

MEDIA WEEK

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THE NEWS MAGAZINE OF THE MEDIA

July 31, 2000 \$3.50

Convergence on Trial

FCC may impose restrictions on AOL-Time Warner merger **PAGE 6**



Assembling a deep pool of writing talent has helped make United Talent Agency a power in the television business

By Alan James Frutkin Page 26

UTA's Hollywood Clout

MARKET INDICATORS

National TV: Mixed

Morning daypart is very active, led by pharmaceuticals category. Movies are filling up prime-time availabilities like gangbusters, while auto, packaged goods and dot-coms are slow.

Net Cable: Slow

Networks still waiting out summer dud spell, looking to mid-to late August for scatter activity to start heating up. Movie studios are spending, taking advantage of higher summer audience levels.

Spot TV: Tightening

Entertainment, beverages, back-to-school are locking in availabilities for late summer. Politicals and Olympics are squeezing last-minute buys. West Coast markets are tight.

Radio: Rising

Activity is picking up for August with back-to-school campaigns. Auto and telecommunications are strong.

Magazines: Hot

Corporate branding campaigns continue to look at a rapid pace as advertisers attempt to rebrand themselves as New Economy players.

TV PROGRAMMING

Producers Eye Summer 2001

Low-cost shows could keep nets on win streak

PAGE 7

AGENCIES

Donlin to Run New GM Planning Unit

Starcom division wins \$3 billion business

PAGE 8

LOCAL MEDIA

Tribune Seals Cross-Media Deals

Times Mirror merger yielding ad synergies

PAGE 13

DAVID FUKUMOTO



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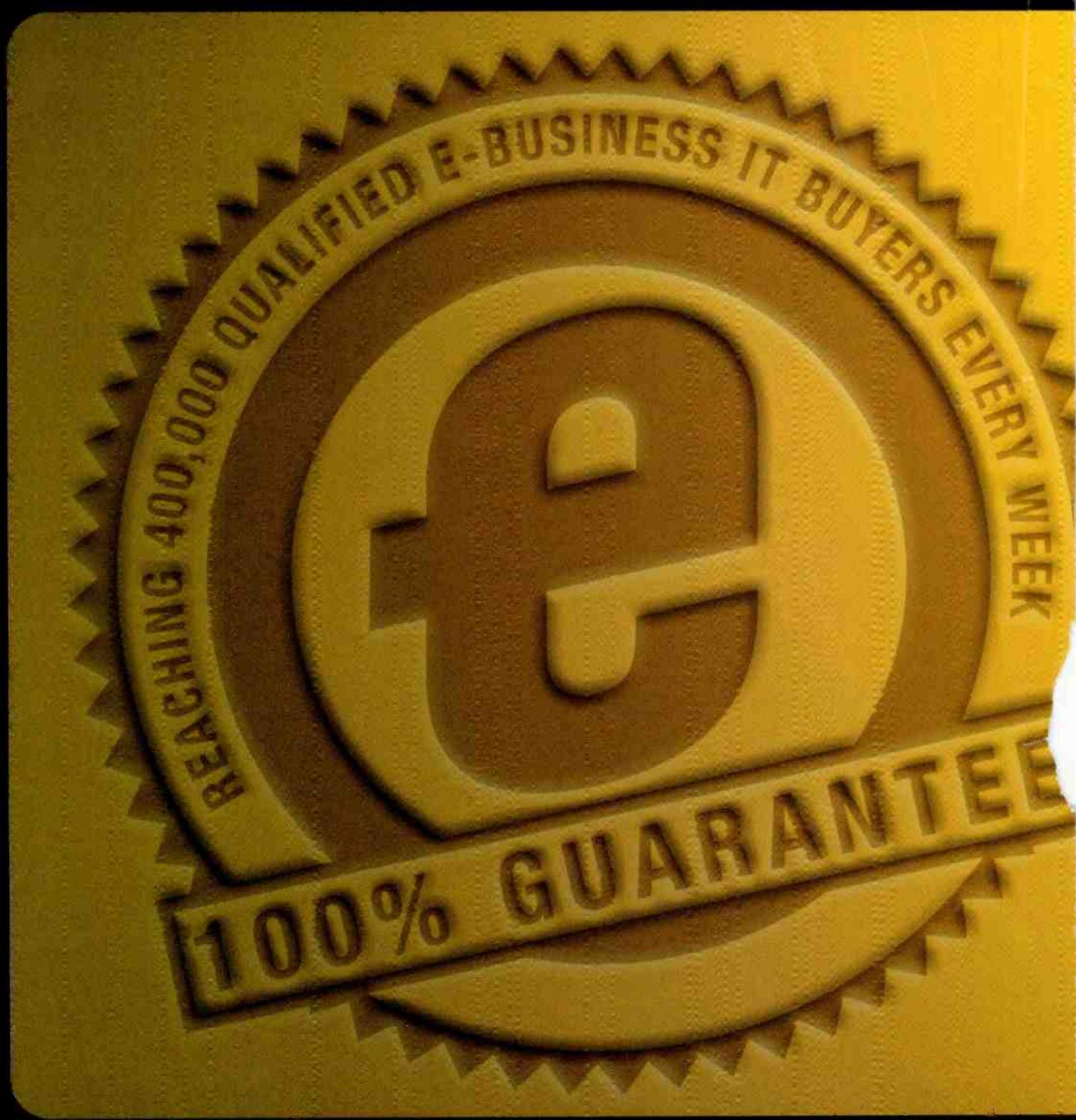
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AT DEADLINE

Mel's Son Expands Good Karma

Viacom president Mel Karmazin's only son, Craig, last week purchased his fifth small-town Wisconsin radio station for a reported \$2.8 million from TBK Communications Ltd., based in Evansville, Wis. WKPO-FM plays the Rhythmic Hits format and reaches the Janesville and Beloit areas. The younger Karmazin, 25, is sole owner of Good Karma Broadcasting LLC, which began buying stations in August 1997. Karmazin is the general manager of the stations and appears on their sports talk shows.

Appeals Court Upholds Attack/Edit Rules

The U.S. Court of Appeals for the Washington Circuit has ordered the Federal Communications Commission to act on the 20-year-old personal attack and political editorial rules by Sept. 29, upholding a previous court order. The order was in response to a petition filed recently by the Radio-Television News Directors Association and the National Association of Broadcasters.

Men's Health Ups Zinczenko

David Zinczenko last week was promoted to editor in chief of Rodale's *Men's Health*, from editorial director of *MH* International. Greg Gutfeld, who was named *MH* editor last October, was ousted last week. *MH* now has a completely new lineup of executives, following this month's appointment of Paul Turcotte as vp/publisher. Zinczenko, who has been with the title for seven years, was responsible for the development and launch of *MH* in international markets.

Fox, USA Share Window on Search

Fox Broadcasting Co. and Studios USA have signed with *Blair Witch Project* producer Haxan Films to bring back the paranormal series *In Search Of...* as a weekly prime-time program on both Fox and USA Network. In a groundbreaking move, Fox agreed to a shared prime-time window with USA, allowing the cable net to run *In Search Of...* episodes between 8-11 p.m. eight days after they air on Fox. Traditionally, broadcasters have only allowed cable nets to run repeats outside of prime time.

EW Catches Phish With Split Cover

Entertainment Weekly published its first split cover since 1995 this week with four separate covers, one for each of the members of the band Phish. The last time the Time Inc. weekly ran split covers was for a commemorative issue following the death

of the Grateful Dead's Jerry Garcia. This week's *EW* is the first national cover for Phish.

Clear Channel Must Divest Lamar

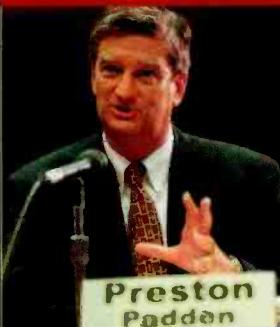
Clear Channel Communications told analysts last week that the Justice Department is asking the company to divest AMFM's 30 percent interest in Lamar Advertising, the third-largest outdoor company, by February 2003. CC, which is acquiring AMFM, owns the second-largest outdoor company, Eller Media. Also last week, SFX Entertainment shareholders approved the company's \$4.3 billion acquisition by Clear Channel.

Addenda: Bob Wright, who has spent 14 years as NBC president/CEO, was named vice chairman of NBC parent company General Electric. Wright also was named an executive officer of GE. He will continue to hold his NBC posts... *The West Wing* creator Aaron Sorkin has signed a \$16 million, four-year production deal with Warner Bros. Television... Hearst Magazines' *House Beautiful* editor Margaret Kennedy was named editor in chief of sister publication *Victoria*, replacing founding editor Nancy Lindemeyer, who resigned last week after 15 years to open a jazz club... Arbitron, which only measures radio listening for persons ages 12 and older, is testing the waters to see if there is marketplace demand for children's radio measurement. In a recent study using the standard diary, Arbitron found that 90 percent of children ages 6 to 11 listen to radio about nine hours per week.

Clarifications: A story and cover headline in last week's issue gave a misleading impression that ABC's *Good Morning America* has been steadily gaining in ratings on NBC's *Today* show. While *GMA* has improved its ratings significantly since co-anchors Diane Sawyer and Charles Gibson joined the show 18 months ago, *Today* has maintained a consistent average lead of 1.8 million viewers and a 1.5-point average ratings advantage over *GMA* over the past 10 weeks. Also, in last week's "Bimonthlies" *Mediaweek* Magazine Monitor, due to incorrect data supplied by *T&L Golf*, the magazine's year-to-date ad pages were inaccurate. *T&L Golf* counts

316.89 pages to date, a 30 percent increase over 1999.

Correction: In the article "Fixing Brewster's Place" in last week's issue, former *Fitness* editor Sarah Mahoney's new job was incorrectly described. Mahoney joined Meredith's *Ladies' Home Journal* as editor. Susan Crandell is editor of *More*.

INSIDE

Disney's Padden testifies against the AOL-Time Warner merger
6
Local Media
13
Market Profile
18
Magazines
28
The Media Elite
47

Premiere Nets to Launch Four Services in January

Premiere Radio Networks and AMFM Radio Networks last week detailed plans for combining following the imminent merger of Premiere parent Clear Channel Communications and AMFM Inc. Premiere Radio Networks, which will drop the AMFM name, will launch the merged company's network offerings on Jan. 1.

