita Falls, Texas. In both markets, Clear Channel will command more than 50 percent of the radio market revenue, according to BIA Financial Network.

In Fargo, market No. 211, Clear Channel is paying owners James and Tom Ingstad \$46.3 million for a six-station cluster. The deal fleshes out Clear Channel's holdings in North Dakota, where it owns stations clusters in Bismarck, Minot and Grand Forks. The Fargo cluster commanded 41.5 percent of the listening audience aged 12-plus and generated \$6.85 million, or 53.1 percent, of the 1999 market revenue, according to BIA.

Like Fargo, Wichita Falls, ranked 242, is a new market for Clear Channel, which is purchasing four stations for \$6.5 million from Apex Broadcasting. Combined, the cluster got 31.2 percent of the audience and \$2.75 million, or 58.5 percent of the 1999 radio market revenue, according to BIA. —KB

Market Profile

BY EILEEN DAVIS HUDSON

Dayton, Ohio

Automobile manufacturing and the Air Force play dominant roles in the local economy of Dayton, Ohio. The military has a significant presence in the market, with the huge Wright Patterson Air Force Base situated just outside the city limits. In addition to providing the market with thousands of jobs, the

base is home to the National Air Force Museum, a major tourist attraction. While Dayton's infrastructure, including its highways and international airport, has been upgraded in recent years, the city's population has inched upward only slightly, like many other heavy-manufacturing communities in the Rust Belt.

In local media, Dayton is sometimes viewed in the shadow of its much larger neighbor, Cincinnati, just 40 miles away. For Dayton broadcast television stations, a constant challenge is contending with signal spill-in from stations in Cincinnati. Dayton is also only 75 miles from another larger Ohio market, Columbus.

The most dominant player on the Dayton media scene is Cox Enterprises, which owns market-leading CBS affiliate WHIO-

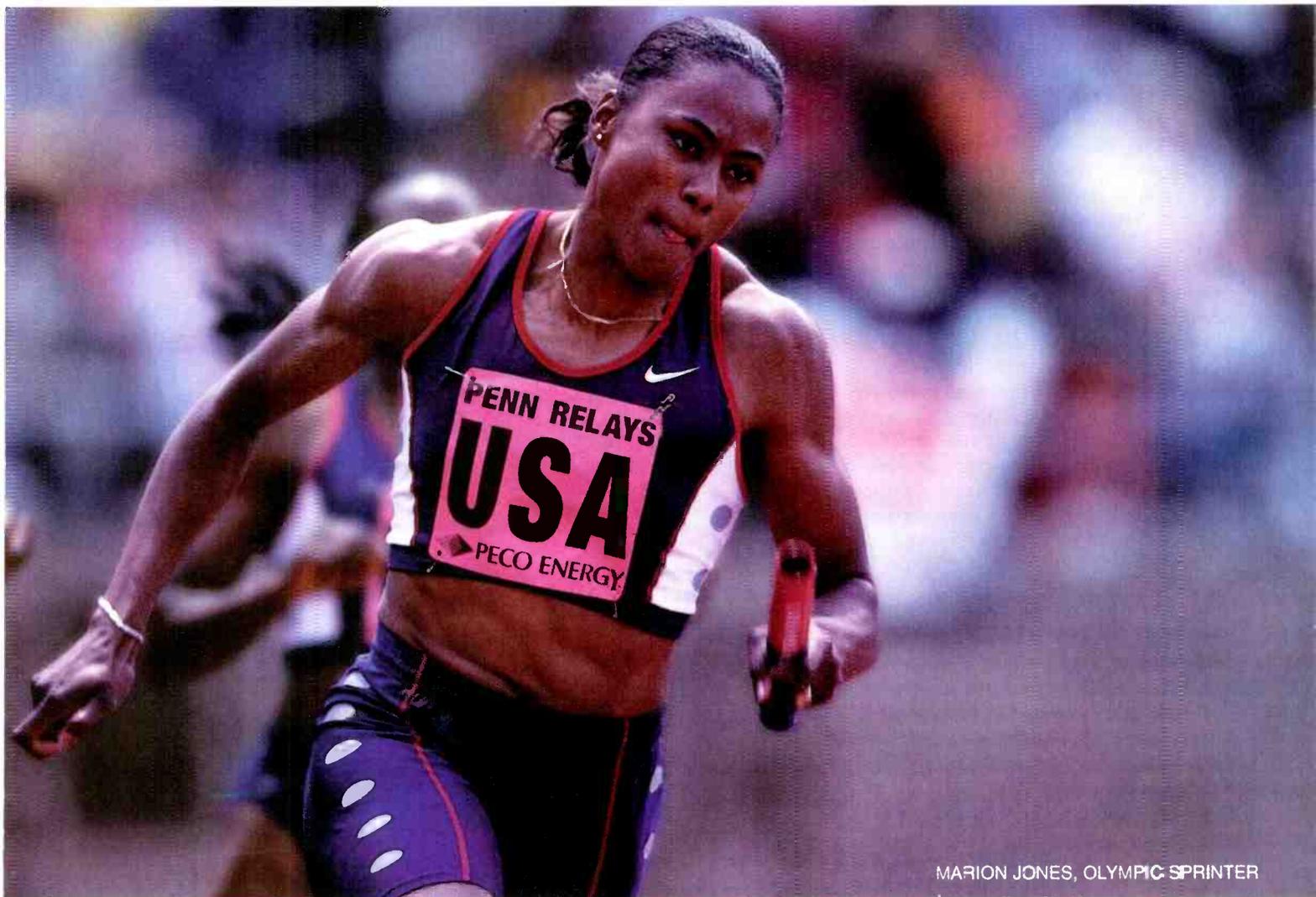
TV; *The Dayton Daily News*, the market's leading daily newspaper; and four radio stations that control almost 30 percent of the market's radio advertising revenue. (Atlanta-based Cox's media holdings in Dayton have "grandfathered" exemptions from federal cross-ownership regulations.)

The Dayton Daily News (circulation 136,544 Monday-Wednesday, 203,067 Sunday) is by far the largest-circulation daily in the market, but it has a number of competitors, including Amos Press, which publishes a group of suburban papers that ring the Dayton market; Pulitzer Newspapers' suburban *Troy Daily News*; and Brown Publishing, which produces about a half-dozen suburban papers in the market. *Dayton Daily News* publisher Cox also owns the suburban *Springfield News-Sun* and a shop-



Air show: The National Air Force Museum is just outside of Dayton.

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per in the market.

The Dayton Daily News has undergone a major overhaul since it opened a new production facility last September. The facility, including new presses, cost about \$90 million. Doug Franklin, vp/general manager of the Daily News and chief operating officer of Cox Ohio Publishing, says the printing plant is the most advanced in North America. The new facility, located in a Dayton suburb, has enabled the Daily News to introduce more color, better reproduction and additional sections.

Coinciding with the opening of the new plant, "we redesigned the paper so that it has a cleaner, more sophisticated look," Franklin says. New sections include a daily, stand-alone business section and three daily zoned editions of community news. The paper also introduced a stand-alone travel section that runs on Sundays; expanded high school and prep-school sports coverage; and created a daily, stand-alone classified section. The new printing facility allows tab sections to be stitched; the Daily News' real estate section is the first department to take advantage of this new feature and is now stitched, providing a longer shelf life.

Dayton's broadcast television market ranks 56th in the country, with 506,440 TV households. In the local-news Nielsen ratings, Cox's WHIO "typically draws more audience than all of the other stations combined," says Lee Armstrong, the outlet's vp/gm (see Nielsen chart on this page). But WHIO is not resting on its laurels. For example, because weather patterns often change rapidly in the Ohio Valley, weather is typically the most-watched segment of local newscasts. In May, WHIO introduced an upgraded live local Doppler radar system to better track storm systems in the area.

WHIO also operates the Miami Valley Channel, which serves as Dayton's UPN affiliate, via an agreement with cable operator Time Warner. MVC (and UPN programming) is available only on cable in just three area counties: Greene, Montgomery and Clark. The channel, which has been on the air since 1994, rebroadcasts WHIO's

Scarborough Profile

Comparison of Dayton To the Top 50 Market Average

	Top 50 Market Average %	Dayton Composition %	Dayton Index
DEMOGRAPHICS			
Age 18-34	32.3	30.2	94
Age 35-54	40.0	40.2	101
Age 55+	27.7	29.5	107
HHI \$75,000+	22.2	15.0	68
College Graduate	12.3	9.6	78
Any Postgraduate Work	10.5	8.1	77
Professional/Managerial	21.9	19.0	87
African American	12.4	9.8	79
Hispanic	11.9	#	#
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	56.9	59.2	104
Read Any Sunday Newspaper	66.9	62.9	94
Total Radio Morning Drive M-F	24.5	21.1	86
Total Radio Evening Drive M-F	18.6	16.8	90
Total TV Early Evening M-F	29.3	33.3	114
Total TV Prime Time M-Sun	37.2	41.1	111
Total Cable Prime Time M-Sun	10.5	14.3	137
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	75.4	78.1	104
Read Any Sunday Newspaper	80.3	78.9	98
Total Radio Morning Drive M-F	79.7	78.1	98
Total Radio Evening Drive M-F	73.9	73.8	100
Total TV Early Evening M-F	67.6	77.1	114
Total TV Prime Time M-Sun	91.7	94.1	103
Total Cable Prime Time M-Sun	52.8	60.7	115
MEDIA USAGE - OTHER			
Access Internet/WWW	44.2	34.6	78
HOME TECHNOLOGY			
Own a Personal Computer	56.8	50.3	88
Shop Using Online Services/Internet	10.5	7.3	70
Connected to Cable	69.3	70.5	102
Connected to Satellite/Microwave Dish	11.3	13.6	121

*Respondent count too small for reporting purposes. **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)

newscasts on a delayed basis and produces its own live 10 p.m. newscast.

While UPN still has limited clearance in Dayton, the WB has enjoyed a boost since the June 1999 launch of a new WB affiliate, WBBD-TV, owned by St. Lou-

is-based Acme Communications. Dayton previously had a low-powered WB affiliate, WUCT-TV, which few viewers knew existed because it was virtually impossible to pick up over the air and was not available on cable. Seeing an opportunity, Acme purchased former Paxson Communications Pax TV station WDPX in Dayton and converted it to a WB affiliate.

The most popular Pax network shows, including reruns of *Touched by an Angel* and *Diagnosis Murder*, still air in WBBD's daytime lineup from 9 a.m. to noon weekdays and on weekends from midnight to 3 a.m.

Acme moved the station from an old broadcast facility in Springfield, about 30 miles from Dayton, to Miamisburg, which

Radio Ownership

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Cox Radio	1 AM, 3 FM	18.6	\$11.8	29.5%
Clear Channel	2 AM, 4 FM	25.7	\$11.1	27.6%
Blue Chip Broadcasting	1 AM, 3 FM	10.3	\$6.5	16.3%
Hawes-Saunders	2 FM	8.4	\$2.3	5.8%

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



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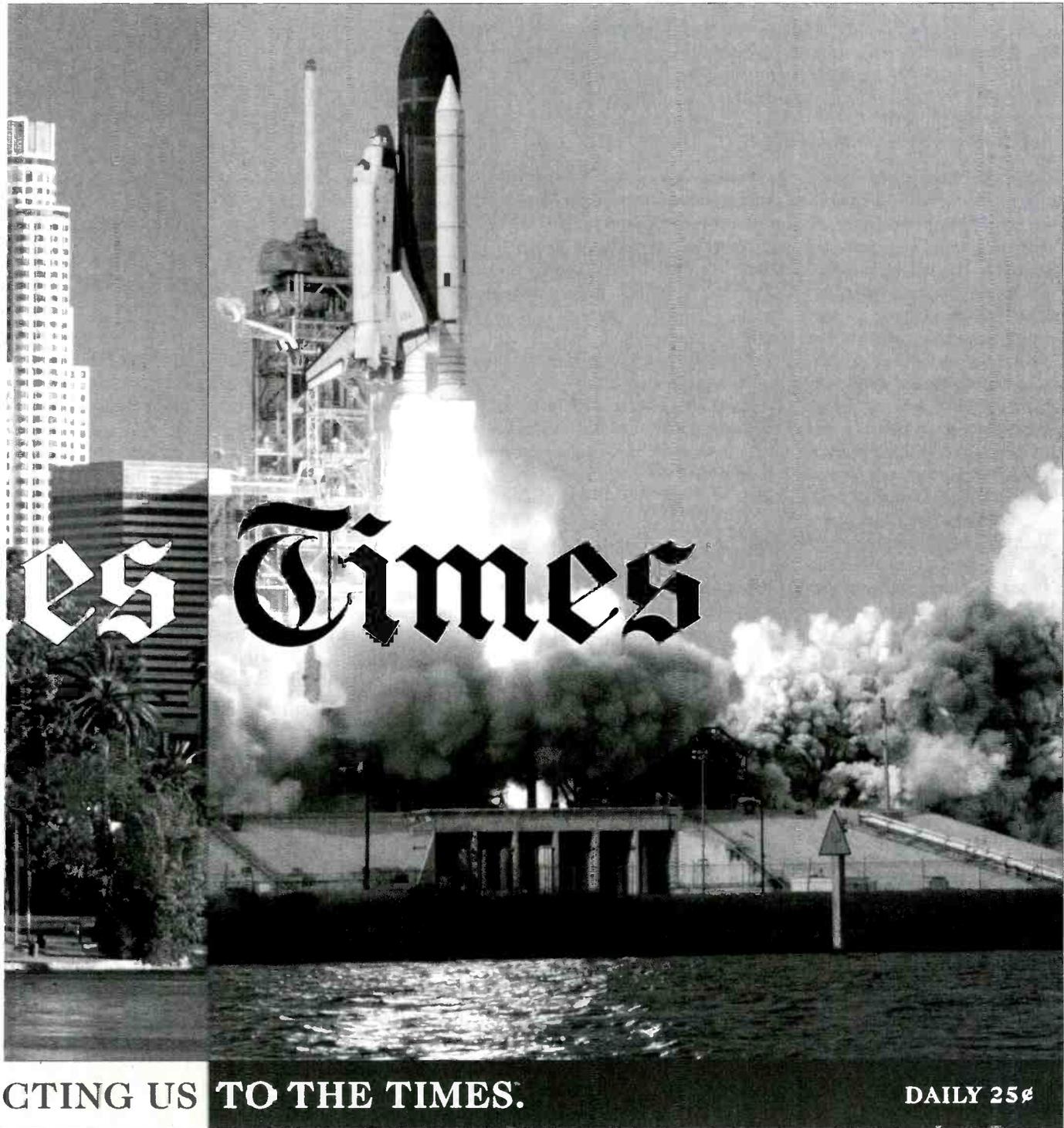
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Ad Spending by Media/Dayton all dollars are in thousands (000)

	Jan.-Dec. 1999	Jan.-Dec. 1998
Spot TV	\$87,139.7	\$100,186.9
National Spot Radio	\$6,462.5	\$5,378.1
Outdoor	\$2,686.5	\$2,541.3
Total	\$96,288.8	\$108,106.3

Source: Competitive Media Reporting

is just across the city line. The new state-of-the-art facility is digital-ready. With the relaunch of the station, Acme also hired 10 additional staffers.

In an effort to raise its profile with Dayton viewers, WBDT signed a licensing and sponsorship deal with the year-old Dayton Dragons, a minor-league farm team of the Cincinnati Reds. With no other professional sports in town, Dayton had been hungering for a team of its own.

"This is the hottest thing that Dayton has seen in a while," Stan Gill, vp and gm of WBDT, says of the Dragons' startup. However, WBDT does not have broadcast rights to any of the team's games; they are carried by Time Warner Cable.

WBDT, which has seen its audience numbers improve with each Nielsen ratings book since its launch, does not carry local news. However, the station is planning to produce weather segments throughout the day by early next year. "We'll have all the equipment that everyone else has," Gill says.

WDTN-TV, the ABC affiliate owned by St. Petersburg, Fla.-based Sunrise Television (a division of media giant Hicks, Muse), has also been making a push to win more viewers. The station had a long-standing problem with its distribution on cable, which cost the station thousands of viewers on a regular basis. In addition, WDTN also suffered from signal overlap from the ABC affiliate in Cincinnati, WCPU-TV.

Sunrise was able to resolve its cable distribution problem by having its signal position switched from Channel 2 to Channel 9 (the station's over-the-air signal remains on Channel 2). And in a deal that benefited both outlets, WDTN agreed to eliminate all of its cable clearance in the Cincinnati area and WCPU agreed to keep its signal off Dayton-area cable systems. The pact was finalized in January in a new retransmission consent agreement with Time Warner Cable.

At WDTN, as at other Dayton TV stations, weather news is a top priority. WDTN vp/gm David LaFrance has rebranded

the station's news product as "Your Weather Authority." The outlet is looking to capitalize on the strength of its franchise in weather with its two popular

meteorologists, Carl Nichols and Brian Davis, both of whom have been at the station for more than 15 years. WDTN has also recently invested in new technology, including a sophisticated computer system that interprets and simulates weather patterns, a street-level storm-tracking system and other equipment to provide current weather data at various locations throughout the market.

WDTN, which usually runs second in the news ratings behind WHIO, was the first station in the market to move its morning news block ahead to a 5 a.m. start—beating WHIO by one day.

Local TV station executives and media buyers expect Dayton's television landscape to change when Nielsen Media Research replaces its diary return system with people meters in October 2001. "In most cases, when a [dominant] station like WHIO begins to be metered, they lose some share of viewing. We expect this will have a benefit on our newscast," says WDTN's LaFrance. However, WHIO's Armstrong says she is confident the arrival of Nielsen meters will not negatively impact her station because of longstanding viewer loyalty.

Dayton NBC affiliate WKEF-TV is trying to regain its footing after going through a period of instability with turnover in staff, both on-air and off. Sinclair Broadcast Group acquired the station late last year from Max Media. At about the same time, WKEF hired Michelle Kingsfield, who had been an anchor in the Greensboro-High Point-Winston-Salem, N.C. market, and Mark Pompilio, who had been an anchor in Asheville, N.C., as its lead news anchors at 6 and 11 p.m. WKEF also brought in Tom Burse, formerly a meteorologist at WLWT-TV, the NBC affiliate in Cincinnati.

Also late last year, Karen Jordan, a former weekend anchor on WKEF, moved over to co-anchor the 10 p.m. newscast of Sullivan Broadcasting-owned Fox affiliate WRGT, which Sinclair operates via a local marketing agreement. WKEF's Pompilio co-anchors the WRGT news with Jordan. Other changes may be on the horizon for WRGT, including an expansion of news.

"We're analyzing everything as far as news is concerned," says Chuck DeVendra, WKEF gm. WKEF and WRGT's news teams operate out of separate buildings, located about a mile apart. However, the sister outlets' back-office departments have been consolidated, and the sales department will be joined later this year.

For the broadcast TV market overall in Dayton, spot TV advertising spending fell 13 percent to \$87.1 million in 1999, according to Competitive Media Reporting (see chart on page 18). Part of the year-to-year decline can be attributed to a busy year in political spending in 1998; there

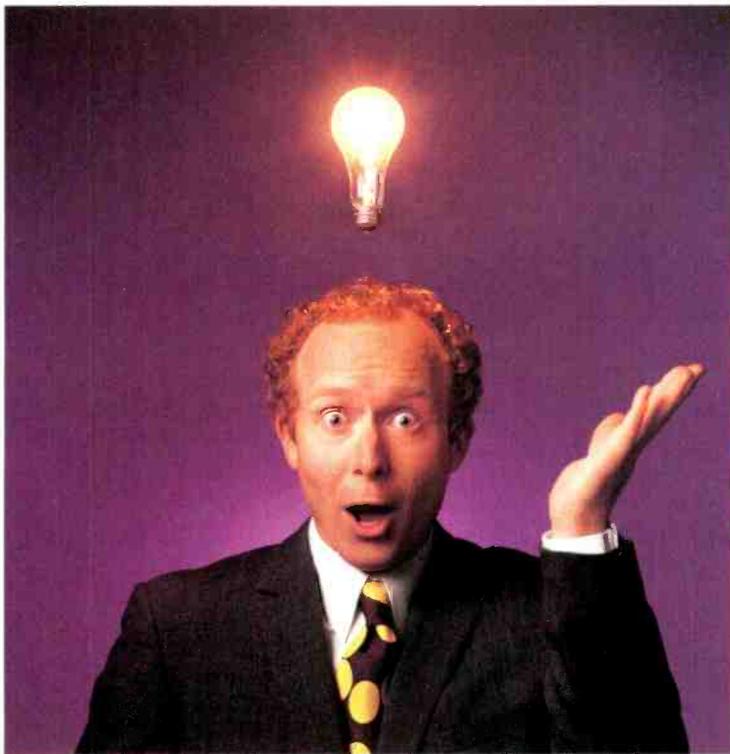
Nielsen Ratings/Dayton Evening and Late-News Dayparts, Weekdays

Evening News				
Time	Network	Station	Rating	Share
5-5:30 p.m.	CBS	WHIO	12	36
	ABC	WDTN	6	17
5:30-6 p.m.	CBS	WHIO	12	34
	ABC	WDTN	6	16
6-6:30 p.m.	CBS	WHIO	15	35
	ABC	WDTN	7	17
	NBC	WKEF	2	5
Late News				
10-10:30 p.m.	Fox	WRGT	4	7
11-11:30 p.m.	CBS	WHIO	13	37
	ABC	WDTN	7	20
	NBC	WKEF	3	7

All household ratings and shares are estimates, compiled from diary returns; includes news programs only
Source: Nielsen Media Research, May 2000

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Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WHKO-FM	Country	11.6	9.6
WMMX-FM	Hot Adult Contemporary	10.5	8.5
WROU-FM	Urban Contemporary	6.9	6.7
WHIO-AM	News/Talk/Information	6.8	5.1
WING-FM	Classic Rock	6.5	4.2
WLQT-FM	Soft Adult Contemporary	6.4	8.1
WTUE-FM	Album-Oriented Rock	5.5	6.3
WGTV-FM	Contemporary Hit Radio	3.8	4.9
WONE-AM	Adult Standards	3.6	3.2
WLW-AM	News/Talk/Information	3.4	3.8

Source: Arbitron Winter 2000 Radio Market Report

were no significant local political races last year.