The new Premiere will have 12 RADAR-rated networks. Four will be new, including Pearl, a full-service net targeting women, and Morning FM Drive, a complement to Premiere's Morning AM Drive. Pulse, targeting adults 25-54, and the younger-skewing Action will offer 15-second live reads by local personalities.

Media buyers said the latter two nets should be popular. "Since they're outside the commercial pods, [the celebrity vignettes] help break through commercial clutter and add the flavor of an implied endorsement," said Kim Vasey, senior vp of The Media Edge. "It could work for a lot of advertisers, particularly retailers and tune-ins," added Natalie Swed Stone, director of national radio services for Optimum Media Direction.

The downside: less inventory for agencies to buy in a medium already in high demand. "Every year we get fewer GRPs, and that will hurt the entire industry because radio is frequency," said Matthew Feinberg, vp of national radio for Zenith Media. —*Kathy Bachman*

Argentino Promoted to Run Col TriStar Ad Sales Unit

Columbia TriStar Advertiser Sales last week promoted Bo Argentino to executive vp, replacing the departed Chris Kager. Argentino has been with Columbia TriStar Television Distribution's ad sales division since 1994, most recently as a senior vp in New York. She assumes the top job following Kager's move this month to president of Cablevision's Rainbow Advertising Sales Corp.

"Bo has a great rapport with all the department heads within the group, and she has a diversified background," said Steve Mosko, president of Columbia TriStar. "She's worked in syndication, on the agency side, and (*continued on page 8*)

Witnesses Sizzle At AOL-TW Grilling

Heated exchanges punctuate session; FCC may impose conditions on deal

WASHINGTON / By Alicia Mundy

It took more than four hours for the veneer to crack and for the most serious issues to surface about America Online's proposed merger with Time Warner, TV industry opposition to it and the Federal Communications Commission's seeming hesitation to intervene. But once it did, it changed the tenor of the FCC's *en banc* review of the deal on July 27. The long day ended with FCC Chairman Bill Kennard vowing to scrutinize the merger. He said he would hold a separate meeting to discuss conditions that might be imposed before he approves it, which appears likely.

The growing objections from the television industry to the merger have to do with the combination of content and conduit, as Disney/ABC's principal lobbyist, Preston Padden, has been relentlessly repeating to reporters for weeks. Kennard said that he was "very concerned" about competitors' access to Time Warner's cable systems. Time Warner's history of checkered relationships with cable programmers and other content providers was obviously on the minds of several commissioners, as well as reps from Disney and NBC, which threw its weight against the deal just last week. But Kennard has seemed reluctant to confront that issue, and his reasons weren't made clear until about 5:30 p.m., as the meeting went into overtime.

"I can't let this go," said Kennard, interrupting Padden, who was explaining the public-policy ramifications of the deal. Kennard floated his suspicions regarding Dis-

ney/ABC's well-hyped opposition to the merger. He reminded everyone that NBC had once raised allegations against Rupert Murdoch's News Corp. regarding foreign ownership. Then, when the two came to an agreement letting NBC use News Corp.'s then-satellite holdings, NBC's opposition faded, along with public-policy concerns. "We don't like to have our processes here used as leverage in a commercial dispute," Kennard said strongly.

What does Disney really want? That's been one of the underlying questions repeated by FCC staff, lobbyists and members of Congress in the wake of Disney's recent high-profile campaign against the merger. The week



At the hearing, AOL chief Case appealed to FCC Chairman Kennard, as TW boss Levin looked on.

MARTIN SIMON/SHUTTERSTOCK

began with one of the most masterful—and somewhat successful—attempts at spin control that Washington has seen in years. Padden presented a highly polished video that could have been titled "Apocalypse Now," showing what the future could look like in an AOL-Time Warner-controlled universe. An electronic programming guide displayed all Time Warner programs first and in huge letters; the rest of the networks were relegated to tiny print at the bottom. The video also showed what happened if viewers trying to play along with *Who Wants to Be a Millionaire* were limited by a slower data rate and return-path problems, via Time Warner's control of the broadband wave. And it showed a potential Super Bowl commercial for Budweiser wrapped in a Miller beer ad, which Time Warner could do on the Internet if it were linked to America's top Internet service provider, AOL.

Although alarmist, the video made a point. With interactive TV/Internet access considered potentially significant future revenue streams for media companies, AOL-Time Warner's control of the pipelines could affect competitors' bottom lines.

Until recently, Disney has been alone in opposing the deal. Padden noted that Time Warner CEO Gerald Levin had said: "You don't see [NBC CEO] Bob Wright jumping in." But NBC joined the battle, noting in its FCC statement that AOL-Time Warner would be able to "favor its affiliated content in both television and the Internet." NBC's timing here appears a little less suspect than its challenge of News Corp. years before. This past May, NBC signed a sweeping retransmission consent deal with Time Warner Cable that covers NBC's analog and digital broadcast signals, as well as carriage of CNBC and MSNBC, all through 2008.

While neither Disney nor NBC has said it wants to stop the merger, last week both proposed a solution that in effect would negate it: They want the FCC to insist that the content and conduit sections be put in separate companies. And if the FCC doesn't do it, they'll take their argument to the Federal Trade Commission, which is already reviewing the merger along antitrust lines.

Lobbyists for AOL-Time Warner, which include Skadden Arps, and the prominent telecom firm headed by former FCC Chair Richard Wiley, said that they didn't believe the FCC would demand such a division. "It's too extreme a remedy," said one. But they conceded the FCC may ask for conditions, guarantees of open access and similar treatment of all parties on return path.

Time Warner spokesman Ed Adler said that his company and AOL were "completely committed" to content diversity, open access and consumer choice. But during the hearings, several opponents sharply criticized the "trust me" statements given by AOL-Time Warner executives Levin and AOL CEO Steve Case.

Indeed, open displays of rudeness and discord—unusual by Washington standards—marred some of the hearing. Exceeding his five-minute limit at one point, Case talked over Kennard. Asked to finish, Case made a blatant play for the chairman's vote with a long-winded explanation of AOL's commitment to Internet access for every school and library, and bridging the digital divide (one of Kennard's most serious issues). When Kennard questioned Disney's motives, Time Warner president Richard Parsons piled on, saying it was "the same dance, a different order of steps."

Shooting back, commissioner Gloria Tristani reminded Parsons that neither his company nor its partner-to-be was in any position to point fingers.

Even commissioner Michael Powell, normally non-interventionist, delivered a withering attack on Time Warner. Powell

cited attempts to manipulate the EPG business and "heavy-handed tactics with local DSL companies." He also complained about other "promises that have yet to be fulfilled...I'm concerned about the extreme abilities you will have," summed up Powell. "This will give you enormous leverage." ■

See You Next Year

Producers make a case for low-cost sitcoms, dramas in summer '01

TV PROGRAMMING / By John Consoli

After the first three weeks of the usually invisible July sweeps period, ABC, CBS and NBC are locked in a virtual dead heat for adult 18-49 viewers, with all three networks showing gains in the advertiser-desired demo. From July 6 to 26, ABC and NBC both averaged a 3.3 rating in 18-49. CBS, buoyed by an influx of younger viewers to its *Survivor* and *Big Brother* reality shows, is in the hunt with a 3.2. CBS is up 33 percent in the demo, ABC is up 10 percent, and NBC is up 3 percent.

The gains are an affirmation that summer can be productive for the networks if they can put on fresh programming that viewers want to watch. Looking at the surging interest in summer TV this year, several veteran TV producers and studio execs say they are willing to work with the nets to come up with cost-efficient prime-time comedies and dramas to air next summer—shows that would be produced for less than \$1 million per episode, instead of the current prime-time average of \$1.6 million.

"If you tell me you want to do a cop show for \$800,000 an episode, I'll pass," said Steven Bochco, creator/producer of *NYPD Blue*. "But that doesn't mean we can't do something less physically ambitious, something more psychologically ambitious."

Bochco said limiting the number of characters and the number of sets could cut costs dramatically for first-run summer series. Using lesser-known actors and a single camera, as Bochco did on his early-'80s drama, *Hill Street Blues*, are other ways to cut production costs.

While the more sophisticated look of today's police dramas requires a three-camera production, it's possible to shoot a drama with a single camera and on digital tape at half the cost of a typical drama for the regular prime-time season, said former network chief Fred Silverman, whose company produces *Diagnosis Murder* for CBS. The entire

new season of *Diagnosis Murder* will be shot on digital tape, rather than film, Silverman said. "I defy anybody to tell whether it is film or not," he said.

Silverman predicted that by next summer, one-third to one-half of all prime-time series will be shot on less-expensive digital tape. Shooting on digital tape can save a minimum of \$80,000 per episode, industry execs said, saving a studio more than \$1 million on a 13-episode order.

Warner Bros. Television president Peter Roth said that despite all the interest in reality programming this summer, no network executives have contacted Warner yet about producing low-cost sitcoms and dramas for next summer. "If any of the networks were open to do it at a reduced cost, we would be interested in working with them," Roth said. "We're in business to bring people back to television."

But for the nets, the economics of airing fresh shows in the summer still might not work. CBS Television president Leslie Moonves said that even halving the cost of a summer series episode to \$800,000 still might not be enough to make a profit, because the new programming would replace a repeat that the network could air for free. A new summer show must not only be cheaper to produce but must also take in enough ad revenue to offset the ad dollars lost by not airing the rerun. "It would take a show doing *Survivor*-type ratings," Moonves said. ■



Networks, call me: Bochco

NANCY KASZERMAN/ZUMA PRESS

MEDIA WIRE

with the networks."

Prior to joining Columbia TriStar, Argentino was an account exec for NBC and a senior network buyer at Grey Advertising. "I have as much preparation as I think I'm going to get," said Argentino. —*Daniel Frankel*

Interactive TV Gets Push Forward With Two Deals

Interactive television gained a bit of momentum last week as cable operators, programmers and research firms cut two deals embracing the medium. ASI Entertainment, Nielsen Media Research and TiVo, creator of personal television recording services, created the National In-Home TV Lab, a panel of 1,500 homes to study ITV use.

Meanwhile, Comcast Communications, Cox Communications, Charter Communications and Adelphia Communications joined with Worldgate Communications to form TV Gateway. The cable operators are investing a combined \$24.5 million to create an interactive programming guide that would challenge the TV Guide/Gemstar model. —*Megan Larson*

Cumulus Cancels Purchase Of Four Stations in Pa.

Four radio stations in Harrisburg, Pa., are back on the market after financially troubled Cumulus Media last week cancelled an agreement with the stations' seller, Clear Channel Communications. Debt-laden Cumulus said it could not afford to close the deal for the Harrisburg outlets, including market-leading WNNK-FM. The Justice Department has ordered Clear Channel to sell the Harrisburg properties and other stations as part of CC's acquisition of AMFM Inc.

Clear Channel "is talking to several groups" about the stations, said Ron Giovaniello, AMFM market manager in Harrisburg. Possible buyers include Citadel Communications Corp., which owns five outlets in nearby York, Lancaster and Elizabethtown, Pa.; and Harrisburg-based Dame Media. The four Harrisburg stations have annual revenue of about \$11 million and about a 40 percent market share. They are expected to sell for \$75-\$85 million. —*Rich Kirchen*

HDTV Progress Stalled

Continuing spat over standards tests lawmakers' patience

TV STATIONS / By Katy Bachman

One thing was clear after last week's hearing in Washington on the television industry's conversion to high-definition broadcasting: House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) is losing his patience. "We have to stop the blame game. The infighting between broadcasters and the Consumers Electronics Industry creates uncertainty among consumers," said Tauzin, who chaired the session.

Tauzin isn't alone in his frustration. "We still have leftover issues from the last oversight hearing in the previous Congress," noted Rep. Edward Markey (D-Mass.). "There isn't a single soul who thinks the transition [to digital broadcasting] will be over by 2006."

Consumer Electronics Association president Gary Shapiro blasted broadcasters for the holdup. "After 10 years of development and with DTV sets already in American homes, [some broadcasters] would like to revisit and change the DTV transmission standard," Shapiro said at the hearing. "Most disturbing, a handful of broadcasters want to lease out the public spectrum loaned to them by Congress."

Broadcasters pointed fingers at the FCC. "The FCC must take action to ensure that other critical pieces of the DTV puzzle are put into place now," said Gary Chapman, president and CEO of LIN Television, referring to cable interoperability, cable carriage rules and DTV-

receiver performance standards.

The hearing's core controversy was the engineering duel between 8VSB, the U.S.-approved HDTV transmission standard, and COFDM, the alternative standard backed by Sinclair Broadcast Group, NBC and several other broadcasters.

"Calls for changing the existing system are completely unfounded," concluded Richard Lewis, senior vp of Zenith Electronics Corp., which holds a patent for the 8VSB standard. Nat Ostroff, Sinclair vp of new technology, cried foul, pointing out that the strategic placement of the antenna used to receive the 8VSB signal cannot be compared to COFDM's \$1.95 indoor bowtie antenna.

Legislators also warned broadcasters not to be sidetracked by ancillary spectrum uses. "Broadcasters who lease or sell spectrum without committing to HDTV are on shaky ground," said Tauzin. ■



Tauzin: High-def is caught up in a "blame game."

Donlin Heads GM Unit

New Starcom division to handle auto giant's \$3 billion in planning

AGENCIES / By John Consoli

Dennis Donlin, most recently executive vp/managing director for MediaVest, Detroit, last Friday was named president of GM Planworks, the Starcom MediaVest Group unit created last week to handle General Motors' media planning.

Donlin, who will report to Jack Klues, CEO of Starcom Media Group, is a 21-year veteran of the media ad business and was instrumental in pioneering the use of

15-second TV commercials for General Foods while at Benton & Bowles. He also built a 40-person media department at The Bloom Agency in Dallas and handled media planning for GM auto brands at D'Arcy, Masius Benton & Bowles. Pleased with the efficiencies of its stand-alone media-buying unit, GM Mediaworks, General Motors announced the consolidation of its media planning from among 15 different agencies



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last week. The new planning unit will be managed as part of the Bcom3-owned Starcom MediaVest Group. Donlin's new unit will be responsible for deciding where nearly \$3 billion of the automaker's ad dollars are spent each year. All GM brands will be included except Saturn and Saab.

GM Planworks is expected to be located in Detroit and will be operational by first-quarter 2001. Currently spread across various agencies, planning operations involve more than 200 people. The new unit is expected to employ about 150 people.

"This is another evolutionary step to better integrate our brand plans and improve cost efficiencies," said John Middlebrook, GM vp and gm of vehicle brand marketing. And Michael Browner, executive director of media and marketing oper-

ations for GM, said the consolidation will enable GM auto brands to share consumer and market research. GM Mediaworks, a division of Interpublic Group of Cos., will continue to buy network TV, cable TV, syndication and network radio out of its New York office and handle magazine, newspaper, outdoor and interactive advertising out of Detroit. Individual agencies responsible for creating ads for each GM brand and that had also been responsible for planning, will remain the same. They include Bcom3 units N.W. Ayer (GM corporate ads), D'Arcy Masius Benton & Bowles (Cadillac and Pontiac) and Leo Burnett (Oldsmobile); and Interpublic agencies, McCann-Erickson (Buick), Campbell Ewald (Chevrolet, GMAC) and Lowe Lintas Partners. ■

The Kids of Summer

Network prime time pulling in 19% more kids 2-11; cable up too

TELEVISION / By Megan Larson

More young kids are abandoning evening flashlight tag this summer for broadcast television's prime time. The number of kids 2-11 watching the seven broadcast networks from May 29 to July 23 has increased 19 percent over the same period last year, to 2.8 million from 2.4 million. Ratings for the seven networks also grew 16 percent.

Ad-supported cable, up 6 percent in delivery, still pulls in the greatest number of kids 2-11—3.9 million during the same time period, according to a Turner Entertainment analysis of Nielsen Media Research data.

"The kids who weren't watching last year are turning to these unscripted shows that weren't on last year," said Brad Adgate, senior vp of corporate research at Horizon Media, who noted that cable's share of kids 2-11 dipped to 46 percent from 48 percent last year.

Broadcast's top summer shows among kids are: CBS' *Survivor* (4.9 rating), ABC's *Sunday Who Wants to Be a Millionaire* (3.9),

UPN's *WWF Smackdown* (3.8), ABC's *The Wonderful World of Disney* (3.5) and Fox's *Malcolm in the Middle* (3.4). CBS' delivery of kids grew 23 percent, while its ratings climbed 30 percent, to a 1.3 average. "For CBS, who couldn't buy a kid 2 to 11, achieving a 5 rating for *Survivor* is huge," said one buyer who requested anonymity.

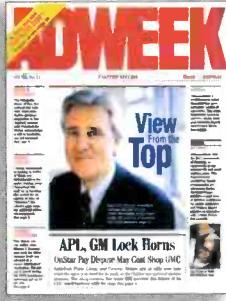
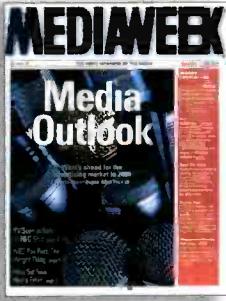
Thanks largely to wrestling, UPN grew 133 percent in delivery and 150 percent in ratings, to a 1.5. Fox and NBC have also drawn a larger kids audience. ABC was relatively flat, and the WB posted a decline in kids 2-11.

However, while broadcasters are attracting more kids and younger-skewing advertisers—movie studios targeting kids and teens are buying up 30-second spots in *Survivor* for a reported \$300,000—few buyers can justify prime-time rates for fickle kid audiences.

"It isn't fulfilling a need that can't be met elsewhere in the marketplace," said said Julie Friedlander, senior vp of national broadcast for Ogilvy & Mather. ■



Fox's reruns of *Malcolm*, starring Justin Berfield (l.) and Frankie Muniz, are attracting young viewers.



How To Make It To The Top

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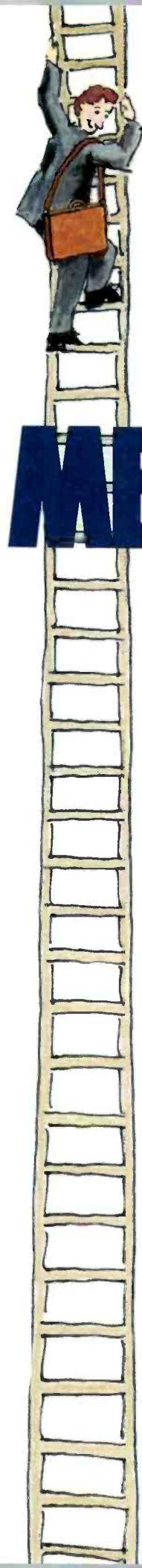
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A vertical rectangular label for business reply mail. At the top, it says "BUSINESS REPLY MAIL" in large, bold, black capital letters. Below that, "FIRST-CLASS MAIL" is written in smaller black capital letters. In the center, there is a white rectangular box containing "PERMIT NO 76" and "DANBURY CT". At the bottom, the words "POSTAGE WILL BE PAID BY ADDRESSEE" are printed in black capital letters.

A rectangular postage stamp with a red rectangular postmark in the center. The postmark contains the text 'NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES' in a bold, sans-serif font.

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Local Media

TV STATIONS • NEWSPAPERS • RADIO STATIONS • OUTDOOR • MAGAZINES

TV STATIONS/NEWSPAPERS/THE INTERNET

Tribune Cross-Sales Efforts Paying Off



With its acquisition of Times Mirror Co., Tribune Co. now has a lineup that's unique in the media business: top print, online, and broadcast properties in New York, Los Angeles and Chicago, the country's three largest markets. Going into the deal, Tribune's plan was to cross-sell advertising in all those media across the three markets. With the ink on the deal barely dry, that cross-sales effort is already starting to bear fruit.