On the local cable front, Time Warner has unified what had been a somewhat disjointed cable market. While Tele-Communications Inc. previously controlled an interconnect in the market, it was not a true interconnect because it only united the TCI and MediaOne cable systems and did not include Time Warner. Last August, Time Warner acquired TCI's subscribers in the city of Dayton, along with Media One's suburban systems, picking up a total of about 215,000 new subscribers. Time Warner now has about 315,000 subscribers in the DMA, controlling nearly 90 percent of cable homes. Overall cable penetration in the market is about 70.5 percent, according to Scarborough Research (see chart on page 16).

The Time Warner interconnect, which splits the Dayton DMA into nine zones, handles local, regional and national ad sales, inserted across 23 channels. The move has simplified cable buying in the market with one contact, one place to deliver tapes, one bill and the same channel positions in all the zones, notes Norm Pytel, director of ad sales for Time Warner Cable, Western Ohio Division. Time Warner also operates its own local channel, which features local college sports, Dayton Dragons games and other original programming.

The Dayton radio market, which like TV ranks No. 56 in the country, has a number of stations that generate big ratings numbers and are fiercely competitive. WHIO-AM, Cox's powerhouse News/Talk stick, and its WHKO-FM, the market's top Country stick, are the biggest revenue producers of all the company's radio properties.

Among women listeners 25-54, a key demo, Clear Channel Communications' WMMX-FM gives WHKO "a real run for

its money," says Linda Kahn, senior vp/media director with Penny/Ohlmann/Neiman Inc. in Dayton. WMMX earned a 4 share in the women 25-54 demo from 6 a.m. to 7 p.m. weekdays in Arbitron's Winter 2000 Radio Market Report, beating WHKO's 2.7 share.

Clear Channel's WTUE-FM is the top-rated Album-Oriented Rock outlet in the market

and skews highly male.

While Cox Radio has the largest market share at 29.5 percent, Clear Channel is not far behind at 27.6 percent, according to BIA Financial Network (see *Radio Ownership chart on page 16*). Clear Channel operates more stations in the market (six, compared to Cox's four) and a greater total listenership share, but its stations attract slightly less ad revenue than Cox's.

Blue Chip Broadcasting, a regional communications company based in Cincinnati, recently entered the Dayton market by acquiring four stations. Blue Chip now has the third-largest revenue share of the market.

Local businesswoman Ronita Hawes-

Saunders has carved out a corner of the radio market for herself with her two stations—WROU-FM, a young-skewing Urban stick that is one of the top-rated stations in the market, and WRNB-FM, an Urban/Oldies outlet. WROU gets some competition from Clear Channel's Urban property WBTT-FM, which came on the scene two years ago, although WROU still dominates.

In outdoor advertising, Lamar Advertising and Outdoor Systems have a lock on the market, with each dominating different aspects of the business. Lamar offers 12-by-25 posters in the five-county metro Dayton area as well as about 50 bulletins along busy surface streets in Dayton, including Springboro Pike, Dixie Highway, Main Street and Route 35, which leads to Wright Patterson Air Force Base. Outdoor Systems is the main operator of large 14-by-48 billboards along the key interstates that run through Dayton, including I-75 and I-70.

Outdoor advertising offers the lowest cost-per-thousand in Dayton, with an average CPM of \$1.36, notes Tom Fahey, vp/gm of Lamar. Fahey says the prohibition of tobacco advertising from outdoor has freed up space the tobacco companies had held under multiyear contracts, enabling advertisers who previously were shut out to use outdoor advertising. ■

Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Montgomery County: 222,900 Households				
<i>Dayton Daily News</i>	100,770	129,957	45.2%	58.3%
Preble County: 15,600 Households				
<i>Richmond Palladium-Item</i>	2,260	2,653	14.5%	17.0%
<i>Dayton Daily News</i>	2,795	4,340	17.9%	27.8%
<i>Hamilton Journal-News</i>	164	210	1.1%	1.3%
<i>The Middletown Journal</i>	250	271	1.6%	1.7%
Miami County: 37,100 Households				
<i>Dayton Daily News</i>	8,463	13,243	22.8%	35.7%
<i>The Piqua Daily Call</i>	7,075		19.1%	
<i>Troy Daily News</i>	10,772	12,544	29.0%	33.8%
Greene County: 52,500 Households				
<i>Dayton Daily News</i>	18,915	27,056	36.0%	51.5%
<i>Springfield News-Sun</i>	503	851	1.0%	1.6%
<i>Xenia Daily Gazette</i>	8,799		16.8%	
Clark County: 55,000 Households				
<i>The Columbus Dispatch</i>	511	828	0.9%	1.5%
<i>Dayton Daily News</i>	2,479	4,387	4.5%	8.0%
<i>Springfield News-Sun</i>	28,383	32,798	51.6%	59.6%

Source: Audit Bureau of Circulations

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OPINION

By Michael Kokernak

Fighting for Interactive

A couple of months ago I probably would have heaped praise on the cable industry for its trial rollouts and its leadership role in interactive television (ITV) technology. But in reality, as the CTAM's annual summit opens in Boston today, the cable

industry is stutter-stepping into interactivity, and DBS has bound forward with its own ITV product offering.

With rebuilds came the belief that cable would be the most likely provider of interactive television. The speedy return-path configuration was praised as superior to direct broadcast satellite's dial-up connection. But recent technological improvements, namely the hard drive, are the most part eliminating cable's return-path advantage. By incorporating a hard drive into the set-top box, not only can consumers record hours of programming but interactive content can be cached and accessed at a later viewing time and served up as addressable advertising. Dataquest estimates that by the year 2003, 18.1 million devices, including set-top boxes, televisions and DVD players will carry hard drives, in addition to 12.7 million stand-alone hard drive devices.

Once barely a threat to cable's monopoly, and still a distance from cable's 70 million subscribers, DBS has grown to a respectable 13 million subs. With the rollout of local-to-local television station distribution gaining momentum, the Satellite Broadcasting & Communication Association and the Yankee Group recently reported that 46 percent of all DBS households and 56 percent of new DBS households are now receiving local channels. Furthermore, a report published in June 2000, entitled "Identifying

Opportunities in Web-Enabled Interactive Television" by Boston-based TechTrends Inc., stated that consumers who currently subscribe to both DBS and cable, if forced to make a choice, 70 percent would likely to choose their satellite provider over cable. As DBS subscriber gains advance, and as inter-

active applications are flash downloaded into DBS set-top boxes, the competition for video subscriber and advertising revenue growth will be won or lost over the implementation of each platform's viewer and advertiser experiences.

In a 2000 study on interac-

tive television, TechTrends also found the majority of respondents polled would likely subscribe to next-generation media services within the year (see chart).

So, as the debate over customer acquisitions and predictions for next year's cable upfront spill out into the halls of the Hynes Veterans Memorial Convention Center this week, the cable industry should pause and consider what it can do to at least insure advertiser loyalty.

In a few short years, when an interactive product offering is blended into a growing programming lineup, subscribers will naturally divide themselves into narrower demographic segments, which will result in dwindling per-channel audience shares with shorter viewer attention spans. But this doesn't have to be a nightmarish scenario. Today, some advertising agencies feel that

mass marketing isn't as effective as direct mail or the Internet in helping to reach potential customers. Procter & Gamble, for instance, recently announced that the company would reach out to specific subgroups by micromarketing, all without television support. In the digital world, advertisers will retain those programmers and video service providers who can best mine their subscribers and deliver interactive and brand-building experiences, especially to key demos.

Upon reaching ITV critical mass, advertiser discourse related to rising CPM pricing may push programmers and video providers to negotiate traditional media pricing. Recent findings from AdKnowledge's Online Advertising Report: First Quarter (released May 15, 2000), which may someday apply to ITV, suggested that 34 percent of Internet site transactions involve individuals who arrived at the site by seeing an online ad but did not interact with it until a later online session. This study gives credence to a new pricing model, cost per acquisition, which is based on the expense of finding new customers.

By utilizing ITV addressable technology and by blending performance-based click-through rates, cost per acquisitions and traditional CPM rates, advertisers should be able to achieve higher and more cost-effective reach, frequency and—more importantly—true recency numbers among targeted consumers.

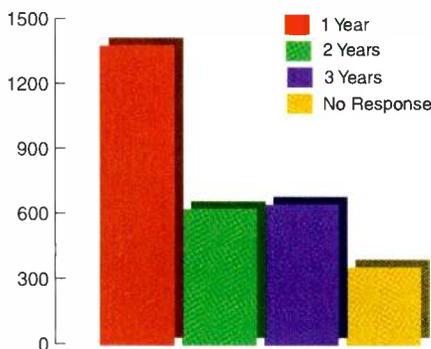
Instead of relying on the metrics of the early trials of interactivity, cable needs to construct a sales platform superior to DBS' for the delivery and billing of ad campaigns. By breaking down the internal ITV silos and reaching out through the ranks of cable ad sales, MSOs can provide the highest return—more than any other online or offline marketing vehicle—to an advertiser's investment. By shifting from its current emphasis on technology to an emphasis on building interactive ad sales practices, cable would be delivering the most relevant message of all. ■

Michael Kokernak is president of Back Channel Media Inc. of Boston, a media buying firm concentrating on interactive advertising.



Interactive Man: Kokernak sees DBS as a threat to cable.

Earliest Time Frame for Subscribing to an ITV
(Number of Respondents)



Source: TechTrends Inc.



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Magazines

BY LISA GRANATSTEIN

Put a Cap On It

'Industry Standard' sets ad limits as a result of its own success

The *Industry Standard*, a magazine whose premise is to help readers cut through the clutter of the Internet economy, has found itself caught up in that very clutter. The two-year-old newsweekly has introduced an advertising cap to level out the sometimes overwhelming flow of ad pages, and to maintain a more palatable ad/edit ratio for readers.

"Our mission is to help readers break through the clutter and get to the story," says *Standard* vp/publisher Steve Thompson. "And having an optimal ad/edit ratio

[of 60/40] allows you to do that."

After finishing the first half of 2000 with the most ad pages of any publication in 23 years, according to Publisher's Information Bureau, it became clear that if the IDG title

didn't impose the ratio, it would lose advertisers too. "Mostly the advertisers, clients and agencies have applauded what we're doing because they recognize that one of the big issues is breaking through the clutter and getting through the noise," he adds. "We don't want to be a part of that noise creation, we want to be a part of the solution."

The concept isn't new to the print world. For example, Mort Zuckerman's monthly *Fast Company* last September set in place a 50/50 balance of ad and edit. And McGraw-Hill's *Business Week*, which has production restrictions on its total number of pages, has always limited its issue size. In the spring, after it saw ad pages skyrocket, *BW*'s ad and edit staffs sat down to determine the greatest number of edit pages that could be produced at a quality level, says Joanne Bradford, vp/U.S. advertising sales director. For the first half of 2000, *BW* averaged 53 percent advertising, and was booked solid for many of those issues.

Thompson says it's always a tough decision to set limits. "It's not an easy thing to go through because you create your own customer-service chal-

lenges in trying to service all the advertisers who want to play," he says.

In the second quarter, *IS* implemented the cap by convincing an average of 20 to 30 advertisers per week to run in later issues or other properties, says Thompson. "It's not much unlike the television market where you have an inventory issue. It's managing inventory," he explains.



Thompson: in search of the right ad/edit ratio

Mediaweek Magazine Monitor

Weeklies

July 17, 2000

U.S. News & World Report publisher Bill Holiber says he hopes the success of the July 17 "America's Best Hospitals" issue is a sign of good times to come. The annual was the largest it has ever been, reaping 66.38 advertising pages, a 17.57 percent increase over last year. Slowly, the weekly is making up lost ground from this year's sluggish start, although it is still off 14 percent in pages year-to-date. —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	17-Jul	87.35	19-Jul	94.90	-7.96%	3,272.94	2,370.11	38.09%
The Economist	8-Jul	53.50	10-Jul	52.00	2.88%	1,707.50	1,717.57	-0.59%
The Industry Standard			NO ISSUE			4,471.00	821.00	444.58%
Newsweek	17-Jul	29.51	19-Jul	51.16	-42.31%	1,217.47	1,298.26	-6.22%
People	17-Jul	52.51	19-Jul	59.10	-11.15%	2,128.76	2,138.42	-0.45%
Sporting News	17-Jul	17.90	19-Jul	16.33	9.61%	432.45	479.63	-9.84%
Sports Illustrated	17-Jul	32.18	19-Jul	41.83	-23.07%	1,392.19	1,477.35	-5.76%
TimeE	17-Jul	49.00	19-Jul	42.65	14.89%	1,615.14	1,472.66	9.68%
US News & World Report	17-Jul	66.38	19-Jul	56.46	17.57%	904.97	1,052.27	-14.00%
Category Total		388.33		414.43	-6.30%	17,142.42	12,827.27	33.64%
ENTERTAINMENT/LEISURE								
AutoWeek	17-Jul	24.63	19-Jul	33.83	-27.19%	842.47	860.43	-2.09%
Entertainment Weekly	14-Jul	31.32	16-Jul	35.87	-12.68%	1,006.51	1,013.03	-0.64%
Golf World			DID NOT REPORT			882.31	804.30	9.70%
New York	17-Jul	56.00	19-Jul	47.10	18.90%	1362.10	1273.10	6.99%
The New Yorker	17-Jul	20.62	19-Jul	24.11	-14.48%	1,205.92	936.92	28.71%
Time Out New York	12-Jul	65.50	14-Jul	61.10	7.20%	1,999.06	1,858.05	7.59%
TV Guide	15-Jul	43.91	17-Jul	44.06	-0.34%	1,774.73	1,794.50	-1.10%
Category Total		241.98		246.07	-1.66%	9,073.10	8,540.33	6.24%
SUNDAY MAGAZINES								
Parade	16-Jul	8.03	18-Jul	11.26	-28.69%	339.09	346.38	-2.10%
USA Weekend	16-Jul	8.17	18-Jul	10.86	-24.77%	316.95	361.05	-12.21%
Category Total		16.20		22.12	-26.76%	656.04	707.43	-7.26%
TOTALS		646.51		682.62	-5.29%	26,871.56	22,075.03	21.73%

E=ESTIMATED PAGE COUNTS

Mediaweek Magazine Monitor

Biweeklies

July 17, 2000

Forbes is riding high this year with 3,131.09 pages to date, a 33.21 percent increase over 1999, thanks in part to four additional special themed issues, "Forbes.com Best of the Web." Also, the business biweekly has benefited from a build-up in its sales team of six additional staffers, says president James Berrien. —LL



Bradford says BW's ratio is 50/50.

But *IS*' intent to raise its rate base in October to 200,000 from 150,000, which it reached in April, might help reduce some of the overload. Also of help: the concurrent 40 percent ad-rate increase, which will reduce the number of ads, since some advertisers won't be able to afford running as frequently. Lastly, the title's monthly spinoff *Grok*, formerly its special reports section, will also help siphon pages.

Julie Rieger, executive vp/managing director at Carat Freeman San Francisco, welcomes *IS*' changes. "It's truly a terrific publication, and if the worst problem is having too many advertisers, I'd say they have the best problem in the business," says Rieger, who jokes that the magazine "can walk around town with a wheelbarrow and have insertion orders thrown in."

But Rieger adds that the ad overload could hurt the magazine "because they could lose a lot of advertisers if it's not fixed."

Industry Standard isn't alone in having to wrestle with clutter issues. Condé Nast's *Wired*, an older cousin to the current crop of booming tech magazines, has established a 40-page ad-free section in its feature well. *Wired* publisher Drew Schutte recognizes that clutter is a concern for advertisers and readers, but he says "the unique demographic these publications provide" is the main reason for the avalanche of ads.

Tyler Schaeffer, director of brand media planning at FCB Worldwide, says this is just the nature of magazine publishing, and points toward magazines such as *Vogue*, which has a dense concentration of ads. Regardless, he believes *IS* has become a core buy for many advertisers. "You build it, they will come," says Schaeffer, "Well, they built it right. They didn't start a magazine to fill an advertising space, they put out a quality product." —Lori Lefevre

Gross named O Editor in Chief

'Mirabella' vet takes a stab

After a rocky start on the editorial front, Hearst Magazines and Harpo Entertainment Group placed their bets last

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
Business 2.0 ^{B/20/e}	25-Jul	154.99	NO ISSUE		N.A.	1,996.89	466.46	328.09%
ESPN The Magazine	10-Jul	42.32	12-Jul	49.50	-14.51%	808.24	800.28	0.99%
Forbes ^e	24-Jul	256.10	26-Jul	165.80	54.46%	3,131.09	2,350.53	33.21%
Fortune ^R	24-Jul	246.30	21-Aug	161.47	52.54%	3,614.87	2,411.60	49.90%
Inc. ^F	NO ISSUE					941.60	774.50	21.58%
National Review	31-Jul	10.68	26-Jul	20.58	-48.10%	269.99	297.64	-9.29%
Rolling Stone	NO ISSUE					950.34	943.67	0.71%
CATEGORY TOTAL		710.39		397.35	78.78%	11,713.02	8,044.68	45.60%

B=MONTHLY IN 1999; e=PUBLISHER'S ESTIMATE; F=18 ISSUES PER YEAR; R=REVISION; 20=20 ISSUE IN YEAR



Monthlies/August

After several years of sluggish performance, ad pages have been making a return this year to Condé Nast's beauty book, *Allure*. Recently named publisher Suzanne Grimes, who jumped ship weeks before her previous book, *Women's Sports & Fitness*, was deep-sixed by CN execs, can boast of a healthy August, up 36.35 percent to 88.90 pages, and a year-to-date 7.71 percent bump. Endemic advertising, which was soft in 1999, has come back strong, with Clarins, Hard Candy, Gillette and MAC signing on. "[Beauty] is still a market in the throes of a lot of transition," says Grimes. "But the beauty marketers are really digging in and trying to reach the new breed of beauty customers."

	RATE BASE (2ND HALF '99)	CIRC. (2ND HALF '99)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
BUSINESS/TECH/NEW ECONOMY								
Fast Company ¹⁰	305,000	402,603	141.00	NO ISSUE	N.A.	1,328.00	784.00	69.39%
Red Herring [*]	130,000	162,666	224.30	105.00	113.62%	2,076.51	722.28	187.49%
Upside ¹⁰	200,000	205,083b	125.00	103.00	21.36%	1,044.00	616.00	69.48%
Wired	425,000	468,905	144.00	115.00	87.80%	1,425.70	845.20	68.68%
Category Total			634.30	323.00	96.38%	5,874.21	2,967.48	97.95%
DO-IT-YOURSELF								
Family Handyman ⁹	1,100,000	1,121,794	NO ISSUE			431.03	394.31	9.31%
Today's Homeowner ¹⁰	950,000	955,713	NO ISSUE			357.90	315.64	13.39%
Category Total			0.00	0.00	N.A.	788.93	709.95	11.12%
ENTERTAINMENT								
People en Español ^{10/R}	250,000	295,022	64.04	40.33	58.79%	374.25	267.17	40.08%
Premiere	600,000	603,835	37.16	46.67	-20.38%	365.29	417.01	-12.40%
The Source	425,000	425,713	136.75	138.98	-1.60%	991.60	979.70	1.21%
Spin	525,000	546,382	85.33	102.70	-16.91%	710.92	671.37	5.89%
Vibe ¹⁰	700,000	726,028	93.58	113.16	-17.30%	658.96	631.76	4.31%
Category Total			416.86	441.84	-5.65%	3,101.02	2,967.01	4.52%
ENTHUSIAST								
Automobile	625,000	650,666	67.00	73.56	-8.92%	601.10	618.98	-2.89%
Backpacker ⁹	265,000	279,045	NO ISSUE			444.32	447.18	-0.64%
Bicycling ¹¹	273,000	277,260	56.85	55.61	2.24%	409.66	436.10	-6.06%
Bike ¹⁰	165,000	188,911	59.39	49.36	20.32%	412.79	264.49	56.07%
Boating	None	202,265	94.71	111.23	-14.85%	1,162.11	1,194.19	-2.69%
Car and Driver	1,350,000	1,377,270	95.09	96.30	-1.26%	833.21	860.49	-3.17%
Car Craft	375,000	380,128	49.40	55.46	-10.93%	439.65	464.33	-5.32%
Chevy High Performance	200,000	205,809	77.78	83.82	-7.21%	644.70	631.05	2.16%
Circle Track	130,000	129,565	77.06	83.75	-7.99%	647.43	729.52	-11.25%
Cruising World	155,000	155,175	93.58	95.67	-2.18%	867.08	857.71	1.09%
Cycle World	310,000	316,249	96.03	89.66	7.10%	762.78	652.39	16.92%
Dirt Rider	170,000	175,795	98.53	82.00	20.16%	826.93	742.11	11.43%
Flying	None	310,455	110.59	94.14	17.47%	639.23	571.51	11.85%
Four Wheel & Off Road	375,000	395,892	80.93	92.43	-12.44%	729.66	732.73	-0.42%
Golf Digest	1,550,000	1,559,853	90.83	131.77	-31.07%	1,021.49	1,029.21	-0.75%

Magazines

week on veteran editor Amy Gross to helm *O, The Oprah Magazine*.

While the April launch of *O* proved a winner with readers and advertisers, the co-venture quickly hit a snag when editor in chief Ellen Kunes resigned after only one issue on newsstands. Kunes, who will remain in a still-undetermined capacity at Hearst, had attributed her exit to family issues. But a complex reporting structure that had her answering to Winfrey liaison

Gayle King, a former TV anchor turned editor at large, and *Good Housekeeping* editor Ellen Levine, who was the title's editorial consultant, caused both confusion and tension.

Now it will be up to Gross, 57, a onetime *Vogue* editor and founding editor of Grace Mirabella's eponymous fashion magazine, to translate the talk-show

December will be Gross' first issue.

host's vision to print. "I can't imagine I'd be answering to Gayle any more than she'd be answering to me," says Gross of the chain of command. "My feeling is this is a collaboration... Gayle knows Oprah and I'm sure I'll be using her as a resource."

While Gross, who starts this week, will have a hand in the November issue, December will likely be her first. "I've got a lot of ideas for individual features and columns," says Gross. "I have plans to refine" the magazine.

For the last three years, Gross had been writing for a number of magazines, including *Good Housekeeping* and *Martha Stewart Living*. Prior to freelancing, Gross oversaw both Hachette Filipacchi Magazines' *Mirabella* and *Elle*. She was contacted in June by Hearst headhunter Eliot Kaplan.

Though she called the shots at both books, her experience at *Mirabella* may prove to be an asset at *O*. "I was working with Grace Mirabella and the magazine was *Mirabella*," says Gross. "It wasn't exactly what I would have done if the magazine was *Amy*... it took a coloration from Grace, so I in no way felt bound, restricted or hampered, and in no way will I feel that way here."

"She keeps her cool under enormous pressure," says a former *Mirabella* staffer. "But up until this point, she dealt with high-level magazine executives. Here, she's stepping into a situation where the top

Mediaweek Magazine Monitor

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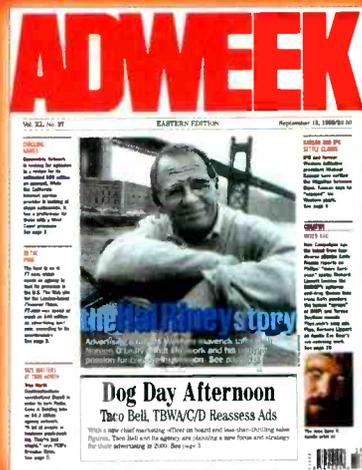


This summer is proving to be a lucrative one for *Playboy*, as well. The monthly's revealing Darva Conger edition rose a solid 24.31 percent over the August 1999 issue to 54.05 pages; year-to-date pages are up 13.80 percent, to 424.15. Not too shabby, considering senior vp/publisher Gail Day says nearly her entire sales staff turned over at the time of her arrival in January. This year, *Playboy* has gone deeper into cable, fashion and liquor. New advertisers have included ESPN and Showtime. "I think that there is a great acceptability of *Playboy*," says Day. "It's more associated with healthy sexuality, rather than something you have to stay away from as an advertiser."

	RATE BASE (2ND HALF '99)	CIRC. 2ND HALF '99	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
Golf Magazine	1,400,000	1,401,885	111.66	106.31	5.03%	1,097.12	1,030.79	6.43%
Hot Rod	800,000	818,964	79.81	78.16	2.11%	586.24	676.72	-13.37%
Motor Boating & Sailing	None	122,647	121.04	126.88	-4.60%	1,142.15	1,251.46	-8.73%
Motorcyclist	240,000	250,279	76.85	56.74	35.44%	563.49	537.81	4.77%
Motor Trend	1,250,000	1,299,492	63.47	95.49	-33.53%	618.84	756.70	-18.22%
Petersen's Photographic	200,000	207,424	93.57	91.70	2.04%	758.53	748.18	1.38%
Popular Mechanics	1,200,000	1,239,654	66.10	60.33	9.56%	535.54	502.67	6.54%
Popular Photography	450,000	454,430	184.35	184.61	-0.14%	1,498.96	1,389.86	7.85%
Power & Motoryacht	None	1,573,560	215.64	213.33	1.08%	1,561.78	1,508.34	3.54%
Road & Track	750,000	760,420	89.25	110.67	-19.35%	771.85	867.61	-9.88%
Rod & Custom	150,000	159,935	89.30	99.30	-10.07%	724.01	718.26	0.80%
Sailing World ¹⁰	55,000	62,123	NO ISSUE			268.11	252.07	6.37%
Salt Water Sportsman	150,000	152,098	67.38	70.40	-4.29%	818.59	705.45	16.04%
Skin Diver	200,000	211,960	60.84	86.00	-29.26%	615.01	544.81	12.89%
Sport	1,000,000	1,022,447	30.20	30.93	-2.36%	196.94	233.90	-15.80%
Sport Truck	200,000	202,445	81.52	85.35	-4.49%	644.35	625.38	3.03%
Stereo Review's Sound & Vision ^{10/#}	450,000	452,625	NO ISSUE			470.94	328.12	43.53%
Tennis ^{10/8}	700,000	707,817	73.32	85.80	-14.55%	366.92	465.03	-21.10%
Yachting	132,000	133,016	130.30	105.75	23.22%	1,308.24	1,124.78	16.31%
Category Total			2,782.37	2,882.51	-3.47%	24,999.74	24,499.92	2.04%
FASHION/BEAUTY								
Allure	800,000	865,059	88.90	65.20	36.35%	697.11	647.22	7.71%
Cosmopolitan	2,400,000	2,854,511	161.81	156.51	3.39%	1,304.61	1,193.59	9.30%
Elle	900,000	947,673	109.98	101.22	8.65%	1,211.50	1,174.12	3.18%
Essence			NO ISSUE					
Glamour	2,000,000	2,200,304	126.25	133.42	-5.37%	1,116.54	1,210.83	-7.79%
Harper's Bazaar	700,000	733,545	86.65	59.86	44.75%	899.21	827.58	8.66%
InStyle ⁴	1,100,000	1,434,272	153.52	132.63	15.75%	1,677.96	1,286.28	30.45%
Jane ¹⁰	500,000	541,611	57.85	70.87	-18.37%	427.70	427.80	-0.02%
Mademoiselle	1,100,000	1,177,986	83.74	111.35	-24.80%	607.12	693.47	-12.45%
Marie Claire	700,000	903,127	101.23	77.35	30.87%	898.43	762.05	17.90%
Vogue	1,100,000	1,183,134	174.61	152.37	14.60%	1,708.44	1,619.32	5.50%
Victoria	950,000	971,888	35.06	39.28	-10.74%	289.48	307.35	-5.81%
W	400,000	434,495	111.90	114.90	-2.61%	1,121.70	1,082.70	3.60%
Category Total			1,291.50	1,214.96	6.30%	11,959.80	11,232.31	6.48%
FOOD/EPICUREAN								
Bon Appétit	1,100,000	1,210,606	72.74	70.07	3.81%	795.02	651.06	22.11%
Cooking Light ^{11/@}	1,400,000	1,443,369	81.23	NO ISSUE	N.A.	745.70	599.59	24.37%
Food & Wine	800,000	840,101	58.99	68.68	-14.11%	716.29	588.39	21.74%
Gourmet	850,000	901,289	67.00	57.84	15.84%	711.36	657.89	8.13%
Category Total			279.96	196.59	42.41%	2,968.37	2,496.93	18.88%
GENERAL INTEREST								
Atlantic Monthly	450,000	460,121	17.47	32.15	-45.66%	351.33	364.05	-3.49%
Biography	500,000	546,140	36.39	33.14	9.81%	262.46	237.58	10.47%
George ^{10/@/@}	400,000	558,549	30.32	29.82	1.68%	165.97	268.60	-38.21%
Harper's Magazine	205,000	212,661	21.33	16.83	26.72%	208.07	188.17	10.58%
National Geographic	8,500,000	8,514,274	28.50	26.25	8.57%	271.32	249.37	8.80%
Reader's Digest	12,500,000	12,556,410	111.32	98.52	12.99%	804.37	715.77	12.38%
Smithsonian	2,000,000	2,027,759	50.07	48.70	2.81%	464.75	497.15	-6.52%
Talk	500,000	N.A.	28.67	N.A.	N.A.	363.66	N.A.	N.A.
Vanity Fair	1,000,000	1,052,290	80.11	99.83	-19.75%	1,061.40	976.58	8.69%
Category Total			404.18	385.24	4.92%	3,953.33	3,497.27	13.04%
HEALTH/FITNESS (MEN)								
Flex	150,000	196,784	192.46	168.65	14.12%	1,282.00	1,253.00	2.31%
Men's Fitness	400,000	530,647	46.69	74.37	-37.22%	370.22	428.94	-13.69%
Muscle & Fitness	None	477,013	153.59	128.47	19.55%	1,083.00	1,062.00	1.98%
Runner's World	480,000	522,976	49.73	44.99	10.54%	310.45	359.01	-13.53%
Category Total			442.47	416.48	6.24%	3,045.67	3,102.95	-1.85%



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Magazines

people don't come from magazines and it will be interesting to see if that poses a problem for her."

Clearly, Gross will have her hands full. In September, *O* ramps up to monthly from bimonthly frequency and nearly doubles its rate base to 900,000.

Maxim Rocks The Vote

"Candidate" is assistant m.e.

Turns out Steve Forbes isn't the only publishing-type ever to run for president. Next week, the ribald, testosterone-fueled *Maxim* will toss one of its own into the race as a candidate. With a \$100,000 budget to blow and a five-page spread in the August issue, *Maxim* readers will meet 48-year-old Andrij Witiuk, whose day job happens to be the monthly's assistant managing editor.

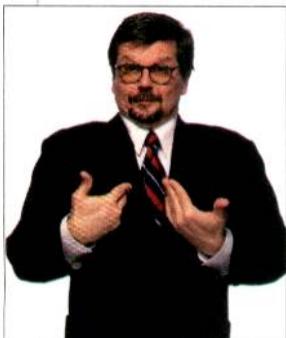
"It came about as a joke in a meeting," explains Keith Blanchard, *Maxim's* editor in chief. "Then we all started thinking about

it...this year's race is going to be one of the most boring and pointless political races in decades and presidential politics have in large part become show business anyway. So why not take it all the way."

Among the points included in the candidate's not-so-P.C. plat-

form: "For every 10 cent rise in U.S. gas prices, an Intercontinental ballistic missile will be launched toward a mystery location in the Middle East."

The independent Witiuk says he's been busy passing out buttons and putting stickers on unsuspecting New York cabbies' bumpers. But the publicity machine is heating up. A Web site, www.andrij2000.org, will launch this week. Andrij will do numerous chats on ABC radio. And he will appear at both parties' conventions this summer "whether it is welcomed or not," says campaign manager Charles Cox (aka *Maxim's* senior associate editor). "They will not be able to ignore him, I guarantee you that."



Maxim's credo: If you don't care about voting, vote for Witiuk.

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Meanwhile, Disney Publishing Worldwide's *Discover* saw its YTD pages skid 16.44 percent through August, to 308.85. The science monthly has struggled with auto advertising, and the sales team had to be rebuilt when publisher Thomas Potratz joined the magazine a year ago. Like other books, *Discover* also has suffered a decline in direct-response ads. However, Potratz says he is certain that with a new staff now in place, August's uptick of 28.35 percent is just a foreshadowing of the future.

Also toughing it out is *Fitness*, published by Gruner + Jahr USA Publishing. The healthy-living monthly has dipped 15.61 percent to 434.75 ad pages this

	RATE BASE (2ND HALF '98)	CIRC. (2ND HALF '98)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
HEALTH/FITNESS (WOMEN)								
Fitness ¹⁰	1,000,000	1,002,194	65.15	63.78	2.15%	434.75	515.19	-15.61%
Health ⁹	1,100,000	1,202,084	NO ISSUE			552.00	401.00	37.66%
Prevention	3,000,000	3,037,457	83.53	66.89	24.87%	775.36	630.88	22.90%
Self	1,100,000	1,142,683	75.00	95.72	-21.65%	769.81	731.28	5.27%
Shape	1,300,000	1,519,787	72.39	63.34	14.29%	592.75	493.33	20.15%
Category Total			296.07	289.73	2.19%	3,124.67	2,771.68	12.74%
KIDS								
Boys' Life	1,300,000	1,252,920	16.95	17.89	-5.25%	114.97	92.68	24.05%
Contact Kids ¹⁰	300,000	310,690	NO ISSUE			43.67	34.33	27.21%
Disney Adventures ^{10/+}	1,000,000	1,045,041 ^b	31.23	21.90	42.60%	180.20	168.55	6.91%
KidCity ¹⁰	250,000	261,806	NO ISSUE			28.00	29.33	-4.53%
Nickelodeon Magazine ¹⁰	900,000	906,318 ^b	NO ISSUE			181.48	124.83	45.38%
Sports Illustrated for Kids ⁺	950,000	1,027,703 ^b	29.00	29.00	0.00%	187.95	194.69	-3.46%
Category Total			77.18	68.79	12.20%	736.27	644.41	14.25%
MATURE MARKET								
New Choices ¹⁰	600,000	602,624	NO ISSUE			295.34	272.82	8.25%
Senior Golfer ¹⁰	185,000	187,727	32.39	26.24	23.44%	465.31	347.98	33.72%
Category Total			32.39	26.24	23.44%	760.65	620.80	22.53%
MEN'S LIFESTYLE								
Esquire	650,000	687,946	47.53	45.84	3.69%	557.80	514.23	8.47%
Gentlemen's Quarterly	700,000	757,558	80.98	104.70	-22.66%	981.84	919.98	6.72%
Maxim ^{9/10}	950,000	1,663,686	82.00	100.35	-18.29%	672.97	492.69	36.59%
Men's Health ¹⁰	1,525,000	1,606,221	NO ISSUE			412.92	475.73	-13.20%
Men's Journal	575,000	575,704	61.49	65.68	-6.38%	630.36	556.93	13.18%
Outside	550,000	558,912	62.55	64.13	-2.46%	715.32	728.23	-1.77%
Penthouse	None Claimed	952,535	38.74	40.06	-3.30%	335.17	330.14	1.52%
Playboy	3,150,000	3,151,512	54.05	43.48	24.31%	424.15	372.73	13.80%
Category Total			427.34	464.24	-0.08	4,730.53	4,390.66	7.74%
OUTDOORS								
Bowhunting ⁹	160,000	171,681	60.22	57.41	4.89%	209.48	203.07	3.16%
Field & Stream	1,750,000	1,790,251	76.18	55.45	37.39%	483.03	436.36	10.70%
Guns & Ammo	575,000	587,462	36.34	34.47	5.43%	308.23	299.91	2.77%
Handguns	150,000	155,400	22.33	27.98	-20.19%	225.48	250.24	-9.89%
Hunting	350,000	355,374	40.44	45.72	-11.55%	272.35	293.84	-7.31%
Outdoor Life ¹⁰	1,350,000	1,375,536	74.43	48.03	54.97%	325.06	298.12	9.04%
Category Total			309.94	269.06	15.19%	1,823.63	1,781.54	2.36%
PARENTING/FAMILY								
American Baby	1,805,000	1,706,343 ^b	DID NOT REPORT			313.25	289.52	8.20%
Baby Talk ¹⁰	1,500,000	1,503,382 ^b	40.36	36.96	9.20%	231.24	225.19	2.69%
Child ¹⁰	920,000	921,332	52.16	59.47	-12.29%	344.55	336.85	2.29%
FamilyFun ¹⁰	1,105,000	1,136,884	64.64	61.30	5.45%	436.95	391.22	11.69%
Family Life ¹⁰	500,000	510,826	43.70	47.11	-7.24%	235.63	285.99	-17.61%
Family PC	500,000	504,516	68.48	74.99	-8.68%	532.85	618.47	-13.84%
Parenting ¹⁰	1,400,000	1,415,855	93.18	96.70	-3.64%	651.43	668.14	-2.50%
Parents	1,780,000	1,806,806	97.36	108.44	-10.22%	941.02	895.56	5.08%
Sesame Street Parents	1,100,000	1,144,948	42.58	47.98	-11.25%	273.77	274.51	-0.27%
Category Total			1,035.41	532.95	94.28%	3,960.69	3,985.45	-0.62%
PERSONAL FINANCE								
Individual Investor	500,000	502,856	48.67	39.75	22.44%	430.34	385.35	11.68%
Kiplinger's Personal Finance	1,000,000	1,068,556	64.80	75.85	-14.57%	528.00	542.56	-2.68%
Money	1,900,000	1,929,347	76.79	94.32	-18.59%	861.47	846.76	1.74%
Mutual Funds	800,000	834,087	41.33	31.93	29.44%	458.45	314.96	45.56%
SmartMoney	725,000	764,086	76.06	77.64	-2.04%	770.88	771.02	-0.02%
Worth ¹⁰	500,000	534,653	NO ISSUE			472.79	448.55	5.40%
Category Total			307.65	319.49	-3.71%	3,521.93	3,309.20	6.43%

Mediaweek Magazine Monitor

Magazines

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year as its category, which includes *Health*, *Self* and *Shape*, experienced a total growth of 12.74 percent. *Fitness* was hit hard by the loss of 26 ad pages from the Ford Motor Co., which has heavily cut print advertising in its 2000 budget. But publisher Diane Newman remains positive about the rest of the year, given that an editorial retooling is in the works. "We're going to stay true to our fitness position," she says. "But we're definitely creating a magazine that's going to be more lush." Recently named G+J chief exec Dan Brewster has promised to beef up the company's titles; *Fitness* will soon benefit from heavier cover stock; whiter, brighter paper; and a more sophisticated look. —LL

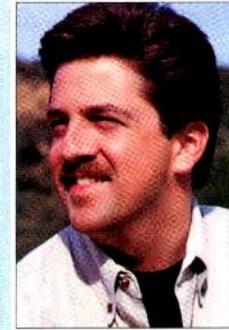
	RATE BASE (2ND HALF '99)	CIRC. (2ND HALF '99)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
SCIENCE/TECHNOLOGY								
Discover	1,000,000	1,088,269	29.61	23.07	28.35%	308.85	369.63	-16.44%
Natural History ¹⁰	300,000	355,922	NO ISSUE			196.20	216.29	-9.29%
Popular Science ¹⁰	1,550,000	1,552,076	38.91	36.47	6.69%	354.60	372.33	-4.76%
Scientific American	640,000	695,968	20.40	16.89	20.78%	226.42	230.53	-1.78%
Spectrum, IEEE	None	304,430c	34.28	34.11	0.50%	385.32	359.21	7.27%
Yahoo! Internet Life	700,000	747,279	89.99	102.58	-12.27%	627.90	540.89	16.09%
Category Total			213.19	213.12	0.03%	2,099.29	2,086.88	0.50%
SHELTER								
American HomeStyle/Gardening ¹⁰	980,000	1,001,530	NO ISSUE			387.42	357.73	8.30%
Architectural Digest	775,000	835,563	60.11	56.57	6.26%	1,039.65	986.47	5.39%
House & Garden	650,000	770,325	42.97	53.31	-19.40%	580.28	520.87	11.41%
Country Living	1,600,000	1,690,255	86.80	72.12	20.35%	669.36	665.78	0.54%
Home ¹⁰	1,000,000	1,007,660	NO ISSUE			635.92	659.67	-3.60%
House Beautiful	850,000	876,262	75.25	70.97	6.03%	660.37	596.77	10.66%
Martha Stewart Living ¹⁰	2,100,000	2,363,785	NO ISSUE			970.92	796.60	21.88%
Southern Living	2,450,000	2,535,930	138.30	124.60	11.00%	1,037.00	1,006.60	3.02%
Sunset	1,425,000	1,448,028	92.57	91.24	1.46%	916.38	801.04	14.40%
This Old House ¹⁰	650,000	672,754	NO ISSUE			526.33	462.64	13.77%
Category Total			496.00	468.81	5.80%	7,423.63	6,854.17	8.31%
TEEN								
CosmoGirl! ^{10/L}	500,000	850,000c	72.67	52.00	39.75%	313.13	52.00	502.17%
Seventeen	2,350,000	2,392,562	150.09	173.21	-13.35%	897.08	825.21	8.71%
Teen	2,000,000	2,126,567	66.06	60.93	8.42%	392.26	374.52	4.74%
Teen People ¹⁰	1,300,000	1,665,974	120.30	132.79	-9.41%	610.86	444.44	37.44%
YM ¹⁰	2,150,000	2,262,532	66.06	74.08	-10.83%	315.64	337.95	-6.60%
Category Total			475.18	493.01	-3.62%	2,528.97	2,034.12	24.33%
TRAVEL								
Condé Nast Traveler	750,000	773,706	61.34	54.46	12.63%	924.49	909.92	1.60%
Travel & Leisure	925,000	992,670	99.61	70.52	41.25%	1,061.17	974.61	8.88%
Travel Holiday ¹⁰	600,000	612,101	NO ISSUE			443.66	432.85	2.50%
Category Total			160.95	124.98	28.78%	2,429.32	2,317.38	4.83%
WEALTH								
Robb Report	None	121,185	123.33	84.00	46.82%	989.33	866.00	14.24%
Town & Country	425,000	437,546	64.19	58.28	10.14%	839.53	771.96	8.75%
Category Total			187.52	142.28	31.80%	1,828.86	1,637.96	11.65%
WOMEN'S SERVICE								
Better Homes & Gardens	7,600,000	7,611,023	113.16	113.03	0.12%	1,225.14	1,167.42	4.94%
Family Circle	DID NOT REPORT							
Good Housekeeping	4,500,000	4,549,975	128.78	115.59	11.41%	935.47	867.20	7.87%
Ladies' Home Journal	4,500,000	4,525,455	79.23	80.75	-1.88%	830.60	794.00	4.61%
McCall's	DID NOT REPORT							
O, The Oprah Magazine ⁰	900,000	N.A.	NO ISSUE			292.22	N.A.	N.A.
Redbook	2,250,000	2,250,262	100.03	94.62	5.72%	884.03	759.94	16.33%
Woman's Day ¹⁷	4,350,000	4,280,909	114.80	93.15	23.24%	1,024.93	986.18	3.93%
Category Total			536.00	497.14	7.82%	5,192.39	4,574.74	13.50%
MEDIAWEEK MONITOR TOTALS			9,767.98	9,062.22	7.79%	83,978.69	78,917.10	6.41%

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

60 SECONDS WITH...

Chris Dorsey
VP/editor in chief, *Sports Afield*

Q. Veteran publisher Bob Petersen acquired Hearst's *Sports Afield* this spring and promised a return to its book-and-bullet roots. What's new for August?



A. It basically went through a complete overhaul both in content and design. The whole look of the book is

much more contemporary and much more visual, blending stunning photography with the best writing in the business. **Q.** Flipping through *August*, there were some handy taxidermy tips. Do you expect to lose your tree-bugging readers?

A. We've received 500 phone calls, emails, letters and faxes just since the August issue went out to subscribers, and I received one—one—letter saying "Geez, I wish we had snowboarders and backpackers." **Q.** *Times Mirror's Field & Stream* scored rocker/bow hunter Ted Nugent as its August special cover boy. Are you hoping to go after any big names?

A. Actually, in our September issue we've got [Texas governor and presidential hopeful] George W. Bush. He unveiled his outdoor agenda to us exclusively. We've got a video-news release that will be distributed mid-August via satellite to TV stations around the country. Bush highlights his thoughts on gun rights, hunting and a lot of controversial conservation issues, including pulling out the dams in the Pacific Northwest to restore salmon stocks. He didn't duck any issue.