In New York, Tribune recently sold two ad packages totaling \$210,000 in print, TV and online. The company's *Hartford* (Conn.) *Courant* and Hartford Fox affiliate WTIC-TV are hawking multi-media ad deals around three local sports events they will co-sponsor later this year. Tribune's *Los Angeles Times* and WB affiliate KTLA-TV are pursuing similar deals.

"We're off to a fast start," said David Murphy, president of Tribune Media Net, which was formed after the merger to pursue national ad deals.

Tribune projects its cross-media deals will reap \$16 million in revenue in 2001—small change for a \$7 billion company, but a business that Murphy expects will "grow significantly."

Media buyers said they welcome the chance to buy cross-media packages. "We're all looking for marketing opportu-

nities to grab people's attention. There's definitely a realization that you want to do more than run just spots," said Mickey Marks, a media buyer with Creative Media in New York.

To make multimedia deals work, media companies must avoid the mistakes of the past, when they had a tendency to "throw in a couple of dogs with what's considered more marketable assets," Marks said.

Murphy said he recognizes that one-size-fits-all packages won't work. Judging from Tribune's experience in its home base, Chicago, which expects to do \$7-10 million in such deals this year, the ideal advertising candidates are those with specific needs, such as companies entering the market, reacting to new competitors or relaunching a brand or product, he said.

Summit Media, which purchased a Tribune cross-media package in New York to promote its new *Pokémon* stage show, found the package worked so well that it

plans to repeat the campaign in September, said Shelly Hirsch, CEO of Summit, the master licensee of *Pokémon*.

The campaign combined a skit and promo that aired during Tribune WB affiliate WPIX-TV's newscast directing viewers to the station's Web site, WB11.com; an online ad; and a print ad in Tribune's newly acquired Long Island daily, *Newsday*. Summit wasn't interested in the print buy at first, but Tribune's offer was "very attractive,"

Hirsch said. He explained that in the first week the campaign ran, tickets sold at twice the rate that the venue, Radio City Music Hall, usually experiences when announcing a new show. Tribune will further benefit when *Pokémon* does a cross-country campaign that will include many cities in which Tribune has media properties, he said.

"The world is changing," Hirsch said. "You need to bounce off various media to drive the message home."

Other elements of the Times Mirror acquisition are taking shape. Tribune has begun rolling out its hallmark strategy of cross-promoting and sharing content between its TV stations and newly acquired newspapers. *Newsday* has been running promotional ads on WPIX, and vice versa, for the past two months. Last week, the *Courant* started promoting that evening's news stories on WTIC, while the station began running a 45-second spot featuring the next morning's *Courant* headlines. —Lucia Moses, special from 'Editor & Publisher'

WESTERN FLORIDA MAGAZINES

Clubhouse Expands Through Acquisitions



The purchase of a magazine publishing company in the small resort town of Naples, Fla., has caused something of a stir among the region's advertisers. Executives at Clubhouse Publishing, owner of *Sarasota* lifestyle magazine, said they hope to extend its advertising base along the west coast of Florida through the acquisition in May of Gulfshore Communications, which owns *Gulfshore Life*, a 30-year-old Naples-based lifestyle magazine.

Clubhouse will combine the two biggest magazines of the company's seven, *Gulfshore Life* and *Home & Condo*, into one monthly magazine under the *Gulfshore Life* title. The revamped monthly will encompass entertainment and real estate for tourists and local residents and will debut in October. Along with *Sarasota*, the publishing company hopes to reach the \$100,000-plus household income and the upscale tourist markets of five counties, said Dan Denton, chairman of Clubhouse Publishing.

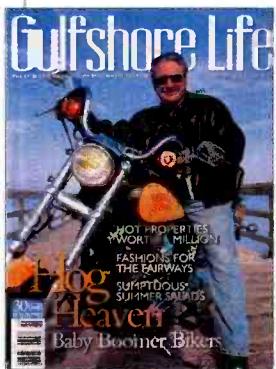
Pam Daniels, editorial director of *Gulfshore Life*, said the company combined the



Tribune's Murphy hopes to generate some \$16 million in cross-media revenue next year.

Expect





The monthly is revving up for a revamp in October.

publisher, said he hopes to get a 9 percent increase in ad revenue.

Gulfshore Life has been struggling, according to one media buyer, because of a recent influx of competing regional lifestyle magazines. Meanwhile, *Home & Condo* has remained strong, with a hold on the "real-estate development niche," said Kathleen Davidson Wheeler, account director at Naples-based DBR Marketing. "Maybe

two because she believes "the real-estate aspect of *Home & Condo* was a big part of covering the lifestyle of the area." Beginning subscriber and newsstand circulation for the merged *Gulfshore Life* will be 30,000. Joel Kessler, *Gulfshore's*

they want to bolster *Gulfshore Life* with *Home & Condo*."

Gulfshore Life and *Home & Condo* share advertisers in real estate, retail, jewelry and high-end furniture, which buyers believe could mean a loss in revenue from the combination. "One of the products will suffer and lose advertisers with the combination," said Naples media buyer Alyce Mathias of Alyce Mathias Studio Graphics. However, new advertisers for the October reissue are already signing on, including regional clothing designers and home interior companies, said *Gulfshore's* Kessler. —Aimee Deeken

RADIO SYNDICATION

Consumer Advocates Proliferate

Rip-offs, cheats and con-artists, beware. Tom Martino, a consumer advocate who last year recovered more than \$25 million for consumers, is going into national syndication through a three-year deal with Westwood One. Called *Troubleshooter Tom Martino*, the daily show will begin Aug. 7, running from 2 to 5 p.m. in markets such as Seattle, New York, San Francisco, Houston and Hartford, Conn.

The broadcast originates from Clear Channel's Talker in Denver, KHOW-AM, where Martino's show has scored a 4.4 overall audience share, the station's second-highest ranking daypart, and a 5.3 among adults 35-64. Martino has also been airing from 9-11:45 Saturday mornings on WABC-AM, ABC's Talker in New York, and on Fox's KDVR-TV in Denver.

In his daypart, Martino will be going up against Cox Radio's consumer champion, Clark Howard. Launched in January 1999 into national syndication, *The Clark Howard Show* counts 97 affiliates and delivers strong ratings. Howard is consistently ranked at the top among adults 25-54 at Cox's WSB-AM, where the show originates. At Emmis-owned KTAR-AM in Phoenix, Clark's show increased ratings among adults 25-54 to 5.3 from 3.4 in the winter survey.

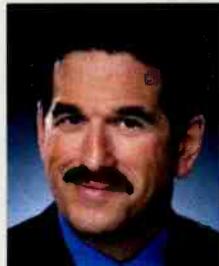
Martino and Howard use different styles to achieve the same ends. "Martino invented 'gotcha' and 'shame on you' reporting," noted Peter Kosann, Westwood's senior vp of affiliate sales. In that vein, Martino's show includes feature segments such as "Sleaze Brigade," which exposes bad business practices, and "Deadbeat Hall of Shame," which singles out parents who refuse to pay child support. All are featured on his Web site, troubleshooter.com.

Howard, who is also a consumer reporter for Cox-owned WSB-TV in Atlanta and a biweekly travel columnist for the *Atlanta Journal-Constitution*, also owned by Cox, is more help-oriented. "He advocates, but his style is helpful and friendly. He's not combative—he teaches," said Paul Douglas, who heads up affiliate marketing for Cox Radio syndication. —Katy Bachman

SAN FRANCISCO NEWSPAPERS

Merc Rides Into Town

Silicon Valley mainstay the *San Jose Mercury News* launched a new San Francisco edition of the paper July 26. The Knight Ridder-owned *Mercury News*, which dropped "San Jose" from its title in its San Francisco edition, will



Martino: on the lookout for rip-offs everywhere

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compete chiefly with the *San Francisco Chronicle*, the only other major morning daily in the area.

Mercury News publisher Jay Harris said that the new edition "is a continuation of a strategy that we have been pursuing for several years," taking advantage of Silicon Valley's increasing importance in the Bay Area. "We have strengthened the local reporting staff in San Francisco substantially, to allow us to cover news in the city with the same level of quality we have done in our traditional market."

Although the *MN* has a total circulation of about 300,000, Harris says it sells less than 2,000 copies within San Francisco, compared to 114,145 within the city for the *Chronicle* as of last March. The *Mercury News* is attempting to boost its San Francisco circulation by adding another 200 newspaper racks, for a total of 500 outlets in the city. For the first time, the paper will also be available to subscribers anywhere in the city.

Although the *Chronicle* holds a dominant edge in circulation, Harris foresees room in San Francisco for both papers. "I think the competition will ensure that the readers of San Francisco will be better served," he said. —Bryan Walsh

IOWA TV STATIONS

KDSM Sets Newscast



Fox affiliate KDSM-TV in Des Moines plans to launch a local news program Dec. 15 as central Iowa's sole prime-time local newscast. The station will collaborate with KGAN-TV, a CBS outlet 120 miles away in Cedar Rapids, to produce the program. Both stations are owned by Sinclair Broadcasting Group.

The 35-minute program will air at 9 nightly. KDSM general manager Ted Stephens said he expects to generate at least a 2 rating among adults 18-49, up against prime-time entertainment on rival stations in the market. The station will bump *Judge Judy* from the time slot into daytime.

KDSM has hired five people to report and produce news in and around Des Moines. Together they will provide "at least one live shot from Des Moines every newscast," said Stephens.

As KGAN anchors from Cedar Rapids, KDSM "will do local news stories in Des Moines and then send them to KGAN by fiber. They'll produce them in the studio, then fiber them back to us," Stephens explained. —AD

Market Profile

BY EILEEN DAVIS HUDSON



ANDREW JENN/INTERNATIONAL STOCK

Providence, R.I.

After enduring a decade-long economic downturn caused in part by a banking and credit union collapse that temporarily wiped out the savings of thousands of residents, the Providence, R.I., market has started to rebound. Local media in the state-capital market (which also includes the nearby communities of New Bedford and Fall River, Mass.) were hit hard by the recession. For example, total annual TV revenue in the market sank to the \$50 million level in the early 1990s, down from \$71 million in 1988, according to local station executives.