Q. So have you bagged a bear recently?

A. [laughs] No. Not a bear. I've done some clay-target shooting and bird hunting. **Q.** Well, Petersen has a bear outside his office. What's in yours?

Q. Why do I feel like I'm being baited here?...I've got your standard office, a few bird mounts and great wildlife art...I'm pretty authentic. I've been hunting since I was 10 years old.

On *Deadli*



ne



Oliver Platt poses with his journalism students, who learn lessons from his character, a newsman for a New York City tabloid.

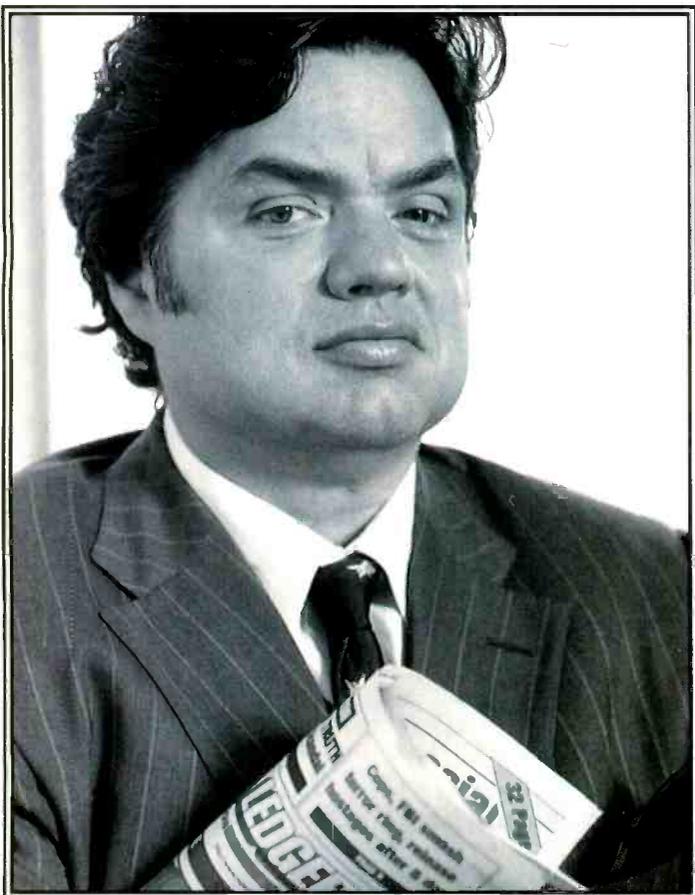
In the ink-stained tradition of *Lou Grant*, NBC's *Deadline*, the new fall drama from *Law & Order* creator Dick Wolf, will take viewers into the world of newspaper journalism

By Ken Liebeskind

Robert Palm sits at his desk at the old *New York Post* building on South Street looking at a newspaper clip about a jail guard who had been convicted of murdering a drug-addicted prisoner. "Snatches of real stories, that's what we're looking for," he says, as carpenters scurry around him with tools in hand, transforming the old *Post* offices into a set for Palm's new TV series.

Shooting started last week for *Deadline*, the NBC drama that debuts Oct. 2. It stars Oliver Platt as an investigative journalist for *The New York Ledger*, a paper modeled after the *Post*, or "another daily tabloid with a red stripe on the

Photography by Jessica Burnstein/Studios USA



NOAH GREENBERG

shows in New York running," Wolf says, referring to *Law & Order* and *Law & Order: Special Victims Unit*. The pair "didn't want to do another cop show, and journalism seemed good," he explains. "I thought it was an opportunity to present a certain type of New York journalistic character."

Like all of Wolf's shows, *Deadline* will be set in New York. "Anything that's ever happened on the planet can happen in New York," Wolf has said, which explains his penchant for Big Apple dramas.

This one focuses on Wallace Benton, the *Ledger's* star columnist. Benton is modeled on Jimmy Breslin, Mike McAlary and other New York tabloid columnists, but Platt

wants the character to stand on his own. "He's an extremely ambitious, aggressive investigative journalist who's a talented writer and has a broad scope and carte blanche about what he wants to write about," Platt says. "He's very controversial, under tremendous pressure

to produce."

Benton will investigate and write about crimes for the most part, "not limited to organized crime but crime in all its manifestations, including white-collar," Wolf says.

In the pilot episode, Benton reopens an old murder case with columns that seek to prove the innocence of two men on Death Row—who had been convicted in part because of some of his earlier articles.

Plots for the series will be based on true stories from newspaper clips Palm and Wolf find, a strategy they've used to create other award-winning dramas. "If you read a story in the paper today, they'll have a script going on it tonight," says Garth Ancier, president of NBC Entertainment, who worked with Wolf and Palm to develop the show. "They love taking current events and putting them into fictional arenas." The recent murders at a Wendy's restaurant in Queens and Central Park mass "groping" incident may be used.

But Palm won't just study news clips to write scripts; he'll draw on years of experience as a newspaper reporter.

Before he started writing for TV, Palm worked at the alternative weekly *New Haven (Conn.) Advocate*, the *Hartford (Conn.) Times*, and the *Los Angeles Herald Examiner*. He remembers breaking a story for the *Hartford Times* about a local lawmaker who owned drugstores and was bilking Medicare patients. The story, which he wrote after only five

"(Journalists) perform an incredibly important function," Platt says.

front page," according to series creator Dick Wolf, who hired Palm as head writer and executive producer.

Wolf and Palm have already teamed on *Law & Order*, the NBC drama in its 10th year and one of the network's biggest successes. "We have two cop

No One Says 'Stop the Presses'

Here is an excerpt from an upcoming *Deadline* script:

Newsroom—Day

Ringing phones, shouted questions, Xerox machines, keyboards tapping. Wallace enters, presses his temples against the noise, managing his hangover into submission as various reporters look up from their computers and say good morning.

Wallace: We might have a little problem here.

Arleen (copy editor): Which one?

Wallace: Five executed in fast-food robbery, the one that's leading the AP wire.

Arleen: Chicago, I saw it.

Wallace: Sunday night. Just before closing. Last customers. No prints. No DNA. Lay everybody down on the floor and shoot them in the head. You see the problem here, Arleen?

Arleen: I see a similarity, no doubt coincidental. What I don't see is the paper rushing off to re-examine an old story.

Wallace: Two men are going to be executed because of that story.

Arleen: What is this, *I the Jury*? Twelve angry people convicted them and a judge sentenced them to death, not you.

Wallace: Right, all I did was lead the cheering section.

QUESTIONS. ANSWERS.

COFFEE AND TIME TO THINK.

BEFORE THE RAT RACE BEGINS.

DAILY NEWS ON THE NET.

months on the job, "chased [the official] out of office," Palm claims.

The writer says he "loved" his newspaper career, but after he left the business, he wrote a movie script, which led him

into TV, first with *Miami Vice* and then *Law & Order*. He found that TV has its virtues. "The great thing about TV is, instead of getting fired for making up quotes, you get paid a lot for it," he notes.

Journalism on the Tube

Deadline follows a long tradition of newspaper-oriented TV shows. If you could kick back with your remote and call up a selection of shows, you'll find:

- **The Front Page (1949-50):** A real-life news correspondent, John Daly, played Walter Burns, editor of *The Center City Examiner*, in a show based on the famous movie.
- **Big Town (1950-54):** This popular crime show, which began on radio in 1937, was set in Big Town, U.S.A., home of the *Illustrated Press*, where Steve Wilson (Patrick McVey) was the star reporter.
- **Foreign Intrigue (1951-55):** Filmed in Europe, this adventure series focused on reporters from *Consolidated News* and the *Associated News*.
- **The Adventures of Superman (1951-57):** The Superman character, star of comic books launched in 1938, a radio series in 1940, and feature-length cartoons and movies soon after, came to TV with film star George Reeves in the title role and playing reporter Clark Kent. Who can forget his *Daily Planet* colleagues Lois Lane, cub reporter Jimmy Olsen and Perry ("Don't Call Me Chief") White?
- **Front Page Detective (1951-53):** Edmund Lowe played an incorruptible newspaper columnist.
- **The Lloyd Bridges Show (1962-63):** Bridges played a journalist and main character of the story.
- **The Odd Couple (1970-75):** OK, trivia buffs, name the newspaper where Oscar Madison (Jack Klugman) worked as a sports reporter (answer at the bottom)*.



Klugman (l.) played *Odd Couple*'s slovenly sportswriter.

Mary Steenburgen played divorced newspaper reporters, and she became his editor. A famous flop.

- **Early Edition (1996-2000):** A mysterious cat delivers tomorrow's *Chicago Sun-Times* to the main character's doorstep, giving him the opportunity to prevent disasters.

- **The Andros Targets (1977):** *The New York Forum*'s star reporters covered corruption.
- **Lou Grant (1977-82):** After *The Mary Tyler Moore Show* ended, TV newsman Ed Asner resurfaced as city editor of the *Los Angeles Tribune* in a series that tackled many controversial issues.
- **Hard Copy (1987):** Michael Murphy starred as a reporter in a dramatic series set at the fictional *L.A. Morning Post*.
- **Dave's World (1993-97):** Based on the life, but not necessarily the work, of newspaper humorist Dave Barry
- **Ink (1995):** Ted Danson and

*answer to trivia question: *The New York Herald*

Ancier says the show was developed with Oliver Platt in mind. "Dick Wolf came to us a year ago intrigued with having Oliver Platt in a show," Ancier says. "He is someone we always wanted to see on television, and this is his first series."

Platt heads a cast that includes Bebe Neuwirth as his editor, Tom Conte as a publisher modeled after Rupert Murdoch, and Hope Davis as a *Ledger* reporter who happens to be Benton's estranged wife. Other major characters include students at a journalism school, reminiscent of Columbia University, where the Platt character teaches on a part-time basis. The students will help him investigate crimes and gather information for his stories.

Over the past decade, Platt has performed a number of memorable character roles in more than 25 movies—including *Bulworth*, *A Time to Kill* and *Lake Placid*—generally playing a somewhat ruffled wisecracker. In conversation, however, he speaks openly and with good humor.

Two of Platt's brothers have worked as journalists, but he has no background in the profession himself. He researched the role in New York newsrooms, learning the ropes from crime reporters Phil Messing of the *New York Post* and Lenny Levitt of *Newsday*, as well as columnists Juan Gonzalez and Jim Dwyer of the *New York Daily News*.

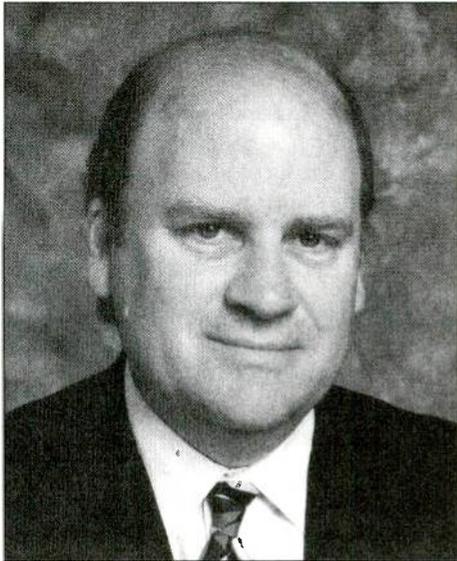
"I've gone out on stories with them, watching them interview and listening to them work the phones," Platt says. There were lunches "where I got them to tell me their trade secrets," he says. "They've been very generous and open with me."

Platt is also being helped by Richard Esposito, a New York newspaper veteran of 20 years who has been hired as a consultant. He works with actors and writers on outlines of stories "and everything that helps them get a feel for the tone and pace of a newspaper," Esposito says. He has also introduced Platt and other cast members to journalists around the city.

Platt grew up in Washington reading *The Washington Post* but lived abroad much of the time because his father was a diplomat. He wasn't reading the *Post* when President Richard Nixon resigned, because "we were climbing Mt. Fuji in Japan, so we heard about it on the radio," he says. Today, Platt says, he reads *The New York Times*, *The Washington Post* and *USA Today*, as well as *The New York*

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Observer, a weekly.

Platt believes a show about a reporter can make for great TV because "the things reporters do in everyday life just getting to the truth are surprising and compelling... In the age of O.J. and Monica, it's a very interesting time to be a journalist."

Because he thinks the public has become very cynical about journalists, Platt sees the show as an opportunity to change public perception. "You bring people in and make them see the world from the point of view of the journalist, and see the amount of pressure they're under and how they do their jobs," he observes. "They perform an incredibly important function in our society."

The *New York Post* is playing a central role in *Deadline*, with episodes shot in the old *Post* offices on South Street. The *Ledger* is clearly modeled after the paper, down to its logo, which is set in the same typeface as the *Post*'s logo.

The *Post* offices have been largely idle since the paper moved to midtown Manhattan in 1995. John Roman, the show's producer, says the *Post* allowed *Deadline* to shoot the pilot episode there, then agreed to a short-term lease through November that can be extended to June 2001. The show is renting the fourth floor, the old city room, which carpenters spent weeks transforming into a newsroom again, drawing on old black-and-white photographs provided by the *Post*'s staff.

"They did a nice job, down to the finest detail. It looks like the city room, with the carelessness the paper has with coffee cups and newspapers strewn everywhere," says Anne Aquilina, the *Post*'s administrative editor, who ap-

peared as an extra in the pilot episode.

The *Post* has run an article by Aquilina about her experience as an extra and another article on the show, but she says coverage will be limited. "We're trying to be fair and not publicize ourselves," she says, explaining that *Deadline* will be covered in the *Post*'s TV pages like any other show. "There will be no additional coverage, and we won't downplay it. Just the regular way," she says.

Head writer Palm thinks professional journalists will be pleased with the show because of its accuracy, with Esposito calling it "dramatic and compelling entertainment that adds social value." But some journalists are wary.

"You can't base a show on a journalist because all we do is sit around and stare at the computer," quips Dave Barry, the nationally syndicated humor columnist. The sitcom *Dave's World* was based on his life. "How many viewers get excited about a good lead story or putting a nut graf up higher?" he asks.

Barry says his role in *Dave's World* was extremely limited. "I was on it once in the first year in a cameo role," he says,

playing a character who was competing with the Dave Barry character to buy an air conditioner. The reason he didn't contribute to the show further is because "I was always busy writing my column," he explains.

Thirteen episodes of *Deadline* will be created, which is the standard for a new series. If it is a success, 22 episodes will be shot for a full season.

It will run Mondays at 9 p.m. opposite ABC's *Monday Night Football* and Fox's *Ally McBeal*. NBC's *Ancier* isn't worried about the competition. The audience for *Monday Night Football* tends to be "a little older and downscale," he says, while *Ally McBeal* has "cooled off a bit; it's hard to sustain." His show *Law & Order: Special Victims Unit* started off in the same slot last year and became a big success, he says, so *Deadline* could be the next big thing.

It could be a swell thing for American newspapers, too, humanizing the reporting they do, or as a *Post* headline might put it, "Check us out, baby!" ■
Ken Liebeskind is a freelance writer based in New York.

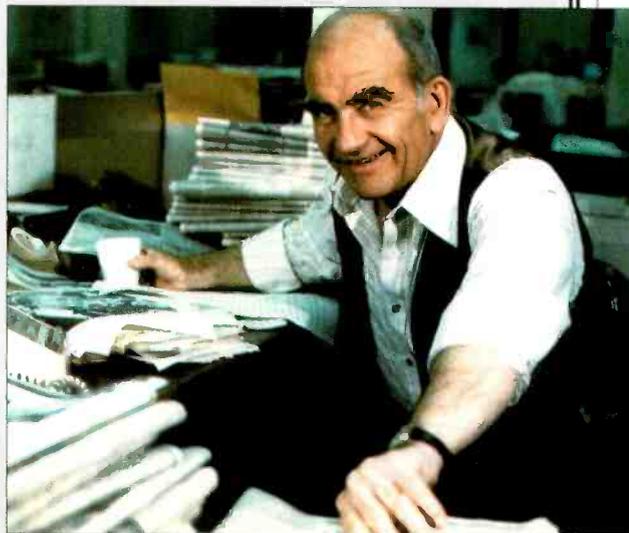
Asner's Advice: Cover Lou Grant

Many TV shows about newspaper professionals—from *Superman* to *Everybody Loves Raymond*—don't have much to do with newspapers and journalism; the characters just happen to be in the news business. But *Lou Grant*, the 1977-82 hour-long drama on CBS, focused on the newsroom where Grant edited stories on the most riveting issues of the day.

Asner, renowned for his support of liberal causes, covered many of them on the show. "We did everything except three things: gun control, abortion and busing," he says. "That's where our bravery seemed to take a break." Yet the show boldly took on racism, child abuse, atomic warfare, the plight of unemployed Vietnam veterans and rape, as well as newspaper issues, including plagiarism and printing a paper during a blackout.

Asner, whose "love of newspapering" and work as an editor of his high school paper prepared him for the role, says, "I think it's agreed upon that our show was the closest thing at that time that approached the reality of newspaper journalism. We tried to make it as exciting and funny as possible while dealing with the pertinent ethical issues of the day. It made us stand out from the other shows."

Asner thinks *Deadline* can succeed if it follows in *Lou Grant*'s footsteps by covering today's most important issues, which Asner believes are capital punishment, police brutality and the military industrial complex. "They've got to have the guts. If they can achieve reality and pertinence with drama, action and humor, they should have a winner," he says. —KL



Asner's Lou Grant moved from TV to an L.A. newspaper.



Before

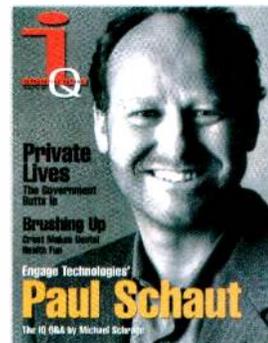


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Now that the dog days of summer have arrived, it's interesting to note that the ancient ritual of sacrificing dogs to Sirius in the hopes of cooling down the blazing heat still may apply in the dot-com world. Last week, Pets.com marketing guru John Hommeyer—the man behind the Sock Puppet—stepped down from his post. While Hommeyer can be credited with creating the first icon of the Internet age, it seems that no amount of creative marketing can revive the floundering pet products e-tailing space. Old Yeller, Pa's callin' you to the shed.—Kipp Cheng

interactivenews

@deadline

Hyundai, Engage Agree

Fountain Valley, Calif.-based **Hyundai Motor America** today announced that it has entered into an agreement with **Engage Media**, a division of Andover, Mass.-based online marketing company **Engage**, to use audience profiles to better understand its Web audience and increase the effectiveness of its online advertising campaigns. The automaker will then work with **CCG.XM**, the New York-based e-business arm of **Cordiant Communications Group**, to integrate Engage's findings into its Net marketing strategy.

EMT, UltraStar Form Pact

UltraStar, the New York-based entertainment Internet company established by David Bowie, and e-marketing firm **EMT Corporation**, also New York, today announced a Web marketing alliance that will allow the companies to develop new promotions and sales programs, such as branded browsers, for UltraStar's roster of pro sports teams and entertainers that include Hanson, David Bowie, the New York Yankees and others.

Charity Site Launched

AllStarCharity.com, a non-profit, celebrity and charity auction site, launched today with management help from **Sony Broadband Entertainment**. Already, the site has an inventory of more than 300 celebrity-donated items, which will be auctioned off with all money raised going to the celebrity's charity of choice. Charities designated by donating celebrities will also receive an informational page on AllStarCharity.com.

Correction: Regarding the site reviews in "Livin' e-Vida" (7/3), Yupi had more than 442 million page views and 4.3 million unique visitors during Q1 2000; "Ciudad Futura" translates to "City of the Future"; and Amarillas.com is a B2B marketplace.

Digital Island Expands Streaming Media Service

By Karl Greenberg

Digital Island, a global Internet distribution network looking to expand its streaming media business, has tapped **FastForward Networks**, a webcast technology company, to provide the global platform for its Footprint streaming content delivery service.

FastForward will install its technology into Digital Island's high-capacity network for global streaming of audio and video—its Global e-Business Delivery Network. Terms of the agreement were not disclosed.

Two weeks ago, Digital Island, which has regional data centers in New York, San Jose, Calif., Honolulu, Hong Kong, London and Tokyo, and 1200 servers in 25 countries, announced a strategic relationship with Microsoft, Compaq and Intel. The companies will work to build a global streaming network capable of 7.5 million simultaneous media streams.

The scope of this streaming network is roughly comparable to a prime-time TV program's reach, according to Pat Greer, director of content delivery for Digital Island.

Abhay Perekh, president of the San Francisco-based FastForward, said that, among other things, its technology will help "lubricate" Digital Island's multi-casting of Internet streams. He said the company's products also insure uniform quality of streams and provides a real-time back end for monitoring audience size, advertising and e-commerce response.

Though multi-casting allows broadcasters to feed a single video or audio stream from a source to hundreds of edge servers near concentrated populations of viewers, Perekh explained that, hitherto, it hasn't been a good option since it meant having to reconfigure hardware, such as routers and switches. "The Internet is not multi-cast enabled," he said, "so currently you have to send a million copies of a webcast event—one copy for each viewer." That, he said, makes for an unstable and unreliable broadcast (ergo last year's Victoria's Secret fiasco).

"What FastForward does for our network is make the quality of the stream going out to our 'edge' delivery servers more reliable," said Greer. "We've got hundreds of machines around the world, and we've got to get the stream from the origin to the edge servers so they can be served effectively. FastForward does that."

FastForward will also provide broadcast management back-end technology that allows real-time measurement of audience statistics and quality of streams that allows for "ad-hoc" ad insertion, virtual branding, and real-time marketing opportunities during live webcasts.

According to New York-based Jupiter Communications, the global market for streaming-media content delivery will grow from \$78 million in 2000 to \$2.5 billion by 2004. ■



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e-Business without Limits

Ultigo Links Print Pages To Magazine Home Pages

BY JENNIFER OWENS—The race to link magazine print pages to the Web has gained yet another player—this time one that eschews additional hardware and instead uses a title's own Web site and print ads to help consumers navigate online.

Called Ultigo, the Atlanta-based company recently signed *Teen* magazine as its first publishing client. Under the deal, *Teen* will use Ultigo's UltiMedia service on select edit pages in its November issue, adding some ad pages the following month.

UltiMedia-enabled edit and ad pages will bear the company's globe-like logo to notify consumers that they can then find those same pages on the magazine's Web site. First-time visitors to Ultigo-enabled Web sites will be asked to register their

age, gender, city, ZIP and e-mail addresses, so the anonymous data can be developed by Ultigo and its partners to establish one-to-one marketing programs

"A reader of *Ladies Home Journal* might think, 'Whoa, what's this new thing?'" said Lynn Lehmkuhl, president of Emap USA Youth Group, which publishes *Teen*. "But to a 15-year-old, it's a natural to have the opportunity to go to a magazine's Web site for more—whatever more means—whether to shop or to find out more about a product. [Ultigo] is an opportunity to go beyond. And rather than getting a pleasant surprise, [teens] are beginning to expect it."

It's that same argument that has led magazines such as *Wired* and *Popular Mechanics* to try Tualatin, Wash.-based Digimarc's digital watermarking technology, which requires a PC camera or scanner to work. Meanwhile, other magazines, including *Forbes* and *Adweek*, have announced plans to give their subscribers copies of C.A.T., a bar-code-reading wand made by Dallas-based DigitalConvergence that consumers can use to jump from print ads to advertiser Web pages.

But even as so much attention is given to linking magazine pages to Web ones, at least one print title has decided to pull back on its print-to-Web convergence plans. According to a spokeswoman, *GQ*, which in May was touting its role as the first major consumer test of Digimarc's MediaBridge technology, recently put its plans to use the technology in its September issue on hold.

"We were just not impressed when we got *Wired* and saw the print quality," the spokeswoman said, referring to Digimarc's debut in *Wired*'s July issue. "It was not at a caliber that we needed for our *GQ* advertisers, so we decided not to go with Digimarc for the September issue."

The spokeswoman added, however, that as Digimarc improves its digital watermark printing process, *GQ* "may revisit it in the future."

At Digimarc, a spokeswoman acknowledged that the company's relationship with Condé Nast "is still there, but it's on hold." She added, though, that since its debut in *Wired*, Digimarc-enabled pages have also appeared in *Popular Mechanics*, where advertisers have signed up to use the technology for six-month stints or more. Next up, she said, will be *New York*. Digimarc has licensed its technology to 160 magazines so far.

In the meantime, Ultigo is betting that consumers will eventually come to know that any page featuring the company's logo will have a corresponding page on the magazine's own Web site.

It's a visual process, explained Todd Headrick, who serves as CEO of the year-old company. Ad and edit pages retain their look online, he said, with hot spots added to give users even more information or e-commerce links.

"There's no huge up-front investment to make," he said of Ultigo's strategy. "You don't have to build the system, there's no hardware to install and you don't have to have the magazine in hand."

Lehmkuhl said she sees Ultigo as "an opportunity to make an ad work hard. What I'm offering an advertiser is the opportunity to go way beyond communicating the message of that page. It's that opportunity to direct the consumer directly to the shopping experience or where to buy it in their neighborhood."

Lehmkuhl said her title will be charging a flat fee of \$5,000 for each Ultigo-enabled ad to pay for the service's execution costs.

"My feeling is that I don't want to put this in the category of some special, little opportunity," she said. "A year from now, I want every single advertiser to not even think about not doing it. I want it to be a mainstream feature of *Teen* magazine." ■



connect

As the president, CEO and founder of e2 Communications, a Dallas-based



e-mail marketing company, **Jeffrey Farris** understands the ABCs of building online relationships via consumers' e-mail boxes. Here, he offers tips to businesses looking to capitalize on the craze without being labeled a sender of spam.—Ann M. Mack

Why should a company launch an e-mail campaign?

E-mail works better than any other medium. It is a cost-effective way to send information out in a timely manner, produce a qualified audience and follow-up with that audience. Making phone calls to 10,000 people, only to produce 500 interested consumers, is cost prohibitive. Whereas, with e-mail marketing, a company can take 10,000 unique names and turn them into 500 highly qualified prospects in a fairly cost-efficient way.

Also, e-mail campaigns are consumer-friendly. Consumers read e-mail messages on their own terms and time, so they shouldn't feel imposed upon. The marketer doesn't interrupt their vacation or their dinner.

What is a company's main concern when launching an e-mail campaign?

From a business standpoint, companies need to think about content and timeliness. If you are an electronics company and you give out information about books, that's not content appropriate. If you send out information two months after a consumer requested it, that's not timely.

What do companies need to do, so their messages are not misidentified as spam?

A lot trails back to common sense. Think of an e-mail address as a person. Do not abuse relationships. Obtain permission and retain permission. Marketers need to be respectful of people's privacy or they might shoot themselves in the foot.

Respect customer data. Put an opt-out option in the e-mail. Also, offer e-mail sign-up and sign-off in a prominent place on your Web site.

What is the future of e-mail marketing?

E-mail marketing is not going to replace print ads or phone calls, but it will complement these marketing methods. E-mail marketing will evolve from a bulk e-mail system to a more refined one. It will open doors to a lot of opportunities. ■

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THE **EXPERTS**
IN ONLINE SALES & MARKETING

Luminant, i-Latina Team to Build News Portal

BY ERIK GRUENWEDEL—Luminant Worldwide Corp., a Dallas-based Internet advertising agency, and i-Latina, a New York-based marketing company, have teamed to build a comprehensive financial and political news portal targeting both U.S. nationals and Latin American business executives.

With a scheduled Sept. 25 launch date, the \$40 million Spanish, Portuguese and English-language portal is owned by Grupo de Diarios America, a nine-year-old Miami-based association designed to grant U.S. and European advertisers easier access to its nine Latin American newspaper members, including *La Nacion*, Argentina; *Zero Hora*, Brazil; *O Globo*, Brazil; *El Mercurio*, Chile; *El Tiempo*, Columbia; *El Comercio*, Ecuador; *El Universal*, Mexico; *El Comercio*, Peru; *El Nuevo Dia*, Puerto Rico; *El Pais*, Uruguay; and *El Nacional*, Venezuela.

With the majority of content slated to originate from the aforementioned dailies, the ad-supported portal will focus in part on news, market information, stock prices, commercial real estate, insurance, interest rate comparisons, online banking opportu-

nities, taxes and financial planning in addition to offering personalized home pages, chat rooms, e-mail and surveys, according to Miguel Sebastia, president of i-Latina.

"[This is an opportunity] to create the brand for the Latin American equivalent of CNNfn," said Sebastia.

According to New York-based Jupiter Communications, the Latin American Internet user base is growing 40 percent per year and is expected to surpass 43 million by 2004. The e-commerce market in Latin America is expected to grow from \$240 million in 1998 to \$8 billion by 2003.

Despite the projected growth, the plethora of competitors, including New York-based StarMedia and Waltham, Mass.-based Terra/Lycos, leads some experts to believe the South American interactive space is becoming congested and convoluted.

"It's really overcrowded," said Ekaterina Walsh, a senior analyst with Cambridge, Mass.-based Forrester Research. "But what it's overcrowded with are generic,

broadbased portals."

Walsh said site developers have to stop treating the Internet as a one-stop shop, which she believes only applies to brick-and-mortar establishments.

"When you go to these sites, you see the same exact channels trying to cover everything but the kitchen sink," she said. "That's not what the Internet is about. Advertisers and marketers should look at this medium as an abundance of specialized sites where neither site alone is able to attract a mass market or huge numbers of consumers.

Instead, [advertisers] should be able to reach a much more targeted audience."

But can a special niche site survive economically? Walsh thinks so.

"The way to do it is to be like a network, where one company owns a variety of specialized sites," she said. "As a result, the company has the reach of a network in terms of the number of people that go to the aggregated sites that it owns. Each site is compelling and attracts users based on their individual interests."

The GDA portal will focus in the beginning only on financial news and analysis, according to Brian Methvin, a principal with Luminant. "We want to offer perspective and insight versus a couple paragraphs from a Reuters wire report," he said. ■



ECRUSH, YM Mag Couple For E-Romance Promotion

BY JANIS MARA—Giving a whole new meaning to the phrase "for love or money," eCRUSH, an online matchmaking site, and YM Magazine today announced that they are teaming up. The companies aim to provide a unique romantic opportunity for readers and an unusual promotional opportunity for advertisers.

YM, a New York-based teen girls' magazine with a circulation of 2.2 million, will include eCRUSH in a special "Catch Your Crush" Valentine's Day promotion beginning this December. The partnership also will make it possible for visitors on YM's Web site to access eCRUSH from the YM site.

San Francisco-based eCRUSH primarily focuses on young adults. Wannabe Romeos and Juliets list their crushes on the site, then send anonymous e-mail to the objects of their affection, encouraging them to visit the site and make their own lists. If both people list each other, a match is made and they are informed via e-mail.

"The Valentine's Day promotion will fea-

ture messages about YM advertisers in eCRUSH e-mails, giving them a chance to try out Internet advertising," said Lauren Jay, marketing director for YM. Participating in the "Catch Your Crush" promotion will automatically enter users in a sweepstakes with a grand prize of a dream date for two.

Usually, eCRUSH e-mail messages do not feature advertising. "We're very sensitive about spamming our users. But we're making an exception because this is a special program," said Amy

Gibby, vice president, director of brand development for eCRUSH.

All revenue from this advertising will go to YM as part of the exchange. "We're providing a lot of exposure to eCRUSH in the in-magazine announcement and other promotional pages," said Jay.

Jay said that, hopefully like the romances ignited on eCRUSH, "it's a good match. When we do partnerships, we want to reinforce our image, that of a hip magazine and a full service magazine. ECRUSH speaks with the same voice." ■



L90 To Acquire WebMillion.com

BY ERIK GRUENWEDEL—Looking to enhance its online direct-marketing business, L90, the Santa Monica, Calif.-based Internet advertising platform, has agreed to acquire webMillion.com, a Boise, Idaho-based direct marketer and Internet lottery, for two million in L90 common shares (value: \$18.5 million on July 12).

In doing so, L90 joins New York-based 24/7 and DoubleClick, among other online ad platforms, that have recently acquired direct-marketing companies to enhance their client's e-mail campaigns.

"Direct marketing online is extremely efficient compared to direct marketing in traditional media," said John Bohan, CEO of L90.

Direct marketing also distinguishes itself from general advertising through targeting select audiences and delivering measured results, say industry analysts.

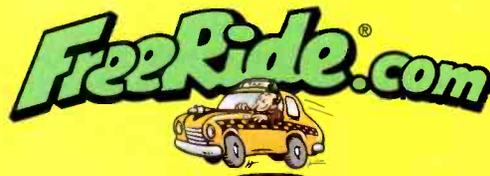
"It's effective and intrusive," said Marissa Gluck, an analyst with New York-based Jupiter Communications. "[Direct marketing] is permission based. The consumers are preselected and self-selected in regards to a particular product or topic." ■

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More Online Ads Equal More Visitors, Survey Says

BY ANN M. MACK—Cash-strapped e-tailers looking to improve their bottom line should think twice before shaving their Internet ad budget, said Charlie Buchwalter, vice president of media research for AdRelevance, a division of Media Metrix. According to a report released today by the Seattle-based Internet ad measurement service, a strong positive correlation exists between online advertising and visitors to e-commerce sites. "It doesn't appear to be a good strategy to ratchet down online advertising budgets," said Buchwalter. "Those who are advertising online intelligently and aggressively are translating that into increased traffic."

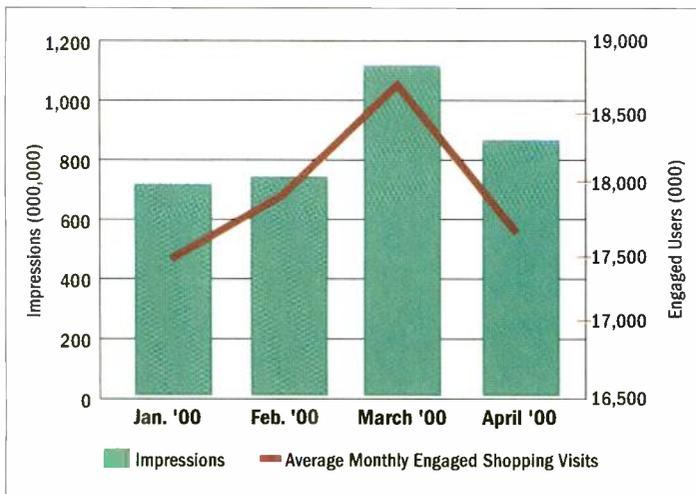
The report, which looked at Internet ad impressions and traffic patterns for online retail sites between January and May 2000,

some online retailers have decreased their Internet ad spending to make up for budget deficits and push for profit. But, this might hurt rather than help, explained Buchwalter. Although these measures may produce positive cash flow in the short term, they may result in reduced consumer awareness and fewer visitors in the long term. "There is no question that dot-coms are struggling," Buchwalter said. Because of this, "there is a tendency for them to pull in their horns and cut online advertising budgets." But, he continued, "You won't get the profit unless you get the traffic to your site."

According to the report, successful online-only retailers such as Amazon.com and eBay have created a brand name by running regular online campaigns consist-

ing of 168 million average monthly impressions. On the other hand, less successful companies that struggle with brand identity and differentiation issues often have little to no online advertising and tend to operate in highly saturated or fragmented categories.

"Many of the more successful online retailers appear committed to online advertising, which they use to both drive traffic



"Those who are advertising online intelligently and aggressively are translating that into increased traffic."

—Charlie Buchwalter, AdRelevance

revealed that as the number of ad impressions for e-tailers grew, so too did traffic to their sites. The online retail segments of books/music/movies and computer hardware and software scored a high correlation between ad impressions and visitors of 0.82 and 0.87, respectively. The retail category of flowers/gifts/greeting cards showed a slightly lower, but significant correlation of 0.78. Buchwalter acknowledges that online advertising isn't the only driver of traffic to sites. The increase could be a result of other factors, such as direct marketing or traditional advertising, as well.

In the wake of the predicted dot-com

and build awareness for their brand," Buchwalter said. "Online retailers that don't quite have the same level of brand recognition, however, can still be competitive using online advertising."

Dot-coms that have attempted to build their brand with big-budget television campaigns, yet have not seen a significant return, might want to refocus their efforts, advised Buchwalter. The study suggests that their ad dollars might be better spent on online campaigns. "If you look at the relative costs of television advertising versus online advertising, it's a staggering spread," said Buchwalter. ■

bits

Space Media, a Washington-based original content provider about space for TV and the Internet, has announced the acquisition of **TheSpaceStore.com**, a Clear Lake, Texas-based online vendor of products related to space exploration and learning.



Business Week, published by New York-based McGraw-Hill, has joined with **LeadersOnline**, the online arm of New-York-based executive search firm **Heidrick & Struggles International**, to develop a joint career site. As part of the five-year deal, **BusinessWeek Online** will also contribute editorial content to the LeadersOnline Web site and will produce a weekly electronic newsletter for the site's users. The two companies also plan to create a companion print magazine.



GoTo.com, a Pasadena, Calif.-based search engine, has announced the formation of a British subsidiary scheduled to launch during the last quarter of 2000.

<kpe>, a New York-based i-builder, has been selected by **Hasbro**, a Vernon Hills, Ill.-based toy and game manufacturer, to be one of its Web developers.

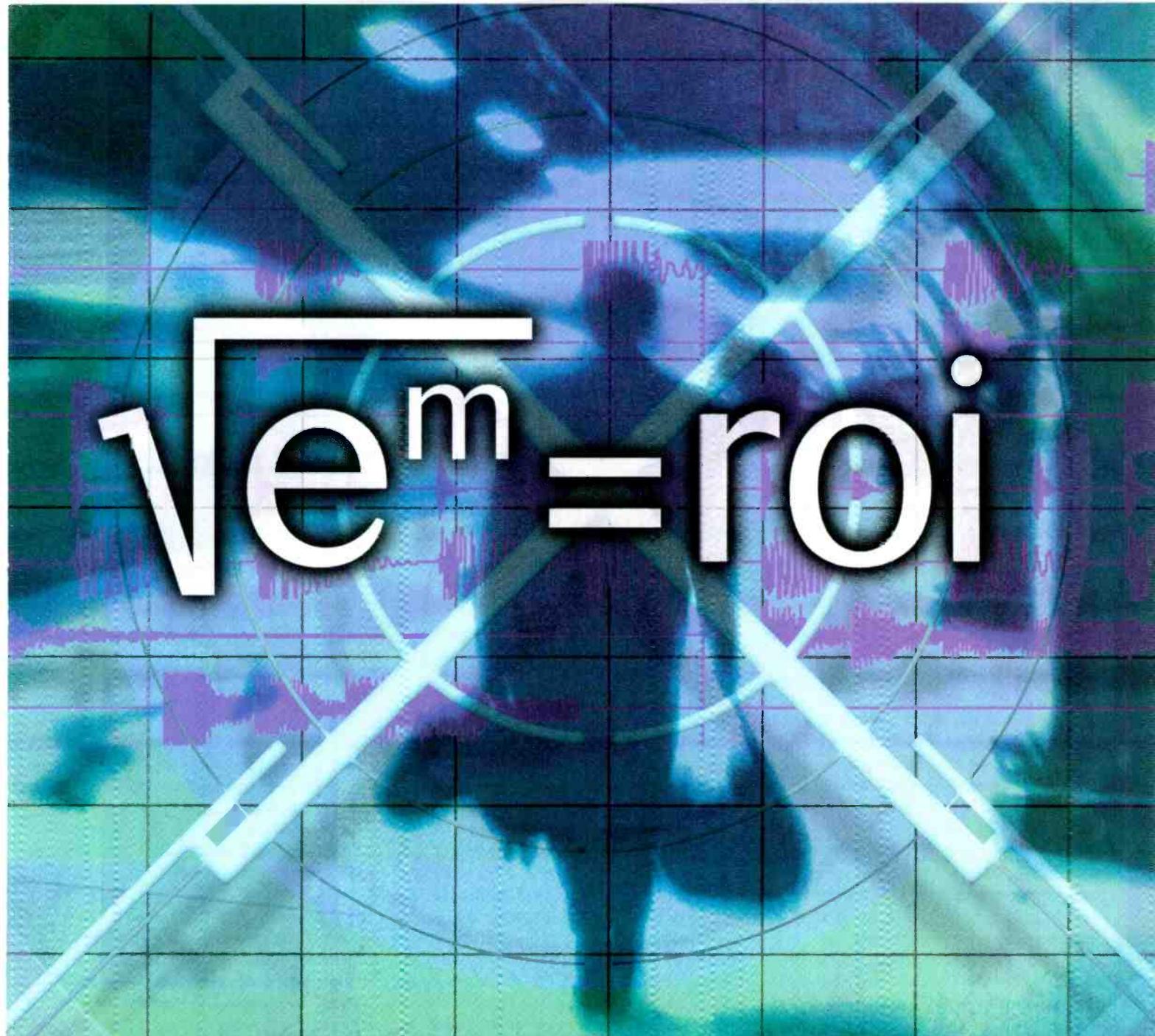


WebRadio.com, a Los Angeles-based video and audio B2B service provider, has signed on Vienna, Va.-based

Cable & Wireless to enhance its Web hosting, DSL, networking and ISP services.

Sticky Networks, a developer of search technology, today announced the launch of **Stickies**, a visual directory for the Internet. **Stickies** feature images with embedded "deep directory" menus allowing users to drill down to relevant links and advertising, taking keyword-linked ads beyond portals. The company will provide its **Stickies** to **Motorious.com**, an auto industry portal that is in pre-launch; **Town24**, a shopping portal; **ShoppingThere**, a virtual shopping center and **I-Bizwomen**, a site dedicated to finance and business content for women.

Siegelgale, a New York-based professional services firm, is projecting that revenues from its naming division will grow 50 percent in fiscal year 2000 against a year ago. The company said the growth is due to an increase in naming and identity projects for technology and dot-com clients such as **Enjewel**, an online fine jeweler; **LycosShop**, Lycos' integrated e-commerce operations; and **Blueflame** software.


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Sound Advice

Based on sound preferences, MuBu serves up the tunes you'll like. By Janis Mara

From baby boomers trying to stay on top of music trends to Gen Yers who set them, MuBu, a sound-based music recommendation service, hopes to have something for every music lover on the Net.

The San Francisco-based company, which launched its site in June, joins a growing number of dot-coms offering music recommendation services, including Gigabeat.com. What sets MuBu apart is that unlike its competitors, MuBu delivers sound clips from a database of tunes analyzed and categorized by a team of experienced music professionals, according to Eric Scheirer, an analyst at Cambridge, Mass.-based Forrester Research.

"MuBu has humans rating music. Other companies, such as Gigabeat and Mongomusic.com, depend on automation to do it," says Scheirer. Also, some of these companies, including Gigabeat, require users to enter the names of the songs or artists they seek. MuBu, however, relies solely on—as Rodgers & Hammerstein put it—the sound of music, eliminating the need for users to know the name of artists or songs.

Users visit the MuBu site and rate five or six tunes selected from MuBu's 54 categories, which include Stoned, Country, Tattoos and Pool Cues, Jazz, Rock for Grrlz and Soul Food. MuBu then immediately recommends songs to users based on their preferences. They can also sign up to get e-mails with four-second sound clips of recent releases they're likely to enjoy.

"Respecting the needs of the consumer is what we're all about," says John Adams, MuBu's founder and CEO, in a recent interview at the company's downtown San Fran-

cisco office. For instance, he says, users can decide how many sound clips will be sent to them and how often.

Adams launches a demonstration of the process, leaving the choices up to me. I choose the pop/rock category and eight buttons flash up on the screen. When my cursor scrolls across one of the buttons, a song begins to play.

"That's enabled by our licensed Beatnik technology," says Adams, referring to the audio plug-in from the San Mateo, Calif.-based company. The song, a bouncy Bangles-type ditty, catches my fancy and I rate it as the type of song I prefer. After rating the other songs, I click on the Buddha image (MuBu is short for Music Buddha) and a selection of seven recommended songs pop up, represented by the covers of the albums in which they appear. "Click on the album cover and you'll get a four-second clip," says Adams.