The Providence-New Bedford area's traditional textile and fishing industries have also fallen on some hard times. Many textile factories

have closed, and area waters have suffered from over-fishing. Until recently, New Bedford-Fall River for years had the highest unemployment rate in Massachusetts. The area is also coping with a high

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

	Jan.-Dec. 1999	Jan.-Dec. 1998
Spot TV	\$99,602.2	\$107,699.1
Newspapers	\$91,723.2	\$81,585.5
National Spot Radio	\$13,678.8	\$12,357.2
Outdoor	\$5,273.6	\$10,510.3
Total	\$210,277.7	\$212,152.0

Source: Competitive Media Reporting

Scarborough Profile

Comparison of Providence To the Top 50 Market Average

dropout rate for high school students and a relatively low percentage of students who go on to college, despite the abundance of colleges in the region. And a rapidly growing immigrant population—primarily from Portugal, Central and South America and Cambodia—has had some problems assimilating.

The Providence-New Bedford TV market is ranked 50th in the country, with 565,230 TV households. "Local news is incredibly competitive here," says Kingsley Kelley, vp and general manager of WLNE-TV, Freedom Broadcasting's ABC affiliate. "Being in the shadow of Boston, everybody has to step up to compete, which is good. But it's also difficult because Boston [stations] keep an eye on us and they aren't shy about recruiting our talent."

This month, WLNE lost one of its lead anchors, Amy DeLuca, although for a completely different reason. DeLuca, who is expecting her first child, made the decision with her husband, John DeLuca, a WLNE reporter, to stay at home. Amy co-anchored the 6 and 11 p.m. newscasts with Ron Harbaugh. The station is searching for a replacement.

WLNE has had success attracting women viewers at 5 p.m. with the syndicated *Rosie O'Donnell Show*. In the May sweeps, *Rosie* earned average 5s in the female demos versus the 3s earned by newscasts on NBC's owned-and-operated WJAR (WJAR is the clear ratings leader at 5 p.m. in households). "Rosie's been an excellent counterpart to news," says Kelley, who left a station in Oregon last year to join WLNE. While WLNE does not program a local evening news, the station offers a local news at 11 p.m.

WLNE also has a news partnership with Cox Communications, the largest cable TV provider in the market, on Rhode Island News Channel, a 24-hour network that launched in November 1998.

On the syndie programming front, WLNE this fall will add *Entertainment Tonight*, which previously aired on WJAR. WLNE will add *ET* to its access lineup at 7:30 p.m., following *Friends*. *ET* was the top-rated access show in the market during the May sweeps. (WJAR this fall will replace *ET* at 7:30 with the NBC-owned entertainment magazine, *Access Hollywood*, following *Extra!* at 7 p.m. Most NBC O&Os air the two shows in tandem in prime access).

WJAR is the market's longtime news leader. The outlet's morning newscast is particularly strong, with audience shares as

	Top 50 Market Average %	Providence Composition %	Providence Index
DEMOGRAPHICS			
Age 18-34	32.3	31.7	98
Age 35-54	40.0	37.2	93
Age 55+	27.7	31.1	112
HHI \$75,000+	22.2	17.8	80
College Graduate	12.3	10.2	83
Any Postgraduate Work	10.5	9.6	92
Professional/Managerial	21.9	20.1	92
African American	12.4	5.4	43
Hispanic	11.9	4.7	40
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	56.9	65.2	115
Read Any Sunday Newspaper	66.9	74.6	111
Total Radio Morning Drive M-F	24.5	25.8	105
Total Radio Evening Drive M-F	18.6	19.8	107
Total TV Early Evening M-F 29.3	30.7	105	
Total TV Prime Time M-Sun	37.2	38.1	102
Total Cable Prime Time M-Sun	10.5	11.8	112
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	75.4	82.4	109
Read Any Sunday Newspaper	80.3	87.5	109
Total Radio Morning Drive M-F	79.7	79.2	99
Total Radio Evening Drive M-F	73.9	74.3	101
Total TV Early Evening M-F	67.6	74.0	109
Total TV Prime Time M-Sun	91.7	92.8	101
Total Cable Prime Time M-Sun	52.8	63.3	120
MEDIA USAGE - OTHER			
Access Internet/WWW	44.2	46.0	104
HOME TECHNOLOGY			
Own a Personal Computer	56.8	57.1	100
Shop Using Online Services/Internet	10.5	9.4	89
Connected to Cable	69.3	80.2	116
Connected to Satellite/Microwave Dish	11.3	8.3	74

*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)

high as 75. "People start their day here," says Lisa Churchville, WJAR president/gm. WJAR's morning program boasts the popular anchors Frank Coletta and Art Lake; the latter has been with the station since it signed on in 1945.

This fall, WJAR will expand its news coverage by adding an hour-long public-affairs program at 11 a.m. Sundays (following NBC's *Meet the Press*) between Labor Day and Election Day. The show will examine key political issues. WJAR will produce 10 installments of the program; they will not air on consecutive Sundays because of interruptions by NBC's Olympics coverage.

WJAR this year also launched a series of

half-hour biographies of local personalities that air in access following *NBC Nightly News*. The profiles, hosted by news anchor Doug White, have averaged ratings in the 4s, Churchville says.

In May, Paramount Stations Group converted its WB affiliate, WLWC-TV, to a UPN outlet. WLWC still airs some WB programming during the day. Paramount operates WLWC via a local marketing agreement with the company's UPN outlet in Boston, WSBK-TV.

Fox affiliate WNAC-TV, owned by Sunrise Television, has been operated under an LMA for the past four years by Clear Channel Television, owner of Providence CBS affiliate WPRI-TV. The two stations

Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WPRO-FM	Contemporary Hit Radio	8.4	7.6
WWLI-FM	Adult Contemporary	7.3	7.5
WPRO-AM	News/Talk/Sports	7.2	2.1
WSNE-FM	Adult Contemporary	6.9	5.9
WWBB-FM	Oldies	6.1	4.7
WHJY-FM	Album Oriented Rock	5.6	6.5
WCTK-FM	Country	4.5	5.4
WWKX-FM	Urban	3.7	3.3
WPLM-FM	Soft Adult Contemporary	3.4	3.7
WBRU-FM	Alternative	2.7	4.3

Source: Arbitron Winter 2000 Radio Market Report

share on-air talent for their newscasts (WPRI programs news at 5, 5:30, 6 and 11 p.m., and WNAC offers a 10 p.m. news).

In syndicated programming, WNAC this fall will add several court shows, including *Judge Hatchett*, *Power of Attorney* and *Arrest and Trial*.

WPXQ-TV, the Pax TV affiliate in the market, is owned by Ocean State Television.

Broadcast television stations in the Providence-New Bedford area have formidable competition from cable, which enjoys an 80.2 percent penetration in the market, according to Scarborough Research, compared to the average 69.3 percent in the country's top 50 markets. Cox is the largest operator, with about 300,000 subscribers in Rhode Island; MediaOne is No. 2, with about 100,000 customers on the Massachusetts side of the market. Cox recently purchased MediaOne's systems in suburban Westerly, R.I. The two MSOs own interconnects for their territories—Cox's CableRep of Rhode Island and MediaOne Advertising Services.

In newspapers, Dallas-based A.H. Belo Corp.'s *The Providence Journal* (circulation 162,099 daily, 232,634 Sunday) is the primary daily for all of Rhode Island. The *Journal* plans to switch to a narrower, 50-inch web next April, a move that will impact advertising, production and editorial. The paper is also planning to place more emphasis on the synergies between the print product and its companion Web site, *projo.com*, says Barbara Nauman, *Journal* promotions director.

A couple of years ago, the *Journal* began a unique initiative by organizing its circulation department according to market demographics: families, urban, empty nesters, organizations, single-copy, young couples and singles. Each cluster has its own circulation manager who is responsible for attracting subscribers in that particular demo segment. Nauman says the

move is a recognition that not everyone reads a newspaper for the same reasons. Identifying the triggers that prompt certain groups to buy the paper is key to the effort, she says.

The *Journal* also reorganized its advertising department according to product groups rather than geographical zones. That change led to the launch of two new sections in the paper—Wheels Weekly, a

stand-alone automobile classified tabloid that runs on Wednesdays, and Health & Fitness, which runs on the last Sunday of every month. When the Wheels Weekly section was introduced almost two years ago, the *Journal* realized an immediate spike in single-copy sales on Wednesdays, Nauman says.

In addition to its flagship, Belo's Providence Journal Co. also publishes *Rhode Island Monthly*, a glossy lifestyle magazine.

New Bedford and Fall River are the two largest cities along the southern coast of Massachusetts. Both communities, which are dotted with dairy farms, have about

100,000 residents each. The two main dailies that cover the area are *The Standard-Times* of New Bedford (circulation 37,564 daily, 41,206 Sunday), part of Dow Jones & Co.'s Ottaway Newspapers chain, and Belo's *Fall River Herald News* (circulation 25,714 daily, 27,663 Sunday).

"The *Herald News* doesn't try to be the paper of record in New Bedford, and we certainly don't try to be the paper of record in Fall River," says William Kennedy, president and publisher of *The Standard-Times*. "Our battleground tends to be in Dartmouth, Westport, Freetown and Lakeville," growing suburban communities of Fall River and New Bedford where economic prospects are improving.

For example, AT&T now employs about 1,100 people for a call center it opened in the area several years ago. An \$11 million expansion of the New Bedford Whaling Museum is being completed. An effort is under way to get approval for construction of an \$80 million aquarium to attract more tourism. And the city of Fall River is building an advanced-technology research and development center that will be tied to the University of Massachusetts at Dartmouth.