I click on the first one and—bingo! It's a hit. The tune is by Matchbox 20; as it happens, I have their first recording and have enjoyed their music for years. "At this point, you have several options. You can listen to a 30-second sample of a song from this album. You can also buy the recording on our site in a pop-up window," Adams says.

Commissions from these sales, as well as targeted advertising, comprise MuBu's revenue model.

"For example, Nike could run demographically focused ads of, say, high-tops, in the rap section. Or REI could sell snowboarding jackets in the Chill Out section," Adams says. Capitalizing on this



After rating five or six songs, MuBu users get a selection of seven recommended tunes based on those ratings.

easily identifiable demographic, MuBu also plans to include advertising in its e-mail recommendations.

Gill Benbassat, a former disc jockey for San Francisco's KMEL and now director of music at MuBu, says, "Radio stations know exactly what demographic they appeal to. We hope to do the same thing, only it's like having 50 or 60 radio stations in one place."

Benbassat is not the only well-known music name associated with MuBu. Kent and Keith Zimmerman, the brothers who for many years co-owned music industry publication *The Gavin Report*, co-founded the company in 1999 along with Adams. Gold records and autographed photographs addressed to the brothers line the walls of the company's office.

Additionally, Thomas Dolby Robertson, Beatnik founder and music innovator (best known for his '80s techno-pop), is on MuBu's board of directors. According to Adams, the demand for music, especially over the Net, is increasing. He says that more than 16 million digital music downloads take place daily, and New York-based Jupiter Communications (recently acquired by Media Metrix, also of New York) predicts that online music sales will reach \$2.6 billion by 2003.

"We want to tap into this market and meet individual consumers' needs by helping them find music they like, even if they can't specify which artist or song title they're seeking," Adams says.

Forrester's Scheirer says, "We expect high growth in this area in the next few years. As more music goes online, the Web becomes a more exciting place but also a more confusing place. There's lots of music you want, but it's difficult to find it. MuBu helps you do that, and that's why they are likely to succeed." ■

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It's All About Them

Music Mavens

The team at Soundbreak.com wants to give users the music that they want. But is anyone listening? By Erik Gruenwedel

To hear Mark Goodman enthusiastically describe West Hollywood, Calif.-based interactive music destination Soundbreak's mission statement may require ignoring the realities of the struggling entertainment dot-com space and admire the gospel of a true believer. After all, Goodman, who was an original VJ at MTV and now serves as Soundbreak's vice president of music programming, knows the risks as well as the potential windfall of charting new ground.

"I don't know of anyone who is doing what we are doing musically on the Internet," says Goodman, who, not surprisingly, sees himself less as a music executive and more as an evangelist. "There are terrestrial radio stations streaming their signals

[online]," he says. "There are aggregate sites streaming different formats so you can click on alternative country and come up with really boring songs. And then there's us."

Launched in February by Pasadena, Calif.-based incubator Acacia Research Corp., and backed by almost \$27 million in private equity funding, the 85-employee Soundbreak claims to offer a "robust Web experience" via live digital jocks, 24-hour global music Webcasts, state-of-the-art graphics, e-commerce, message boards,

chat, games and animation—in short, the usual interactive entertainment fare found on a host of competing sites.

Goodman says Soundbreak broadcasts "free-form radio," which essentially involves a playlist targeting the requisite 15-to-35 demographic that is computer savvy, flush with disposable cash, attitude and keen on Eminem, Kid Rock, Dr. Dre, Green Velvet, Limp Bizkit and Korn, among others.

"It's like walking down the hallway of a college dorm," he says. "You would hear different music coming out of every room. That's what Soundbreak is."

Despite the well-documented failure of several entertainment sites this year, Soundbreak intends to become an online entertainment media company specializing in audio and visual content available in multiple languages, restricted only by bandwidth and market forces, according to Lisa Crane, CEO and president of Soundbreak.

"We believe we're creating a second-generation Web site or Web business," says Crane. "We've pulled things from cable, print and other traditional media, which means we've learned from the successes and



Lisa Crane, Soundbreak's CEO and president, believes the company has learned from the mistakes of others.

**"We've pulled things from cable, print and other traditional media, which means we've learned from the successes and failures of businesses both offline and online."
—Lisa Crane, Soundbreak**



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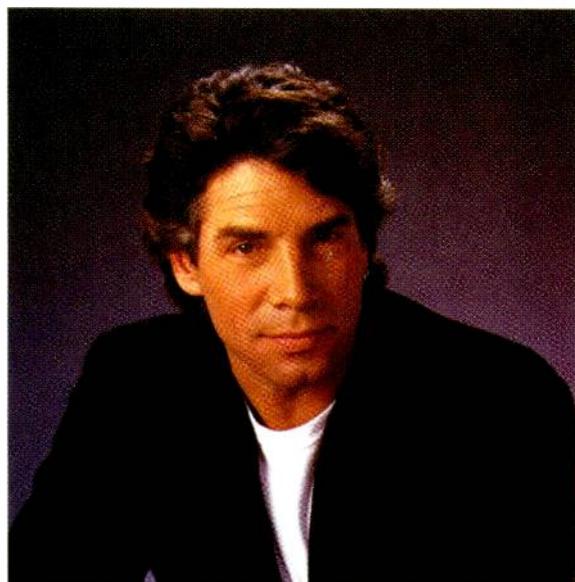
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“I don’t know of anyone who is doing what we’re doing musically on the Internet.”

—Mark Goodman, Soundbreak



An original MTV VJ, Mark Goodman believes he’s breaking new ground as vp of music programming at Soundbreak.

failures of business both offline and online.”

Crane says research, focus groups, scrutinizing other business plans and talking with people enmeshed in the medium helped develop Soundbreak around what the consumer wanted and wasn’t getting with online radio.

“[Content on the Internet] has to be plug-and-play, which means it goes way beyond an early adopter phase,” says Crane, who cut her dot-com teeth as general manager of NBC.com and before that as vice president of UniversalStudios.com. “People want to be entertained when they want to be entertained and interactive when they want to be interactive. But they don’t want to be told when they have to do each.”

While listening to a song or watching a video clip, browsers can click on a button and get a biography of the artist as well as the opportunity to purchase it on the spot. In addition to video cameras transmitting visuals of in-studio artists, Soundbreak also archives a one-week backlog of shows to allow users the option of retrieving past songs and guest appearances.

“The days of trying to figure out the name of a song, remembering what it sounds like and then going to Tower Records to hum it to a 16-year-old clerk are hopefully over,” says Crane.

To support this e-commerce strategy,

Crane produces secondary data that suggests the global online music market for CDs, digital recordings, etc., will surpass \$7 billion by 2003—\$4 billion of which is in the U.S.

“That’s \$3.35 billion nobody is going after,” says Crane. “That’s insane. It’s unbelievable how

much money is out there.”

In addition, Crane claims 28 percent of the \$52 million spent by advertisers annually on alternative music radio is based in the U.S.

So how much of this revenue largess has Soundbreak snagged?

“We’ve just begun getting the word out in the past month,” concedes Goodman. “We made a conscious effort before we launched

that we wouldn’t have any advertising [on the site] for the first several months.”

Crane says there were two ways Soundbreak could have approached advertisers. It could have taken on a few, promised them the world, not delivered and spent an eternity doing make goods at an established value that was too low to begin with.

“We didn’t want to play that game,” she says. “Instead, we went out for a few months to build our traffic, get picked up by Media Metrix and PC Data Online, establish a fan base (expected to reach 1 million by September, Crane claims), and then go to advertisers on much stronger footing and establish a price that is much higher.”

Despite its good intentions, patience and homework, Crane admits that knocking on the doors of advertisers and marketers who are perhaps leery of past dot-com failures presents obstacles.

“It’s a challenge to sell anything,” she says. “I think our biggest challenge is communicating to them that we aren’t part of that game. People may want to pigeonhole us. But we are as different to the [online] entertainment scene as the Internet was to the world [years ago]. We’re something like early MTV, early [Los Angeles-based FM radio station] KROQ, mixed with About.com on steroids.” ■



The Soundbreak site targets 15- to 35-year-olds with computer smarts and cash to burn.

As an example, Crane cites the frustration of hearing a new song on the radio and not knowing the name of the tune, artist or where to buy it.

“It’s a common experience,” she says. “So we decided to put the music together on the Internet in a way that’s consumable.”



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Web Networking

In teaming with local TV news stations, Internet Broadcasting Systems plans to make its own news.

By Jennifer Owens



IBS founder Reid Johnson (right) and CEO Tolman Geffs hope to tap a total of 42 news markets by year's end.

Calling itself the nation's newest network, New York- and Minneapolis-based Internet Broadcasting Systems has begun rolling out dozens of local TV news Web sites, seeking to reach 42 markets in all by the end of the year.

So far, IBS has created 20 sites, most of which partner with the top local TV news station in its given market. And like those local affiliates, IBS's Web sites are both independent and linked, creating and sharing both content and ad sales across the network. The sites also have individual looks and names, reflecting the character of their individual television news team siblings.

For example, in Cleveland, WEWS Newschannel 5's Web site is called NewsNet5.com, while in Boston, WCVB-TV has TheBostonChannel.com. "It's important that the sites have a look, feel and brand that reflects the larger stations," says IBS CEO Tolman Geffs.

WORKING SIDE BY SIDE

But whatever the name, the IBS format remains the same: In what is typically a 12-week process, IBS designs and staffs each site, with both editorial and ad sales employees hired locally. Each site is then a 50-50 partnership with the station, with all online profits split equally between the two.

"We create a Web newsroom within the TV newsroom," says Geffs, noting that the company currently employs about 250. "It's four Web journalists working side by side with the TV news team, re-purposing news for the site because Web journalism is a different animal [than broadcast journalism]."

But while the Web staffs are paid by IBS, they still work hand in hand with the news and ad sales teams of each station, according to Bob Marbut, chairman and co-CEO of New York-based Hearst-Argyle Television.

"All day long they are in constant close communication, helping one another," says Marbut. "The IBS folks know what our news assignments and priorities are during the day. They know what we're promoting during the day ... The same is true on the ad-selling side. While [the sales reps] do most of their selling individual-

ly, there are a lot of four-legged sales calls where they're selling both our Web site and our television station and making what we call convergence sales."

Nevertheless, Marbut says he worried at first that the two staffs might not mesh.

"One of the concerns we had was whether our cultures would clash," he says, "whether, for example, our newpeople would see them as intruders. I think [the broadcast staffs] see [the Web staffs] now as extensions of what they're trying to do and as partners who don't happen to be in their cost center, which is kind of nice as well."

Few broadcasters have the people available to run effective news Web sites, notes Geffs, "and frankly, [they] generally don't have the budget or the resources either."

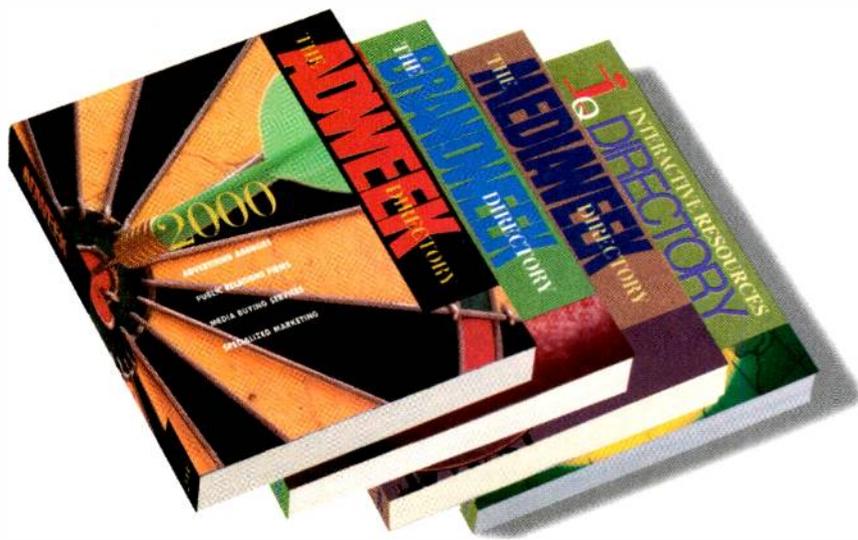
BUILDING A NETWORK

Until recently, IBS's resources were also small. Founded by Reid Johnson, who at age 29 was once the youngest major market news director in the country, the company launched its first site, Channel4000.com for Johnson's former employer, WCCO in Minneapolis/St. Paul, in 1996, but as of last year still only operated five sites in all.

"Six months ago, this was a company that had the local market licked," says Geffs. "It did a good job driving local advertising and building local content. We told the world, though, that we could build



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a network and distribute content and drive dollars.”

Some broadcasters have begun to listen and invest: IBS plans to roll out sites in a total of 24 U.S. markets in partnership with Hearst-Argyle, while Post-Newsweek Stations Inc. has signed on for another six. Additionally, IBS has launched five sites in Canada, so far, with Winnipeg-based broadcaster CanWest Global Communications.

At Hearst-Argyle, Marbut said the partnership's revenue impact is “beginning to be noticeable,” while traffic at the initial eight sites that have re-launched in recent months under IBS has already quadrupled. “All the numbers are good,” says Marbut, “and I think that in all except one of our Web markets, they've exceeded the original ramp-up plan.” For example, he says, TheBostonChannel.com saw its traffic triple on its first day under IBS to 92,000 page views, generating more than 2 million page views in May.

FROM WEB SITE TO WEB STATION

Two million is also the monthly goal that Henry Maldonado, vp of audience and sales promotion for Post-Newsweek stations, is shooting for with his stations' IBS sites, noting that Click2Houston.com, which partners with KPRC, has already reached the mark.

Maldonado's attention is now focused, however, on ClickOnDetroit.com, Post-Newsweek and IBS' newest Web site, which launched June 23 after a full-blown ad campaign on its partner station, WDIV. “We promoted this like a separate product,” says Maldonado, adding that the station also runs the site's URL during broadcasts.

The original WDIV site had been successful, Maldonado says, but that's just what it was, a site that would be updated a few times a day. “This is a much more aggressive approach now,” he says. “What

“On a good day, we're pushing 80,000 video streams. We're already by far the biggest provider of local news video.”—Tolman Geffs, IBS



IBS and Post-Newsweek are taking a more aggressive approach with ClickOnDetroit.com, turning the one-time site into a Web station.

in Minneapolis/St. Paul—the local metro's Web site is winning. But IBS' sites have something newspaper sites don't: an endless feed of daily, local video. “On a good day, we're pushing 80,000 video streams,” says Geffs. “We're already by far the biggest provider of local news video.”

Additionally, IBS has begun using its Minneapolis-based news staff as a hub, creating finance, health and technology feature packages to be shared throughout the site network, in some cases with national sponsors tied in. And in May, IBS produced its first “convergence series,” creating a series of 20 on-air consumer affairs segments that followed five people each trying a different popular diet. The series aired on each of IBS' partner TV stations and tied into added content features on each of their sites.

In return, the sites receive free promotion from their partner affiliates. “That gives us a big audience,” says Geffs. But, he adds, “it's a TV station's audience. We want a broader audience, so we reach out to online partnerships to pull in bigger audiences to the site. And then we drive these audiences back to the station.”

Still, he says, the TV-Web connection is helping IBS grow its base of local online advertising. “What we're really good at is creating these packages that drive on-air revenue and get the TV sales forces pushing the Web,” he says. “It's a client we wouldn't have otherwise gotten to.”

Nationwide, IBS is also working to sell space across its network, including a recent seven-figure deal with Hotjobs.com, a New York-based online recruiting service, to appear on each IBS site. Other similar, multi-site buys have included AT&T and YouDecide.com, a Los Angeles-based financial services site.

Says Geffs, “This is entirely new revenue for a TV broadcaster because no individual broadcaster, even a network with its owned and operated stations, is going to be able to do this with a sufficient national footprint.” ■

IBS is creating is less like a Web site and more like a Web station.”

It seems to be working. Geffs points to a recent survey of Channel4000 users in Minnesota, in which 40 percent of respondents said they had seen something on the site that prompted them to watch the station. “Not coincidentally,” he says, “CCO just had its best May book in years.”

And yet, the sites' biggest competitor still remains the local newspaper's site; in nearly all of IBS' markets—except its oldest,

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2	-	1	Richard Ashcroft	Alone With Everybody
3	2	13	Westlife	Westlife
4	6	4	Rascal Flatts	Rascal Flatts
5	7	43	Dido	No Angel
6	-	1	Taproot	Gift
7	3	12	Fenix TX	Fenix TX
8	9	12	S Club 7	S Club 7
9	8	11	Eric Heatherly	Swimming in Champagne
10	5	2	Sasha & John Digweed	Communicate

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MTV Around the World

Week of 7/10/00

MTV U.S. (NEW!)

<i>Artist</i>	<i>Title</i>
1. Eminem	Real Slim Shady
2. Dr. Dre	The Next Episode
3. Jay-Z	Big Pimpin'
4. Aaliyah	Try Again
5. 3 Doors Down	Kryptonite

MTV Europe

<i>Artist</i>	<i>Title</i>
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

<i>Artist</i>	<i>Title</i>
1. Devochki	Govorila Mama
2. Zemfira	Iskala
3. Tom Jones	Sex Bomb
4. Tatiana Svetlova	Odinokaja Avezda
5. Limp Bizkit	Break Stuff

MTV Australia

<i>Artist</i>	<i>Title</i>
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

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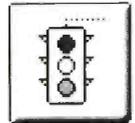


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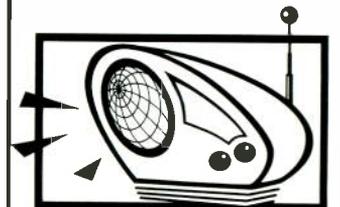
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IF YOU are a heroic creative person or a courageous entrepreneur, you already know the secret power of the word, no. Try saying it right now. Say it out loud. Doesn't that feel good? Now, try saying it next time an account person gives you a ridiculous deadline that will jeopardize the quality of the work. Say it when a headhunter calls you with an offer from a hacky agency for loads of money. Try saying "No" the next time a client asks for changes that don't make any sense. It's fun, it's good for you, and it's only two letters, so it's easy to remember. In Radioland, you're going to hear the word no more often than you would at any of the radio production companies in this section. "No, we won't do competitive bids, because our numbers will always come in higher, and besides, if we love the creative, money won't be an issue." "No, we won't take on a job unless we're convinced that we can do great radio." "No, we won't let anyone else present our scripts. This is what we do, this is all we do. You have to let us do it." "No, we won't finance your radio campaign. We expect 50% up front, and 50% at the session." And stuff like that. We figured you might like to know what you're getting yourself into before you call Em at 323-962-2506 and ask for our latest CD and a free "No" T-Shirt.

SWEEPSTAKES

Creative OnLine & Traditional Promotions
Go to www.cfacomp.com or Eric 888-371-3742

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Expans Networks "Precision. Technology. Reach."

Corporate-backed technology startup is introducing a new technology for "targeted" TV advertising, overcoming the inefficiencies of today's television ad model.

Director of Marketing

Build a marketing team. Create a profound change in how TV advertising is produced and delivered. Make television the preferred medium for a whole new class of customer. Qualified candidates will have 5-10 years experience in media buying, television advertising, demographic analysis, and managing a multidisciplinary marketing team. Top-notch communications skills a must.

Forward resume to:

Fax: 215.348.4265 Email: careers@expansenetworks.com
web: expansenetworks.com
300 N. Broad Street, Doylestown, PA 18901

ACCOUNT EXECUTIVE

Major advertising industry trade magazine seeks a seasoned account executive for its New York based account assignment. The ideal candidate has 3+ years experience, plus the proven ability to work at client and agency levels. An outstanding growth opportunity for an ambitious sales professional with excellent communication, negotiation and organizational skills.

For consideration please fax resume and salary history to:
Gina 646-654-5351 or email: gmele@adweek.com

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America's Fastest Growing FREE ISP is looking for talented
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If you are looking for a challenging and highly rewarding career in
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Due to our incredible expansion **freeinternet.com** is seeking
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The successful candidate will have experience in high-level media ad sales and a great track record closing large accounts. You should be a highly motivated, advertising/internet knowledgeable, self-starter who would be expected to meet/exceed your sales goals. This would be done by calling on and selling to Internet/Interactive agencies, corporate clients and developing target accounts. You would be selling in a million-dollar territory, and proactively seeking out and acting on business opportunities and other leads. Some travel required.

Qualifications:

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- *Good knowledge of the Internet strongly desired.
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Please forward your resume and cover letter referencing this ad to:

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Federal Way, WA 98003
resumes@freeinternet.com

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**MEDIA
MANAGER**

In-house advertising agency for well-known group of international luxury brands is seeking a motivated, highly-organized media professional to join our growing team.

Position requires 5+ years of media experience at advertising agency or media buying service. Also required: solid planning skills in all media types, ability to juggle multiple projects as well as strong negotiation, presentation and analytical skills.

Responsibilities include, but are not limited to, developing and implementing media plans and merchandising programs, involvement in various media research projects, and placement strategy planning.

We offer a competitive salary and benefit package.

Please mail or fax resumes with cover letter and salary history to:

VLG/NA
4 East 52nd Street
New York, NY 10022
Att: HR-MM/AW
FAX: 212/ 826-0624
EOE, M/F/D/V

**NETWORK SUPERVISOR**

TN Media, Inc., a division of True North Communications, Inc., is one of the largest independent media services companies in the United States. We are currently seeking a Network Supervisor to manage a high profile multi-brand packaged goods account. The ideal candidate will have 5+ years of agency media experience, with a proven track record of managing and coordinating all aspects of buys into strong media campaigns. This position has extensive client contact, and the opportunity to manage a large staff.

We offer an attractive salary, and an extensive benefits program, including a 401k.

Please send resume and salary history to:

Lawrence Jennings, VP of Human Resources

TN Media Inc.

101 Park Ave, NY, NY 10178

Email: ljennings@truenorth.com Fax: 212-907-7460

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Break into advertising sales with ClickRadio - a cutting edge interactive entertainment company, with a strong team of seasoned veterans. ClickRadio offers music to listeners both offline and on. Our 5 week Sales Associates Program provides formal training to individuals preparing to sell advertising and marketing programs to the national advertising community.

Qualified candidates should have a minimum of three years experience in an advertising/marketing environment. Strong communication skills and college degree required.

This NYC position offers salary + bonus and a full range of benefits and PRE-IPO Stock Options. Our work environment is a reflection of our people: creative, fun and energetic.

Please send cover letter with your resume to: **Jobs@clickradio.com** along with "sales associates ad" in the subject line of your e-mail.



ClickRadio, Inc. is an Equal Opportunity Employer

HELP WANTED

MEDIA opportunity experts

People are talking about us. About how we have the inside track on great publishing, interactive and agency opportunities....how our approach is unique and refreshing. We call it targeted recruiting - it works. Contact us to find out how this approach can work for you.

For Permanent Positions Contact:

Karlene Diemer
212.465.8300.x211
karlene@srsearch.com

For Freelance Positions Contact:

Rachel Figueroa
212.465.8300.x206
rachel@srsearch.com



Marketing

IKEA takes pride
in its branding success;
Imagine making it even better.

You don't have to imagine any longer. At IKEA, you'll discover an atmosphere that's more like home and coworkers who are more like friends. And that's just a few of the ways in which we make careers like no other.

PLANNING ASSISTANT

Whether shopping for sneakers or playing chess - you've always been able to size up the competition. Now we'd like you to help strengthen IKEA's brand position by assisting in all market planning initiatives. You'll coordinate with research suppliers to administer current quantitative and qualitative research projects: tracking and exit studies, focus groups as well as any ad hoc projects. Your knowledge of North American market conditions and competitive activity will allow you to evaluate data from these studies. Responsibilities also include coordinating the collection of data, preparing reports on specific demographic and lifestyle market information, assisting in creative brief development and administering of day to day tasks.

Your 2-4 years' market research experience is crucial, combined with a BA in Liberal Arts or a BS in Marketing or Statistics. Market Research or equivalent experience desired. You must be able to form positive working relationships with all employee levels, and have good communication skills. This deadline-oriented position requires strong analytical and time management tools and a familiarity with data tabulation and questionnaire development. Candidates should be computer literate, able to relocate if necessary, and available for 10% domestic travel. Come join us if a fun, yet busy planning agenda is in your blood.

Interested candidates please forward your resume and salary requirement, to: **IKEA, Attn: HR Services, 496 Germantown Pike, Plymouth Meeting, PA 19462** or fax to: (610) 834-0872 or e-mail: **HIRE@memo.ikea.com** EOE, M/F/D/V.



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HELP WANTED

ad pepper media (the e-advertising network) is coming to America to spice up the Interactive advertising industry. ad pepper media is one of Europe's most successful and profitable Internet advertising networks and is looking to duplicate our accomplishments here in the United States. We need some spicy individuals to help ad pepper media USA heat things up. The following positions are available:

Traffic Manager - New York

Experience Experience Experience

This individual must have Internet ad serving experience. Must have a vast knowledge and experience with software such as DART, Ad Force or other ad serving technologies. Will be responsible for Internet advertising campaign management and will need to be able to work with rich media and have knowledge of HTML. This individual should have at least 1-year Internet ad trafficking experience and a college degree is required.

Director of Sales - New York

This individual needs to be a self-starter and have at least 2 years Internet advertising experience or 5 years advertising agency experience, preferably selling or buying Internet advertising. In this position you will be responsible for leading a team of sales people, who's territories will be across the East Coast. Must have well-established relationships with Internet advertising agencies on the East Coast and with websites. Managerial skills a must. College degree required, MBA preferred.

Internet Advertising Sales Representatives-

New York, Los Angeles, & San Francisco

These individuals must have at least 1-year Internet advertising sales experience and/or site acquisition experience/business development. Will be responsible for Internet advertising sales within their designated territory and will be responsible for recruiting sites to add to our growing advertising network. A college degree is required.

Please send all resumes to:

E-mail: adjobs2000@hotmail.com

Fax to (310) 255-8467

No phone calls please. Equal Opportunity Employer

Marketing (Manager/Director/Strategist)

Marra Advertising is looking for a solid marketing professional with 5 or more years of interactive and telecom experience to join our growing team.

You will conduct initial client meetings to assess their needs and lead in the development of marketing/communications strategies that will include both interactive and traditional advertising solutions.

Other duties will include: Supporting Account Management in cultivating new business, actively monitor and track campaign results to accurately measure client's ROI, and work closely with media planner.

Please send resume and cover letter with salary requirements to
Chris Marra for a confidential interview at address below.

Marra Advertising

P.O. Box No. 11, Pluckemin, NJ 07978

cmarra@marramark.com

Fax 908/658-9488

ADVERTISING SALES

Account Manager wanted for computer publ. with at least 1 yr. sales exper. for print and online adv. Need excel. verbal and written communication skills. Should be self-motivated, assertive individual who seeks growth opportunity. Good with details and follow through. Phone work and presentations required. College grad. Computer literate: MicrosoftOffice and Outlook. Internet savvy. Salary + comm. + gd. bnfts. and retirmtnt plan. Send resumes to:

ACM

c/o Personnel

1515 Broadway, 17th Floor, New York, NY 10036

or email: lancaster@acm.org

EOE

EDITORIAL POSITIONS

SHOOT, a newsweekly covering the TV commercial production and postproduction industry as well as new media ad forms, is seeking professionals to fill three editorial positions in its New York office.

Reporter - SHOOT seeks a seasoned reporter adept at news stories and features, preferably with some experience in covering the TV advertising industry, teleproduction, filmmaking and/or emerging media. Must have a track record of working successfully under tight deadlines.

Copy editor - Must have at 2+ years experience in a fast paced editorial environment. Knowledge of the TV advertising business a plus.

Editorial assistant - Position entails phone work, mailings and general office duties. Must be computer literate and be able to pay keen attention to details, and to follow through on projects under tight deadlines.

(No phone calls.) Please send resume and salary history to:

SHOOT

770 Broadway, 7th Floor
New York, New York 10003

Dept. TP

Candidates for the reporter position must also send clippings of published work.
EOE.

Marketing Assistant

Major entertainment, marketing and media online publisher seeks a marketing assistant to help grow our marketing and promotions efforts. The position would work closely with senior management, ad sales, business development and licensing to develop branding and awareness for our online properties. Knowledge and understanding of Internet required, as is a marketing degree or marketing experience.

Send resume and salary requirements with cover letter specifying,
"marketing assistant" to

mrunco@vnuemedia.com or fax to (646) 654-5589

Ad Sales Manager

Major entertainment, marketing and media publisher seeks an online advertising sales manager for its Electronic Media division. Work with internet advertisers and internal sales staff to develop and manage advertising programs on the company's 20+ web sites. Tasks will include coordinating internet ad sales strategy, ad packages, ad trafficking and ad management. Knowledge and understanding of Internet required, as is sales and/or advertising experience.

Send resume with cover letter specifying
"online advertising sales manager" to
mrunco@vnuemedia.com or fax to (646) 654-5589

Ad Sales Associate

Major entertainment, marketing and media publisher seeks a junior advertising sales associate for its Electronic Media division. Work with the print and online sales staffs to develop new ad categories for our 20+ web sites. Knowledge and understanding of Internet required, as is sales and/or media buying experience.

Send resume and salary requirements with cover letter specifying
"junior advertising associate" to:

mrunco@vnuemedia.com or fax to (646) 654-5589

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www.sklarsearch.com*

**ASSISTANT TO
PUBLISHER &
GENERAL MANAGER**

Weekly trade magazine for advertising industry seeks organized, detail oriented, PC proficient assistant to support publisher and general manager. Great interpersonal skills and ability to juggle many tasks a must. College education. Knowledge of MS Word/Excel, Powerpoint and ACT! a plus.

Fax letter/resume/salary history to

ADWEEK MAGAZINES

Att. Gina

FAX: (646) 654-5351

- no phone calls.

**ADVERTISING
SALES
ASSISTANT**

Outgoing, bright, detail-oriented individual needed to work in national Television advertising sales firm. Proficiency in Excel, Word required. NYC location. Excellent salary and benefits.

*Fax resume and
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**Senior Channel
Marcom Manager**

We are seeking a Project Manager to be responsible for the design and execution of retail channel materials - from point of sale materials to multimedia demos. As part of our team, you will be involved in developing channel strategy, developing campaign design, managing agencies and other vendors, and tracking project budgets, schedules and distribution plans. To qualify for this position, you must possess a BS/BA in Marketing, Advertising or Graphic Design as well as 6+ years of prior work experience. Technology or retail experience is a plus.

**Senior Brand
Identity Specialist**

In this position, you will play a key role in getting all areas of our new consumer products designed, from product look and feel, to user interface design, to outer box package design. We are seeking an individual with experience in industrial design, user interface design, and consumer communications. You must also possess experience in product development and graphical user interface design, a strong sense of visual design, and a solid understanding of brand identity. This position also requires a passion for design and brand identity, an ability to communicate with colleagues and clients regarding design content, strong presentation and project management skills. An MBA with marketing communications/industrial design emphasis, and extensive consumer marketing/product development experience are preferred.

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V. P., Print Media Planning and Buying

We are seeking a seasoned professional to head our Print Media department. The ideal candidate will have up to eight years of print media planning and buying experience with extensive contacts throughout the magazine and newspaper industries. Well-developed writing and presentation skills are essential for this highly visible position. In return, we offer a very attractive salary, an aggressive 401K program, a substantial benefits package and a great Holiday Party.

Please E Mail or fax your resume in confidence to:
evpmedia@mriinternational.com or (212) 557-2801

www.mriinternational.com

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REGIONAL SALES MANAGER

AUTOMOTIVENEWS seeks NY based advertising sales rep to cover Mid-Atlantic region for the national edition of AutomotiveNews and the upper Mid-West region for Automotive Marketer. Some sales experience required.

Send/fax resume and cover letter to:

S. Andreades, HR Manager
Job Code ANRM
Crain Communications Inc
711 Third Ave, NYC 10017
Fax: 212-210-0494
EOE M/F/D/V

ART DIRECTOR

Fast paced ad agency needs Art Director with great retail fashion or catalog experience. You effortlessly arrange, then direct photoshoots at the drop of a hat. You singlehandedly oversee all phases of design/production of retail catalogs always within a tight timeline. And you enjoy it. If this sounds like you let's talk. We offer a upbeat environment with a fun group of people and a great benefits package. Please send a cover letter, salary history and resume and 3 non-returnable samples to:

KGA Advertising
P.O. Box 1540
Middletown, CT 06457
Attn: Kathy Visintainer

SALES/MARKETING PERSON WANTED

Creative production/post facility seeks marketing genius. Show us a successful track record and great personality and we'll show you our stunning talents. We're looking for the makings of successful combo formula. We're savvy and inventive, but need sales reinforcement. You must have experience developing and implementing sales/marketing plans, a thorough knowledge of production and post-production and a good grasp of commercial and corporate markets. Send resume and salary requirements to:

sales@whoafilms.com or fax to:
404.371.0711 ATTN: SALES.

Whoa! Films Inc.

AD SALES & ASSISTANT

Established national cable advertising rep firm is accepting applications for sales pros for SF and NY offices and a Sales Assistant in LA. Sales Reps req. minimum 2 yrs ad sales in cable or TV. Sales Asst candidate needs BS/BA, phone, computer, & organizational skills.

Fax: Cable Time @ (415) 392-4921
Email: Frank@cabletimeusa.com

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PR Acct. Sup. 7+ yrs. agency & hi-tech (CA) \$90k
PR Acct. Sup. 7 yrs. agency & hi-tech (TX, NY) \$85k
PR Sr. A/E 5+ yrs. agency & hi-tech (TX, CA) \$75k
Acct. Dir. 9+ yrs. Direct Mktg & Telecom (TX) \$100k
Acct. Dir. 8+ yrs. Ethnic mktg & agency (TX) \$90k
Acct. Exec. 3+ yrs. w/direct mktg & agency (TX) \$40k

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New travel publication seeking exp. sales rep. min 5 yrs. mag. sales handling Nat'l & Int'l acct. Position requires relation building w/global co. that seek the Int'l travel community @ JFK Airport. Should be Bi-Lingual. Great base, w/rewarding commissions.

Fax resumes to:
212-753-5381

ADVERTISING ACCOUNT EXECUTIVE

Northern NJ Ad Agency looking for dynamic, aggressive Account Executive with 3-5 years AGENCY experience. Responsibilities include provision of strategic and day-to-day direction on fast-paced sports marketing assignment. Email resume and salary history/requirements (required for consideration) to:

dgraham@dkbnet.com

No phone calls, please! EOE

dkb
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It's not just our name on the door that's growing.

Fogarty Klein Monroe, Houston's largest advertising agency, needs more people to staff our growing Houston office. Positions must be filled in the areas of:

- Account Management (all levels) • Art Direction
- Copywriting (consumer and business-to-business) • Traffic
- Media • Illustration • Proofreading

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USA TODAY

Entertainment
& Publishing

SALES MANAGER

A great and exciting opportunity to manage a sales and administrative staff at The Nation's Newspaper...where readership grows on a daily basis. Develop strategies and proposals to regional and national advertisers in a fast-paced, fun environment. A bachelor's degree w/3 years of sales management, knowledge of the Publishing/Media Industry, a proven sales record of 6 years or more are recommended. Strong PC, negotiating and presentation skills are a must.

Please fax resume to:
212-715-5530

CONTROLLER

Leading Webcast services firm with blue-chip client list and venture backing, seeks experienced, aggressive Controller to build accounting/finance team to support fast expansion. NYC location. CPA and prior controller experience required; prior production company experience major plus; experience in implementing Solomon/Great Plains/Platinum system a plus. Prior startup experience helpful. Competitive salary, benefits, and stock options.

E-mail resume and cover letter to:
steve@jumpcut.com

No phone calls please.

Classified Advertising
1-800-7-ADWEEK

HELP WANTED

GENERAL/DIRECT/INTERACTIVE

Vintage Resources is now one of the leaders in placing Adv profls in the NY area. We focus on your indiv talents. We reward your efforts w/ the best career opptys & negotiate the best compensation pkges.

- v.P. Management Supvto \$225K
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- AAE-A.S.....\$35-100K
- Media-All Levels.....to \$180K
- Traffic-Productionto \$75K
- Database Marketersto \$100K
- Interactive-All Levels.....to \$200K

Fax resume 212-490-9277 or email vintageresources@mindspring.com

AD SALES

Leading Publisher of trade magazines seeks salespeople for advertising space sales. Base salary 35-50K depending on experience, plus commission and benefits.

Send resume to:

Attn: J. Silver

Adventure Publishing Group

Fax: 212-575-4521

Email:

jsilver@adventurepub.com

ACCOUNT EXECUTIVES

Established publishing company has unique and exciting opportunities for ideal candidates. We're looking for A/E's to manage existing accounts while looking at ways to develop new ones. Must be able to work w/multiple products in a fast paced environment. Outside sales experience required. Must have excellent communication skills. We offer a competitive salary & benefits package. *Fun, team-environment with cutting-edge products & lots of opportunity to grow.*

Fax resume to 212-481-8074

Attn: DBAW

THE DIGITAL EDGE

seeks entry level to experienced media professionals who want to be part of this dynamic opportunity in integrated advertising including online and offline media planning/buying.

- Media Analyst (entry-level)
- Media Strategist (1-2 yrs. industry exp.)
- Senior Strategist

Interactive experience a plus but not necessary for all levels.

Fax resume 212-474-0026

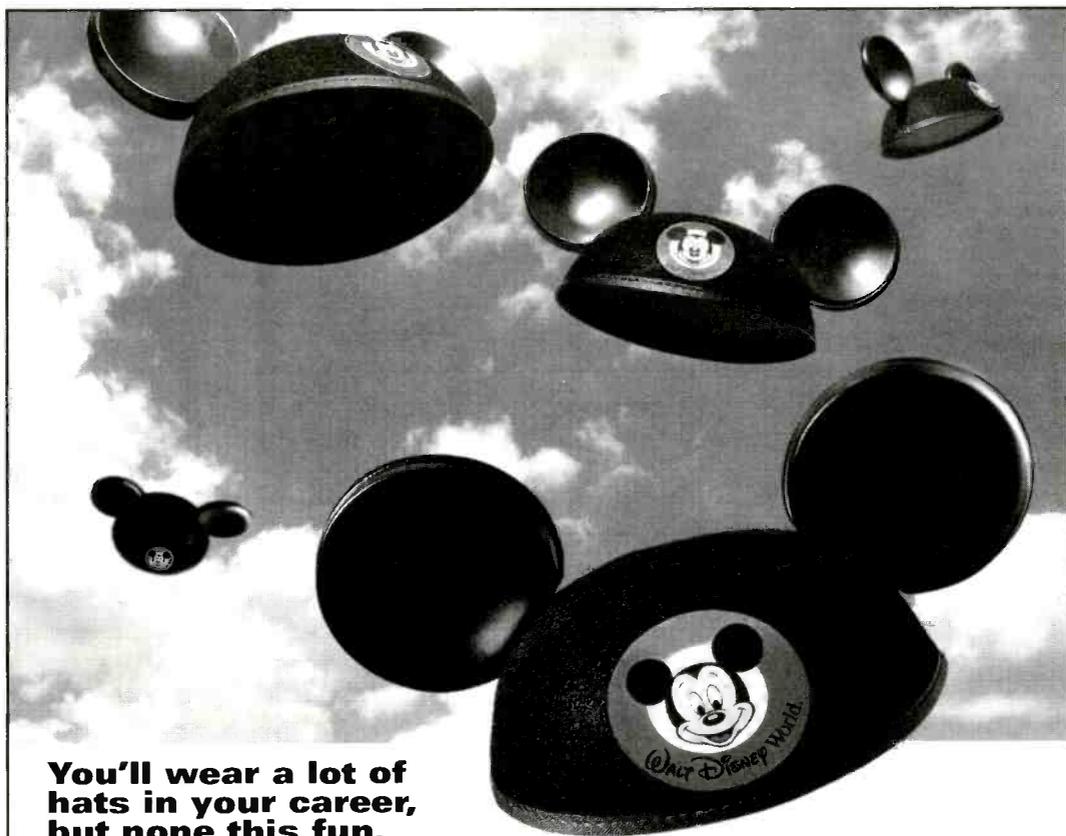
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AA/EOE

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 7/10/00

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

This fuchsia bombshell is about to blow the spot up. Sending the warning that she is not one to be messed with in her debut video "There U Go", Pink is LaFaces latest rising star. Her self-titled album, due out in March, contains a medley of musical influences - from Mary J. Blige to Fleetwood, as witnessed on the possible second single, "Players".

Artist/Group: **Incubus**
Song/Video: **"Pardon Me"**
Director: **Steven Murashige**

This five-member band from Calabasas, California has finally made a mark with this video off their recently released album, *Make Yourself*. Not new to the music scene, Incubus started out as a garage band back in 1991, and moved up through the ranks to eventually release their first full-length record, *S.C.I.E.N.C.E.* in 1997. Their newest offering blends funk and alternative metal, with a little rap/rock thrown in for good measure.

©2000 MTV

The Hollywood Reporter's Box Office

For weekend ending July 10, 2000

This Week	Last Week	Picture	3-Day Weekend Gross	Days In Release	Total Gross Sales
1	New	Scary Movie	42,346,669	3	42,346,669
2	1	The Perfect Storm	27,118,925	10	100,195,906
3	2	The Patriot	15,420,167	12	65,457,373
4	New	The Kid	12,687,726	3	12,687,726
5	4	Chicken Run	9,938,352	19	63,688,452
6	3	Me, Myself & Irene	8,417,322	17	57,429,485
7	6	Shaft	4,117,401	24	62,020,393
8	7	Big Momma's House	4,069,050	38	103,641,062
9	5	Rocky & Bullwinkle	3,933,970	10	16,074,150
10	8	Gone in 60 Seconds	3,608,888	31	86,540,304
11	9	M:I 2	3,287,377	47	204,013,487
12	10	Gladiator	2,028,736	66	173,971,075
13	11	Dinosaur	664,371	52	131,915,615
14	12	Boys & Girls	542,333	24	19,561,432
15	15	Road Trip	439,669	52	66,238,039
16	16	Fantasia 2000	388,474	191	58,333,531
17	13	Titan A.E.	380,776	24	21,513,072
18	14	Shanghai Noon	376,998	45	54,268,080
19	18	Sunshine	357,194	31	1,654,500
20	17	Michael Jordan to the Max	353,241	66	6,970,385
21	19	The Croupier	294,991	84	2,462,133
22	21	U-571	226,695	80	75,746,550
23	49	Jesus' Son	225,068	24	451,391
24	66	Final Destination	214,051	115	52,268,534
25	23	Cirque du Soleil	212,507	66	3,126,991
26	24	Flintstones in Viva Rock Vegas	204,165	73	34,027,140
27	20	Small Time Crooks	181,069	52	16,570,996
28	27	Mysteries of Egypt	164,318	769	36,045,369
29	22	Rules of Engagement	148,754	94	60,956,301
30	26	Erin Brockovich	146,365	115	124,918,330
31	28	T-Rex: Back to the Cretaceous	140,959	626	31,522,609
32	42	High Fidelity	136,991	101	26,488,534
33	29	Where the Heart Is	134,711	73	32,995,285
34	25	Frequeney	113,147	73	43,369,832
35	34	Galapagos	108,449	262	5,352,095

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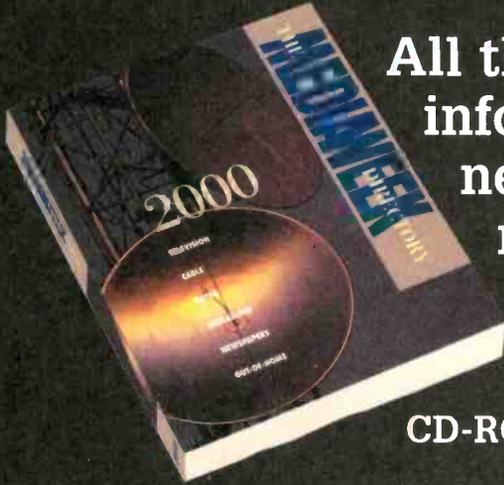
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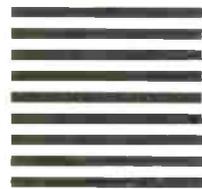
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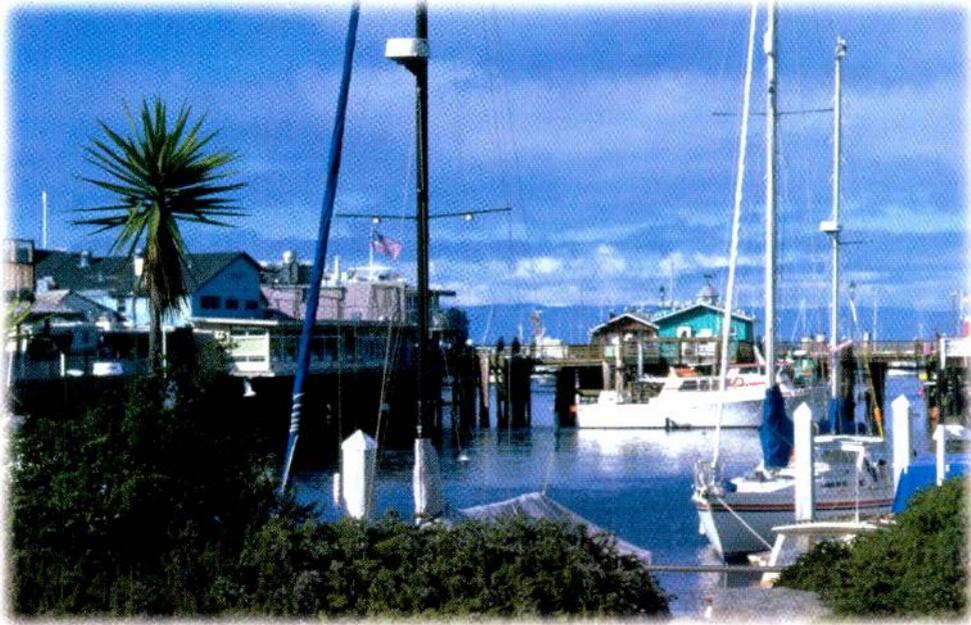
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RADIO

Steve Summers was named director of operations for NBG Radio Network. Summers comes to NBG from Chancellor Media, where he was production director for KMLE in Phoenix (now owned by Infinity Radio).