New Bedford and Fall River are jointly

Newspapers: The ABCs

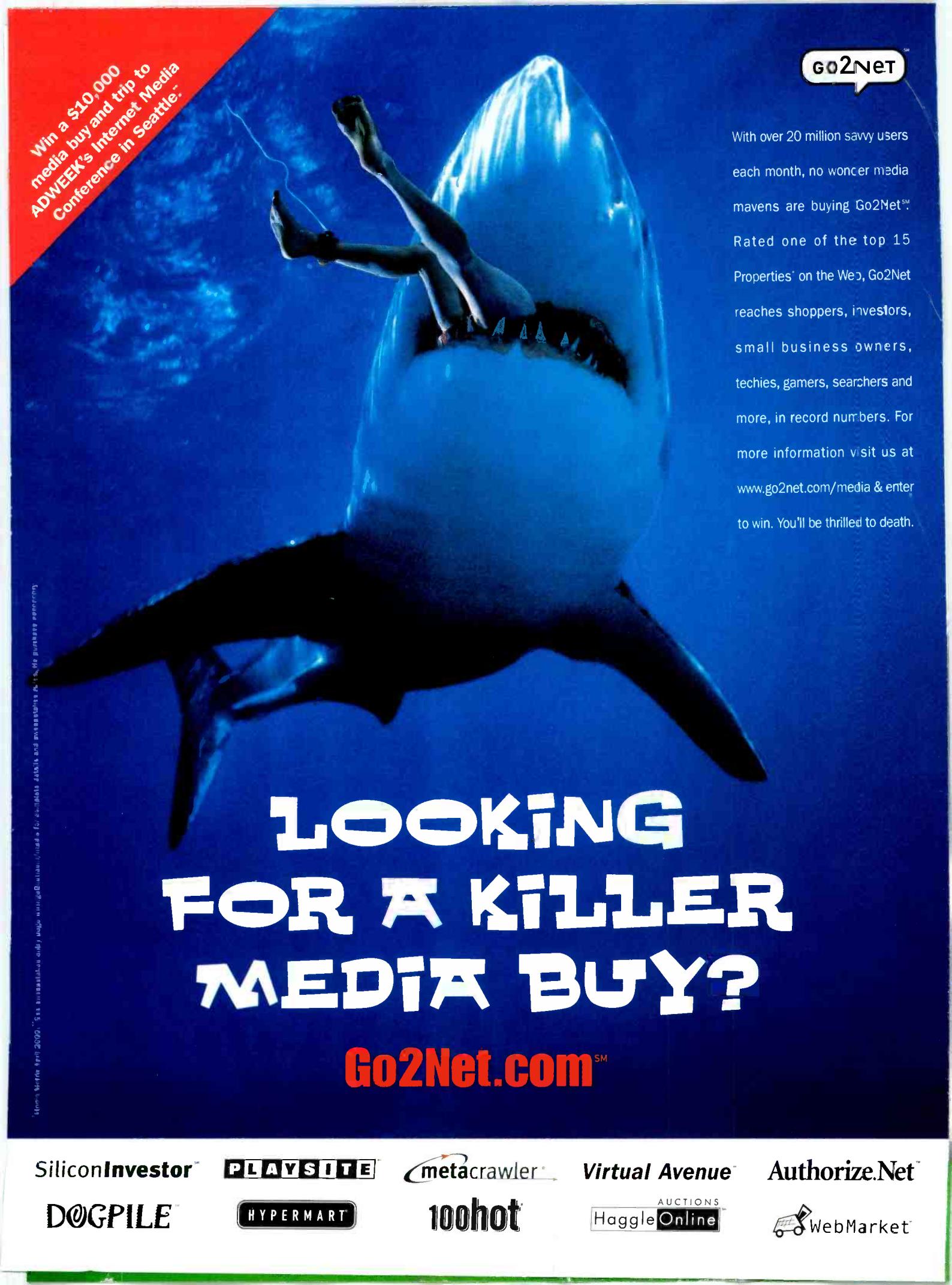
	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Bristol County: 18,100 Households				
<i>Boston Globe</i>	106	385	0.6%	1.7%
<i>Providence Journal</i>	8,505	11,653	47.0%	64.4%
Providence County: 217,800 Households				
<i>Boston Globe</i>	1,216	2,488	0.6%	1.1%
<i>The Pawtucket Times</i>	14,863		6.8%	
<i>Providence Journal</i>	88,093	118,907	40.4%	54.6%
<i>The Call</i>	13,187	13,140	6.1%	6.0%
Washington County: 43,800 Households				
<i>New London (Conn.) Day</i>	687	945	1.6%	2.2%
<i>Boston Globe</i>	272	813	0.6%	1.9%
<i>Providence Journal</i>	16,836	26,017	38.4%	59.4%
<i>Westerly Sun</i>	8,164	8,668	18.6%	19.8%
Kent County: 63,000 Households				
<i>Boston Globe</i>	375	843	0.6%	1.3%
<i>Providence Journal</i>	30,946	46,386	49.1%	73.6%
Newport County: 31,900 Households				
<i>Boston Globe</i>	513	1,286	1.6%	4.0%
<i>Boston Herald</i>	389	323	1.2%	1.0%
<i>Fall River (Mass.) Herald News</i>	2,378	2,614	7.5%	8.2%
<i>Newport Daily News</i>	13,472		42.2%	
<i>Providence Journal</i>	7,813	14,253	24.5%	44.7%

Source: Audit Bureau of Circulations

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INSIDE THIS ISSUE:

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Radio Ownership

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Citadel Communications	2 AM, 4 FM	22.3	\$15.4	32.9%
AMFM Inc.	1 AM, 2 FM	15.9	\$13.2	28.3%
Clear Channel	2 FM	7.1	\$8.5	18.2%
AAA Entertainment	1 AM, 2 FM	4.8	\$2.7	5.9%
Hall Communications	1 FM	5.0	\$2.6	5.6%
Brown Broadcasting	1 FM	4.0	\$2.6	5.6%

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

attempting to attract more businesses to the area; this spring, the effort was officially bannered South Coast Massachusetts. Several area businesses have adopted the slogan in their advertising, notes Elizabeth Isherwood, president of Moore & Isherwood, a New Bedford ad agency that is coordinating the region's marketing effort.

At the Fall River *Standard-Times*, the paper has reorganized its staff so that every town in its circulation area has a dedicated reporter. "We call it 'Project Suburbanization,'" says Kennedy.

The *S-T* also has hired a design consultant and plans to conduct a redesign over the next year. Other recent changes at the paper include a new tabloid sports section that appears on Mondays and Auto Today, an auto section that is available as part of the paper, separately at street drops and in two weekly papers. In 1998, Ottaway acquired four weekly papers in the market. The papers operate as a separate entity under the name Hathaway Publishing, although the general manager of the group reports to the *Standard-Times'* Kennedy.

Among other weekly newspapers in the area, Memorial Press Group owns 10 weeklies covering suburban communities in the eastern half of Rhode Island; two of the publications are in the Providence-New Bedford market.

Two locally owned Portuguese-language papers also serve the market—*O Jornal* and the older and more widely distributed *The Portuguese Times*.

In radio, Arbitron defines the market as Providence-Warwick-Pawtucket, which ranks No. 33 in the nation. (Arbitron classifies New Bedford-Fall River as a separate market.)

Citadel Communications last year scooped up two additional stations in the market with its purchases of WBSM-AM, a News/Talk/Information outlet, and WFHN-FM. WFHN, a Contemporary Hit Radio property, is the dominant station in Bristol County, Mass. (where New Bedford and Fall River are located). Citadel,

the dominant radio player in the market, also owns the two leading stations—WWLI-FM, an Adult Contemporary outlet, and WPRO-FM, a Contemporary Hit Radio property.

Federal regulators are requiring Clear Channel Communications, which owns two stations in the market, to divest one of the properties because of CC's merger with AMFM Inc. AM owns three outlets in Providence that have nearly 30 percent share of the market's radio ad revenue. Clear Channel will spin off the weaker of its FM stations, WWRX, which plays a Classic Rock format. WWRX is being

picked up by Boston-based Phoenix Media Communications, marking Phoenix's entry into the market. The company is expanding its growing group of stations that play the Alternative/Modern Rock format, which WWRX will also adopt.

Clear Channel's other property in the market, Oldies stick WWBB-FM, will likely experience a shakeup to better compete with Citadel's stations, says Joe Lemb, general sales manager for Clear Channel Radio.

Brown University's Alternative outlet, WBRU-FM, which operates as a commercial station, is also very competitive.

Growth in the local economy is driving revenue growth in local radio, which is up about 10 percent this year, Clear Channel's Lemb says. However, national spot radio advertising is off about 1 percent so far this year, he adds.

Like cable, the local outdoor advertising business is also split along state boundary lines. Lamar Advertising controls the outdoor positions in the Providence area, while AK Media controls the New Bedford-Fall River area. ■

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

Evening News

Time	Network	Station	Rating	Share
5:50-6 p.m.	NBC	WJAR	8.3	20
	ABC	WLNE*	5.5	13
	CBS	WPRI	3.4	8
	UPN	WLWC*	2.0	5
	Fox	WNAC*	1.7	4
	Pax	WPXQ*	0.2	1
5:30-6 p.m.	NBC	WJAR	8.8	19
	ABC	WLNE*	5.5	13
	CBS	WPRI	3.7	8
	UPN	WLWC*	2.2	5
	Fox	WNAC*	2.0	4
	Pax	WPXQ*	0.3	1
6-6:30 p.m.	NBC	WJAR	11.6	24
	CBS	WPRI	5.6	12
	Fox	WNAC*	4.5	9
	ABC	WLNE	3.5	7
	UPN	WLWC*	2.2	4
	Pax	WPXQ*	1.1	2

Late News

10-10:30 p.m.	Fox	WNAC	4.2	7
11-11:30 p.m.	NBC	WJAR	12.7	28
	CBS	WPRI	4.3	9
	ABC	WLNE	2.9	6
	UPN	WLWC*	1.5	3
	Fox	WNAC*	1.0	3
	Pax	WPXQ*	0.5	1

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

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Magazines

BY LISA GRANATSTEIN

The Lost Weekend

Sunday magazines are struggling, despite industry's record ad growth

It's a phenomenon that has even industry analysts scratching their heads. Sunday magazines are in a slump, even though many of the newspapers that carry them are reaping record ad business and magazines overall are enjoying double-digit advertising growth. During the first half of this year, Sunday magazine volume fell by 1 percent, to 2,577 pages, compared to last year, according to Publishers Information Bureau data. Meanwhile, total magazine pages for the same period were up a strong 14.1 percent, to 141,206.

"In this kind of environment, where there's so much advertising out there, particularly in the form of dot-com companies, it seems logical that it would have ignited [the Sunday magazines] as well," says Allen Banks, executive media director of North America for Saatchi & Saatchi, New York. Banks suggested the falloff might have to do with advertisers looking for more targeted vehicles for their messages rather than with the mass-oriented Sunday books themselves.

Both of the major nationally distributed inserts, Advance Publications' *Parade* and Gannett's *USA Weekend*, saw their ad pages slip. *Parade* lost a slight 0.6 percent, with 313 pages of ads in the first six months of this year, while *USA Weekend* suffered a bruising 12.1 percent loss, falling to 292 pages.

The *New York Times Magazine* gained just 2.9 percent, to 1,722 pages—even though the *Times'* total ad revenue, for the



The N.Y. Times' is just about the only Sunday mag to register ad gains so far this year.

\$724,200, representing a cost per thousand of \$19.39. That rate far surpasses that of newspapers. According to the MacManus Group, the CPM for a quarter-page newspaper ad in the top 50 markets runs \$23.79. But magazines overall seem to be a better buy than their Sunday sisters. Media Dynamics estimates the CPM of a full-page ad in a general-interest book at \$7.45 for men, \$5.25 for women.

Joan Sheridan LaBarge, *Parade*'s senior vp/sales and marketing, admits that direct-response advertising—long the bread and butter of the Sunday books—has leveled off a bit for her magazine, declining by 4 percent, or 14 pages, during the first half of this year. But new categories, such as technology,

magazine and all other sections of the paper, soared 18.2 percent in the first half of this year and total ad volume grew 6.1 percent. The *Los Angeles Times Magazine* saw its ad pages tumble 11.4 percent, to 248.

Meanwhile, some Sunday inserts can command the kind of ad rates that would seemingly assure survival. *Parade*, with a reach of 37.3 million copies weekly, sells a four-color full page for

are soaring, she reports. This year, Austin, Texas-based Internet company Netpliance became *Parade*'s single-largest advertiser. Other new *Parade* clients include IBM, Dell and Gateway. And traditional categories such as pharmaceutical and packaged goods are holding their own, she added.

At the same time, the herd of Sunday magazines is thinning. There are currently 15 inserts, down from around 60 two decades ago. The *Miami Herald*, *Dallas Morning News* and *Atlanta Journal-Constitution* are among the large-circ metros that folded their magazines in recent years. Dan Binder, vp/director of print investment at Starcom in Chicago, says price works against Sunday titles. "The out-of-pocket cost is just huge for high-circulation publications," he says.

Representatives of *USA Weekend* and *The New York Times* did not return calls by press time. In a cryptic comment, a spokesman for the *L.A. Times*—whose parent, Times Mirror, was gobbled up earlier this year by *Chicago Tribune* publisher Tribune Co.—said it would be "difficult" to address concerns facing the magazine during "this transitional time." —Tony Case



Direct-response ads are spending less.

'Pink Sheets' Stir Passions

Circ directors, buyers at odds

Almost a year has passed since Time Inc. chairman/CEO Don Logan proposed at last November's Audit Bureau of Circulations conference to revamp ABC audit statements to make the information more

Magazines

useful, and still, magazine publishers and media buyers are no closer to reaching consensus. Circulation directors, publishers and consultants continued the debate last week at a Magazine Publishers of America session on circulation.

Of primary concern is the usefulness of ABC's "pink sheets" that media buyers and planners use. Many circ directors voiced concerns that agencies rarely used the numbers and that additional changes would make the reports more confusing. Others suggested following Logan's lead by simplifying the report. But no decisions will be reached until the annual meeting in November.

"Currently, few media buyers truly use all of the information on an ABC statement, partially because it is difficult to understand," says Carole Mandel, a strategic marketing consultant, who moderated the MPA discussion. "By changing the rules, one would hope this information would become easier to use and not more difficult."

Mary Susan Ryneck, senior vp of circulation for *Newsweek* and chairperson for the ABC Magazine Directors Advisory Committee, argues that it's imperative for ABC to change the report. "I'm under the impression that a lot of the information that is put out under the ABC report statement is not necessarily useful to the average media planner because there's a lack of understanding of circulation. So it's really our job to make the statement more useful."

Roberta Garfinkle, senior vp/director of print media for Universal McCann, who says she and her staff evaluate every aspect of the form, counters that there's no such thing as too much information. "The more information we have as buyers, the more informed the decisions we can make for our clients," says Garfinkle. "It's a win-win situation for everybody. If your numbers are good and your numbers are solid, what are you afraid of?"

But Valerie Muller, senior vp/director of print services at MediaCom, a division of Grey, does see some potential risk in having too much data to digest. "Information is always a two-edged sword: When it is used properly, there's nothing better," says Muller. "When it is used improperly, there's nothing worse. It is the old adage of, A little knowledge can bury you."

Mandel believes there is a need for better education all around. "Any change in these rules or regulations is clearly going to have to be handled with some degree of training and education on all sides," she says. "Because many media buyers don't

have a good understanding of how to use the ABC information."

Bobbie Asano, manager of media buying for Kraft Foods and chair of the ABC magazine buyers advisory committee, says she understands publishers' need for some changes because "they are changing the way

they are marketing the product. Because of the demise of the stamp sheets, they are looking for new methods of circulation." But she's willing to give only some ground. "Obviously, we need to look at their request, but we still need to have relevant data available to us as buyers." —Lori Lefevre ■

Mediaweek Magazine Monitor

Weeklies

July 31, 2000



Time Inc.'s Sports Illustrated was burned by tobacco cuts earlier this year, losing 46 pages from its second-biggest ad category. Not helping is the fact that by this point last year, *SI* had already produced more special issues, resulting in a 3.92 percent lag to date. But publisher Fabio Freyre is gunning to finish the year on an up note, thanks to a series of specials timed around the Olympics. —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	31-Jul	79.64	2-Aug	48.74	63.40%	3,480.46	2,541.39	36.95%	
The Economist	22-Jul	56.00	24-Jul	53.00	5.66%	1,807.50	1,823.32	-0.87%	
The Industry Standard	31-Jul	116.00	2-Aug	76.00	52.63%	4,748.00	989.00	380.08%	
Newsweek	31-Jul	28.72	2-Aug	26.23	9.48%	1,270.34	1,361.87	-6.72%	
People	31-Jul	55.57	2-Aug	52.21	6.44%	2,251.25	2,256.91	-0.25%	
Sporting News	31-Jul	14.42	2-Aug	10.43	38.26%	459.59	505.30	-9.05%	
Sports Illustrated	31-Jul	68.55	NO ISSUE			1,538.09	1,600.81	-3.92%	
Time ^E	31-Jul	40.99	2-Aug	41.73	-1.77%	1,692.13	1,556.91	8.69%	
US News & World Report						938.28	1,069.88	-12.30%	
Category Total		459.89			308.34	49.15%	18,185.84	13,705.39	32.69%

ENTERTAINMENT/LEISURE

AutoWeek	31-Jul	20.29	2-Aug	24.03	-15.56%	887.87	908.29	-2.25%	
Entertainment Weekly	28-Jul	56.24	30-Jul	35.72	57.45%	1,092.04	1,077.70	1.33%	
Golf World	28-Jul	38.84	30-Jul	13.02	198.31%	985.05	866.76	13.65%	
New York	31-Jul	23.40	2-Aug	25.70	-8.95%	1407.10	1317.90	6.77%	
The New Yorker	31-Jul	20.25	2-Aug	15.13	33.84%	1,244.87	966.95	28.74%	
The New Republic					NO ISSUE	242.55	256.22	-5.34%	
Time Out New York	26-Jul	55.25	28-Jul	52.90	4.44%	2,132.14	1,996.85	6.77%	
TV Guide	29-Jul	46.14	31-Jul	46.42	-0.60%	1,861.40	1,883.29	-1.16%	
Category Total		260.41			212.92	22.30%	9,853.02	9,273.96	6.24%

SUNDAY MAGAZINES

Parade	30-Jul	6.19	1-Aug	10.26	-39.70%	353.71	363.38	-2.66%	
USA Weekend	30-Jul	7.47	1-Aug	7.96	-6.16%	332.84	375.53	-11.37%	
Category Total		13.66		18.22	-25.04%	886.55	738.91	-7.06%	
Totals		723.95			539.48	38.05%	28,725.21	23,718.26	21.11%

E=ESTIMATED PAGE COUNTS

Biweeklies

July 31, 2000

Inc. publisher Gary Mirkin sees no relation between his ad-page increase of 22.74 percent to date and *Inc.*'s recent acquisition by Gruner-Jahr USA. "It's certainly created a lot of buzz, but it really hasn't affected paging," Mirkin says. Rather, he claims that advertisers' focus on small-business owners has helped *Inc.* score American Airlines, Polaroid and PeopleSoft. "We're going to see the large companies trying to land small to midsized business owners." —LL



	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/B2B	8-Aug	171.76	1-Aug	100.15	71.50%	2168.65	566.61	282.74%
ESPN The Magazine	24-Jul	41.69	26-Jul	41.00	1.68%	849.93	841.28	1.03%
Forbes ^E	7-Aug	78.90	9-Aug	84.80	-6.96%	3,210.11	2,435.33	31.81%
Fortune ^R	14-Aug	188.03	16-Aug	107.69	74.60%	3,814.23	2,519.29	51.40%
Inc. ^F	1-Aug	97.70	1-Aug	71.10	37.41%	1,037.80	845.50	22.74%
National Review	14-Aug	28.66	9-Aug	16.25	76.40%	298.65	313.88	-4.85%
Rolling Stone	3-Aug	37.08	5-Aug	54.13	-31.50%	987.42	997.80	-1.04%
CATEGORY TOTAL		643.82		475.12	35.51%	12,366.79	8,619.69	45.18%