MAGAZINES

Perry van der Meer, assistant managing editor of Wenner Media's *Rolling Stone*, was named deputy editorial director of *Talk*...**Mary Jo Romeo** has been upped from associate publisher of Gruner + Jahr USA's *Parents* to publisher...**Doug Roeder**, vp/associate publisher of American Express Publishing's *Travel & Leisure*, has been named vp/general manager of the Travel & Leisure Group. Also at AmEx, *Departures*' **Ed Ventimiglia** has moved up from marketing director to vp/associate publisher...At Disney Publishing Worldwide, **Mary Beth Wright** has been promoted to publisher of *FamilyFun* from associate publisher. And **Ellen Antoville**, New York ad manager for the monthly, has been upped to ad director.

CABLE

Ken Schwab was named to the new position of senior vp of programming, acquisitions and new media for TNT. Among other duties, he will be responsible for program scheduling and Internet development. Schwab joined Turner Broadcasting Systems in 1994 and most recently served as senior vp of worldwide program planning and acquisitions for the Turner Entertainment Group...**Michael Weisbarth** was appointed vp of drama at A&E Network. He will be located on the West Coast. Previously, the producer of *Lonesome Dove*, *Grace Kelly* and *Motown Returns to the Apollo* was president of an independent company, MLW Productions...Comedy Central has promoted **Liz Mahaffey** from director of program research to vp of programming research...**Kevin Connor** has been named director of finance and administration for Tribune Broadcasting's WGN Cable. Connor was formerly controller for Tribune Broadcasting.

The Media Elite

Edited by Anne Torpey-Kemph

Surf's Up for Zeldin

If Steve Zeldin's newest project catches a wave, he might be able to quit his day job.

The guitar-playing editor and associate publisher of Times Mirror Magazines' *Transworld Surf* now has a record deal via his work as lead guitarist on Ithaka's upcoming album for Portugal's NorteSul Records. California native Zeldin, a longtime fan of the alternative hip-hop band and its lead singer/rapper, Darin Pappas, was invited into the studio when Pappas decided to do his latest recording in the U.S. Coincidentally, many of Ithaka's songs focus on surfing.

The album, *Somewhere South of Somalia*, is Ithaka's third for NorteSul and will be released in Japan this month and in the U.S. in September.

Zeldin never expected his gig with the band to continue after the recording, but the harmonious studio experience led the group to take the songs on the road this summer.

Though Zeldin's music venture has taken him out of the office recently, he still finds time to surf with his staff in the Pacific waters near *TS*' Santa Ana, Calif., office. However,

there is one downside to his new "musician lifestyle." He just doesn't make the morning surfs anymore. —Lori Lefevre



Night moves by the TMM editor

SPOTLIGHT ON...

John Atwood

Editor in Chief, *T&L Golf*

John Atwood shouldn't have any trouble getting into the swing of things at *T&L Golf*. "I love golf, I love travel, and I love working with great writers, photographers and designers to produce magazines," says Atwood. "It's just too good to be true."

First on the agenda for the 44-year-old Atwood is relocating the bimonthly from Colorado (its headquarters under founding editor Jim Gaines, who left to work on a book) to New York City, where *T&L*'s other titles are based. Atwood expects to have the New York office established by August. "The great thing about bringing the magazine to New York is there are all kinds of ways to cross-pollinate," says Atwood, who expects that the *T&L* books will be able to pool their resources.

Atwood is best known for his work as the founding executive editor at Wenner Media's *Men's Journal*, where he spent six years. He comes to *T&L Golf* from a new Internet venture, *Outdoorfever.com*, which he joined in late 1999 when the magazine he was editing, *Sports Afield*, was sold by Hearst Magazines to Robert Petersen.

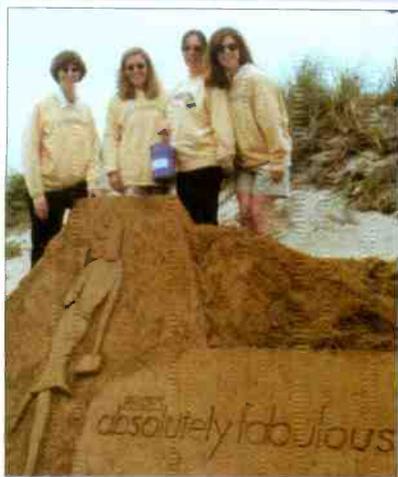
"I'm going to make [*T&L Golf*] even better than it already is by making it more useful, more dynamic, continuing the great tradition that's been started here of writing and photography of the highest order and injecting into it some of the service edit that *Travel & Leisure* is known for," says Atwood.

His first issue will be November/December, but he says readers will notice "new energy" on the cover of the September/October issue. —LL



He's got a green thumb.

MEDIA DISH



The team-building "Sandcastle Extravaganza" highlighted *Bride's* magazine's recent national sales meeting, held in Southampton, Long Island. (L. to r.) *Bride's* exec Millie Martini Eratten, editor in chief; publisher Nina Lawrence; Elizabeth Nann, associate publisher; and Candia Herman, ad director



Teen pop sensation Britney Spears recently stopped by the studio of AMFM-owned WHTZ-FM Z100 in New York to do a live radio broadcast to promote her new *Drops of Diamond* album. (L. to r.) Spears; Paul "Cutby" Bryant, Z100 music director and afternoon-show host; Denise George, vp of promotions for Jive Records; and Z100 on-air talent Axel



The *New York Times Magazine* recently hosted a cocktail party at the Bulthaup kitchen showroom in New York's Soho feting its new Part 2, *Style & Entertaining*, scheduled to debut Nov. 5. (L. to r.) Hermine Riegerl, marketing associate, the *Times*; and Ron Burns, senior media planner, Carlson & Partners

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National Association of Broadcasters will present an **executive development seminar for radio broadcasters** July 22-25 at Georgetown University in Washington, D.C. Contact Chris Suever at 202-775-3511 or e-mail csuever@nab.org.

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.

The Association of National Advertisers will offer seminars on creative advertising, media strategy and brand equity management Aug. 7-9 at the Rye Town Hilton, Rye Brook, N.Y. Contact: 212-697-5950.

The Radio and Television News Directors Foundation will present a newsroom **decision-making workshop** Aug. 11-12 at the Westin Taber Center in Denver. Contact: 202-467-5252.

American Women in Radio & Television Association's annual convention will be held Aug. 26-29 at the Regal Biltmore Hotel in Los Angeles. Contact: 703-506-3290.

Radio-Television News Directors Association will hold its annual conference and exhibition Sept. 13-16 at the Minneapolis Convention Center. Contact Rick Osanski at 202-467-5200.

Editor & Publisher magazine will host an **Online Classifieds Industry Symposium** Sept. 17-19 at the Hyatt Regency in Monterey, Calif. Contact: 646-654-5168.

The **International Radio & Television Society Foundation** will host a **News-maker Luncheon** at the Waldorf-Astoria in New York Sept. 27. Contact: John Kienker at 212-867-6650, ext. 303.

The **CTAM Broadband Opportunity Conference** at the Santa Clara Marriot in Santa Clara, Calif. Oct. 18-19 will explore internet content development and new applications for broadband. Contact Seth Morrison at 703-549-4200.

Inside Media

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Graden Plugs In Interactive

In remarks at last week's Television Critics tour in Pasadena, Calif., MTV programming president Brian Graden confirmed MTV's move away from reality programming and toward interactivity. "I think the brand hallmark for the next five years will be interactivity, and that will once again put us ahead of the curve in terms of where the audience is," he said at the Joining current interactive shows such as *Total request Live* and *Web Riot* will be *Direct Effects*, a hip-hop-focused show in which the viewer plays DJ by choosing the songs heard on the show via the Internet. *Direct Effects*, hosted by former *Real World* player Teck, premieres Sept. 11.

ESPN Taps Millionaire Producer

ESPN has signed Michael Davies, producer of ABC game-show phenom *Who Wants to Be a Millionaire*, to produce *2-Minute Drill*, a half-hour game show testing the sports smarts of contestants. *Drill* launches on Sept. 11 at 7 p.m. and will continue to air every Monday, sandwiched between *SportsCenter* and *Monday Night Countdown*. Beginning Oct. 12, the show will also be carried on Thursdays at 7 p.m., leading in to *College GameNight*. ESPN is currently committed to 26

episodes, which will run through Dec. 25, culminating in a championship game.

Ab Fab Duo Returning to Comedy

Jennifer Saunders and Joanna Lumley, stars of Comedy Central's British-import cult comedy hit *Absolutely Fabulous*, will return to the network as aging theater divas in a new series called *Mirrorball*. Six episodes of the series, a joint production from the network and the BBC, will premiere during summer 2001.

Gordan Swimming With Sharks

Animal Planet can't get enough of Aussies cavorting with sharp-toothed critters. At last week's TCA, the cable net announced a Sept. 28 launch for *Shark Gordan*, the latest extreme animal-handling show, featuring Ian Gordan, a student of shark behavior for more than 25 years. The 13-episode series will put Gordon in close contact with more than 400 species of sharks to reveal the truths and fallacies about the creatures. The net has had success with its *Croc Hunter* series, featuring another Aussie host working with crocodiles.

Nick Signs First Kimberly-Clark Pact

Nickelodeon has signed a \$1 million advertising deal with Kimberly-Clark,

Freaks Finds Home on Fox Family

Continuing to turn toward off-network acquisitions to pump up its flat ratings, Fox Family Channel last week announced it has acquired coming-of-age drama *Freaks and Geeks* from NBC. Beginning Aug. 29, Fox Family Channel will air two back-to-back episodes of the one-hour series every Tuesday. The acquisition deal also includes three episodes that have never been seen. The terms of the deal were not disclosed. NBC dropped the series during its first season after it yielded disappointing ratings. Fox Family will run the series' episodes in sequence, which was what the show's producers had originally envisioned but was not carried out by NBC. There are no plans to continue production of the show, said Rob Sorcher, Fox Family vp of programming development, citing license negotiations and production and marketing costs. However, Sorcher said he "would cut off his leg if [the network] could do more shows.



Will *Freaks and Geeks* fit in on cable?

marking the first time the maker of Huggies diapers and baby wipes has advertised on the kids cable net. The campaign features kids products but targets adults, making it the third instance of Nick accepting non-child-focused advertising. Adult-targeted campaigns from Ford and Gateway Computers recently premiered on the network.

WNBC to Produce Paxson Newscast

WNBC, NBC's owned-and-operated station in New York, today became the first station to produce an original live, local newscast for WPXN-TV, the Paxson O&O. Called *NewsChannel4 on PAX*, the newscast airs at 7 p.m. and is staffed by WNBC for breaking news. WPXN will also rebroadcast WNBC's *NewsChannel4 at 11* at 11:30 p.m. The move is part of the joint sales agreements between NBC and Pax TV now rolling out across the U.S. NBC took a 32 percent interest in Paxson last fall.

Fox Takes *American High* Online

Fox Broadcasting will add an *American High* area to its Fox.com Web site starting July 24. The area will offer a sneak preview of the characters and storylines on Fox's new half-hour reality TV show, set to premiere Aug. 2. The series follows a group of high school students during the past school year. The Web area will encourage users to build their own personal *American High* home pages, place messages on the "school boards" or "pass a note" to a friend. Chats with show personalities will also be featured.

MLB Steps Up to Radio Web Show

Major League Baseball last week launched on its Web site (www.majorleaguebaseball.com) *MLB Radio*, a live, four-hour talk show that will also be among the first shows to be broadcast on Sirius Satellite Radio when the service begins at the end of the year. Hosted by veteran sportscaster and former *New York Daily News* sportswriter Dave Sims and a daily guest host, the show is broadcast from Sirius' national broadcast studios in New York.

ChickClickradio.com Bows Weekly Show

ChickClickradio.com, a Web site that serves up entertainment, news and information targeting young women, has launched *ChickClickradio*, a weekly one-hour radio show on 27 stations programming Contemporary Hit Radio and Top 40. "No one is focusing on girls and young

Comedy Readying Robot Rumble

A possible contender to the WWF, albeit without the thud of hefty human flesh hitting the floor, is Comedy Central's *BattleBots*, in which mechanical creatures duel to the death in front of a roaring crowd. Complete with the blood, sweat and sappy stories of the human puppetmasters behind the machines and the tongue-in-cheek commentary from the show's announcing team, *BattleBots* is Comedy Central's answer to the Olympics, says CC president and gm Bill Hillary. "We can say without hyperbole that there is no higher form of sport," says show host Jason Sklar, without cracking a smile. Sklar co-hosts with his twin brother Randy. *BattleBots* premieres this fall. Comedy Central has a nonexclusive contract for three-and-a-half years. The robot rumble appeared on pay-per-view earlier this year and will air once on ESPN before beginning its regular run on Comedy.



DAVID MOIR

BattleBots to crush, kill, destroy this fall.

women," explained Caroline Frye, ChickClick network director. Hosted by "chickjockeys" Michelle Madden, a contributor to *Jane* magazine, and Juliet Zacarias, who has hosted several programs on KIISFMi.com, ChickClickradio is part of the Snowball.com network, which targets young adults.

Westwood One Re-Inks CNNRadio

CNNRadio has renewed its agreement with Westwood One for another five years. In addition to distributing CNNRadio programming through the CNNRadio Network, Westwood One also distributes for radio *CNN Headline News*, *Larry King Live* and *Last Night on Larry King*. CNNRadio will also be expanding its programming for Westwood One to include annual year-end specials, special programming for breaking news and more custom reports.

Fairchild Boosted to *Bon Appétit* Editor

Bon Appétit last week promoted Barbara Fairchild to editor in chief from executive editor, succeeding William "Bill" Garry, who died June 29 from lung cancer. Fairchild is a 22-year veteran of the Condé Nast epicurean monthly. "Barbara is the natural choice," said Condé Nast editorial director James Truman. "She and Bill Garry worked together for many years and Barbara has been a creative, independent force in the world of food and wine."

Imagine Media to Import T3

T3: Tomorrow's Technology Today, originally published in Europe by Imagine media's

parent company the Future Network, will premiere with a November issue scheduled to hit newsstands on Oct. 3. Imagine currently publishes several other technology titles, including *Business 2.0* and *PC Gamer*, as well as new music title *Revolution*. Aimed at design-conscious gadgeteers, *T3* is slated to have a rate base of 200,000.

Scott to Retire as Fisher CEO

Patrick Scott, president and CEO of Fisher Broadcasting, owner of 13 TV stations and 26 radio stations, announced he is retiring from the company for health reasons. He will serve as special advisor to the chairman until his retirement on Jan. 31, 2001. Upon Scott's retirement, Benjamin Tucker will become executive vp for broadcast operations, from senior vp of the TV group. William Krippaehne was named chairman and CEO.

Outdoor Smokin' Despite Tobacco Loss

Despite the loss of tobacco advertising as of April 1999, outdoor advertising was up 9.5 percent in first quarter to \$106.7 million, according to figures released last week by the Outdoor Advertising Association of America. Billboard rates were up and owners were able to charge more for premium locations long held by tobacco companies. The segment is also enjoying new ad dollars generated from other out-of-home venues, including alternative and transit advertising. Early forecasts peg outdoor to bring in \$5.2 billion in 2000 revenue, an increase of 10 percent over last year.

Media Person

BY LEWIS GROSSBERGER



Meet Depressed

NOW SOME OF YOU MIGHT BE ASKING WHY Media Person is presenting Media Person's Campaign

2000 Convention Guide when hardly any of his readers have the slightest intention of watching the conventions. The answer is simple: If Media Person doesn't present Media Person's Campaign 2000 Convention Guide, who will? Besides, there is always the possibility that some readers may come across a convention by accident while scanning for *Survivor* or *Who Wants to Be a Millionaire*. These people could panic if left unprepared. For these reasons and several others that will probably come

to Media Person later, he now swings right into the actual Convention Guide, already in progress...

When and Where: The Republican convention starts July 31, the Democrats Aug. 14. Or possibly the reverse. Where is irrelevant: One cavernous indoor arena is the same as another. On TV is all you need to know. At the relevant cable stations such as C-SPAN, CNN and Animal Planet, the conventions will be on all day and night without any letup. These are good channels to avoid. On the networks, where the ratings have shrunk with every convention broadcast since

1840, they'll be on as little as possible. NBC plans to have Tom Brokaw go on the air every hour and announce, "They're still going; no real news yet." CBS' Dan Rather will be anchoring live on the island of Paluka Kahlua, to get reactions to major developments from the remaining *Survivor* castaways, and ABC's Peter Jennings will be playing gin rummy with Sam Donaldson, while Ted Koppel kibitzes; network execs promise he will remain strictly neutral.

Who to Keep an Eye on: Of course no one knows who the presidential nominees may be, but Media Person hears from highly placed Democratic sources that U.S. Vice President Al Gore is slightly ahead at this point. (Bill Clinton, still searching for a way to get around the Constitutional two-term

limit, cannot yet safely be ruled out.) MP won't even tell you who has the edge in the Republican race because it's simply too ridiculous to believe. One crucial moment is always the keynote speech, given by the party's most influential member. The GOP keynote this year will be given by a large pile of cash contributed by corporate interests. (Yes, money does talk.) However, if Republican Loose Cannon Alan Keyes can fight his way to the microphone during prime

ABC's Peter Jennings will be playing gin rummy with Sam Donaldson, while Ted Koppel kibitzes.

time, wake up immediately as security personnel will try to wrestle him to the floor. The Democrats have scheduled beloved former general Colin Powell as keynoter, still unable to accept that he's a Republican.

Best Time to Watch: Thursday, traditionally Attack Night, is always a fun evening for the whole family. This year, Democrats say that to boost ratings, instead of just verbally bashing the opposition, they will actually beat up several unlucky Republicans on camera. Taking the high road, Republicans plan a more positive presentation, with all speakers embracing the theme, "We Are the Party of Inclusion, Prosperity and Security, Unlike Some People We Could Name, Who Are Corrupt, Socialist Leeches With Aberrant Sex Lives."

Exciting Innovations: Both parties are working hard to make their conventions more appealing for viewers. The GOP has done away with the traditional dais and dominant podium, substituting a cheerful talk-show set furnished with comfortable couches and coffee tables. "The old design was too formal, too 19th century," said a Republican spokesman. "Instead of boring, old-fashioned acceptance speeches, our candidates will do an eight-minute monologue, chat with some guests and present the party's platform as a top-10 list." Not to be outdone, the Democrats have moved their dais out of the convention hall and into an adjacent studio. "That huge crush of delegates, often inattentive and sometimes failing to cheer or laugh on cue is a distraction," explained a Democratic convention planner. "This way, we feed in appropriate audience response electronically, toss in special effects and the show really comes alive for the viewer."

Who Will Be the VP Nominees: No one cares.

Conventions on the Web: Political junkies will be heading online for the in-depth coverage they crave and can find nowhere else. With its unmatched, super-high-tech resources, MSNBC.com will run comprehensive, up-to-the-minute reports off the AP wire. The always-interesting Hotbabes.com plans streaming video from secret cameras in the delegate bathrooms. Slate.com is sending a platoon of brainy commentators into the fray;

armed with laptops and modems, they will instantly analyze every word uttered by the politicians and then condemn their colleagues' analysis. Speakout.com is creating the first interactive party platform. Interested onliners can submit ideas directly to the party's platform committee and have the satisfaction of knowing that their grassroots take on the issues will be totally ignored.

Print Media: An estimated 186,000 reporters from newspapers and magazines will gather at the conventions, their expense accounts exceeding the gross national product of Brazil and Turkey combined. The number of words they write, if bound between covers and made into a book, would be really hard to lift. ■

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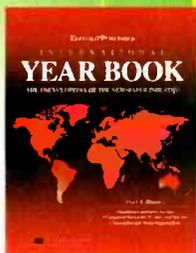
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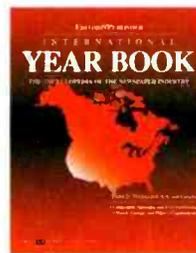
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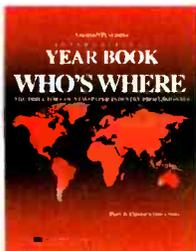
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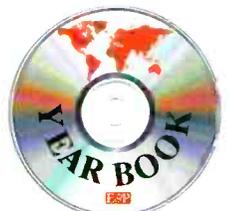
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