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

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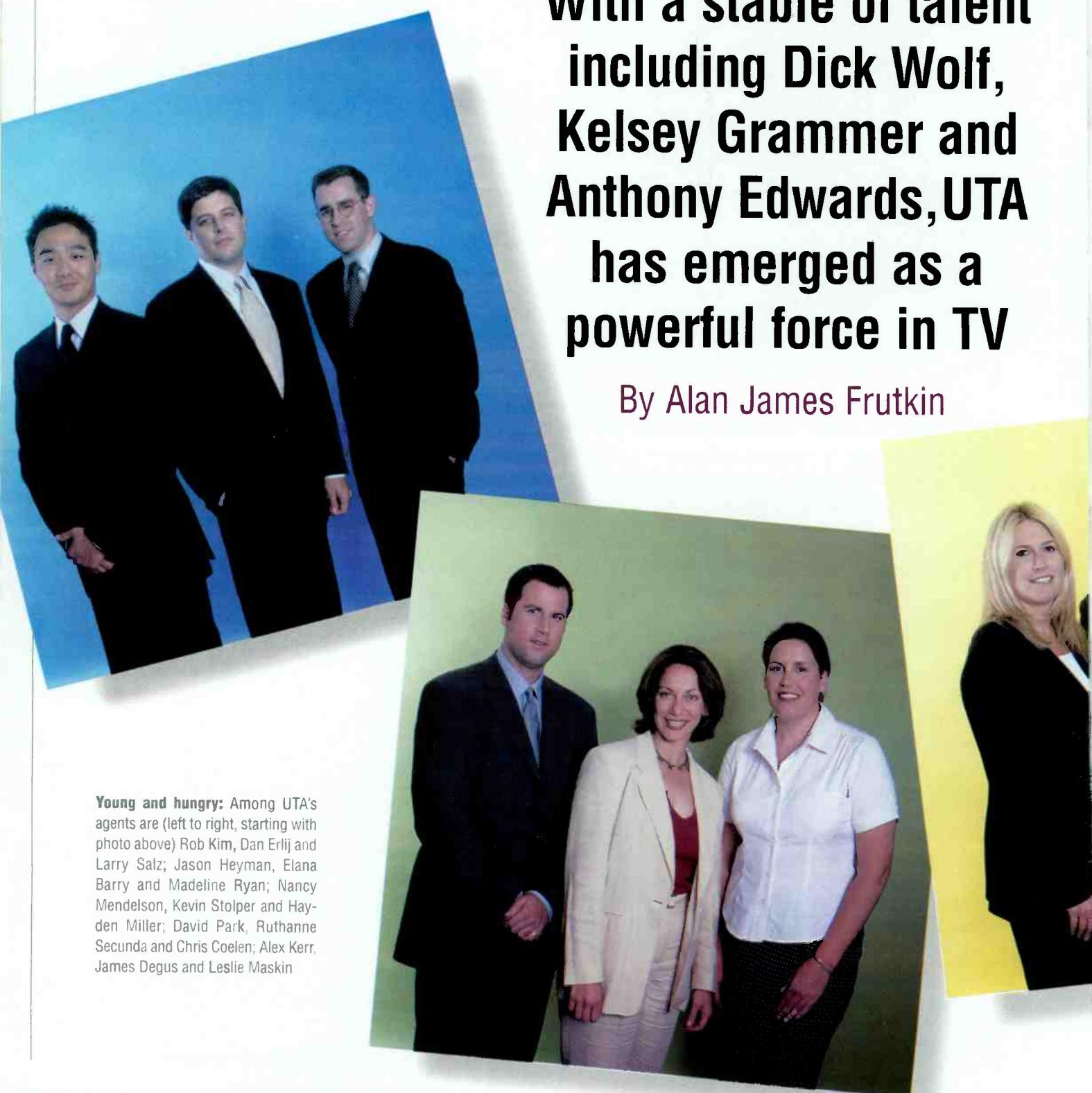
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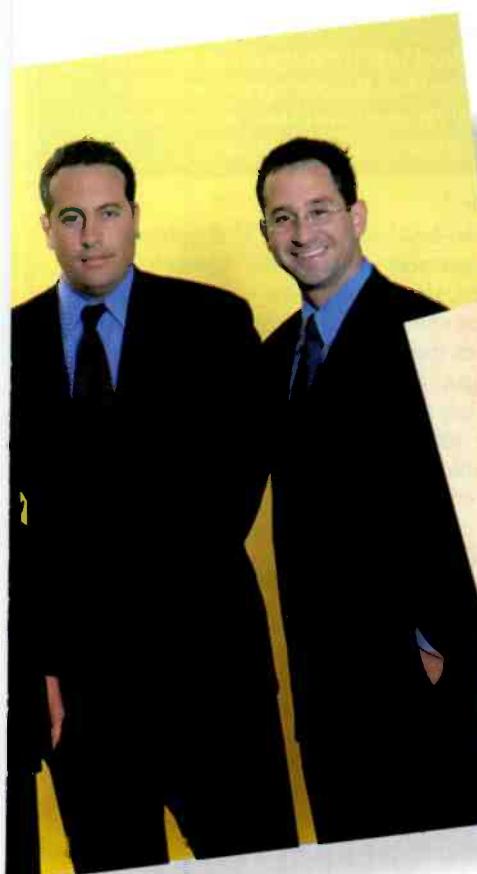
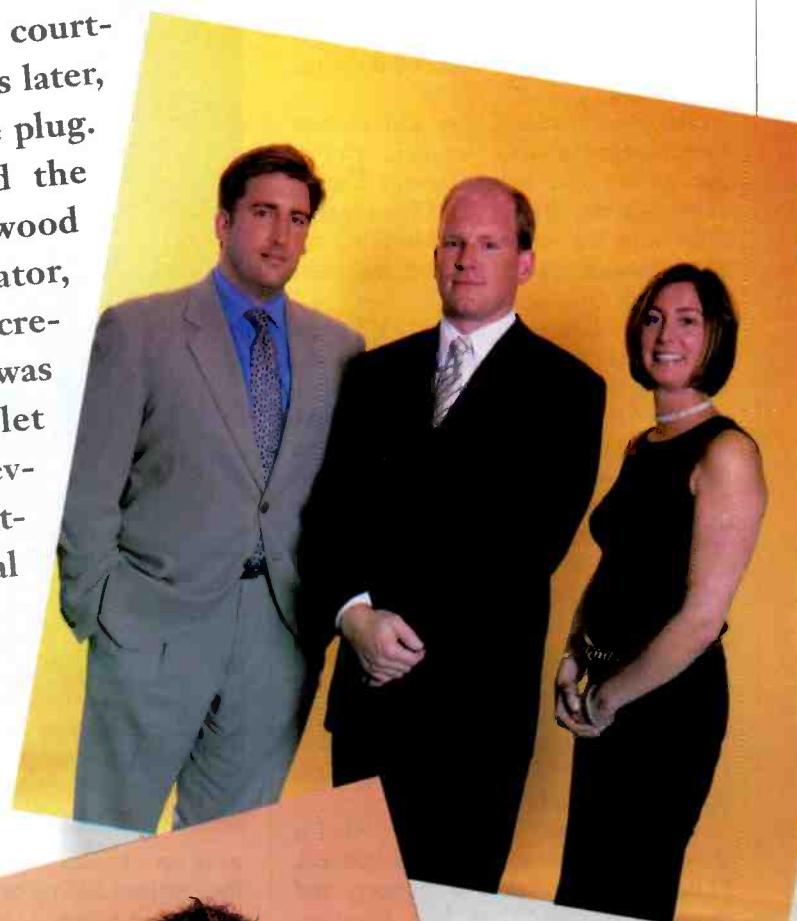
With a stable of talent including Dick Wolf, Kelsey Grammer and Anthony Edwards, UTA has emerged as a powerful force in TV

By Alan James Frutkin

Young and hungry: Among UTA's agents are (left to right, starting with photo above) Rob Kim, Dan Erlij and Larry Salz; Jason Heyman, Elana Barry and Madeline Ryan; Nancy Mendelson, Kevin Stolper and Hayden Miller; David Park, Ruthanne Secunda and Chris Coelen; Alex Kerr, James Degus and Leslie Maskin



In 1988, CBS Television launched *Almost Grown*, an ambitious drama told through flashbacks, tracking the relationship between a man and woman through various stages of their courtship, marriage and divorce. Three months later, amid low ratings, the network pulled the plug. Although most viewers barely noticed the series, after watching the pilot, Hollywood agent Peter Benedek phoned the creator, David Chase, to congratulate him on his creative achievement. "I thought the show was fantastic," Benedek recalls. "And I let David know that." The two men had never met. At the time, Chase was represented by industry giant ICM (International



Photography by
David Fukumoto

Creative Management), while Benedek ran a much smaller talent agency. But the call stuck in Chase's head.

"He seemed to have good taste," Chase jokes, adding, "I had heard a lot about Peter, and whenever I was thinking about changing agents, my mind would come back to him."

Six years later, Chase did change agents—signing with Benedek, who in the interim had helped found United Talent Agency. To this day, Chase credits UTA with the success of his HBO hit *The Sopranos*. "It happened on their watch," he says.

Since its formation in 1991, UTA has become one of Hollywood's top talent and literary agencies for both film and television. Although it represents movie stars such as Jim Carrey and Harrison Ford and filmmakers such as Barry Levinson, UTA is perhaps best known for its formidable TV department.

UTA's client roster also includes writer/producers Dick Wolf (*Law & Order*), Bruce Helford (*The Drew Carey Show*), Joss Whedon (*Buffy, the Vampire Slayer*), Gary David Goldberg (*Spin City*) and Steve Levitan (*Just Shoot Me*), as well as actors Kelsey Grammer (*Frasier*), Heather Locklear (*Spin City*), Anthony Edwards (*ER*) and Matt LeBlanc (*Friends*).

UTA's 70 agents are widely regarded as some of the scrappiest in Hollywood. "They're young, they're hungry, and they're aggressive," says Fox Television Entertainment Group chairman Sandy Grushow. "They have a real understanding of the game."

UTA's success in competing with much larger agencies such as ICM, CAA (Creative Artists Agency) and the William Morris Agency has served as a model for smaller agencies and, more importantly, as an example of how talent representation is keeping pace with the changes occurring throughout the entertainment industry.

Hollywood agents must contend with a certain sleazy stereotype. The Armani-clad huckster with a cell phone in one hand and a copy of Sun Tzu's *The Art of War* in the other has remained the pervasive image of these power brokers for decades.

Valid or not, that image overshadows the integral role agents play in the entertainment field. While networks and studios get most of the attention for series television, talent agencies are an important part of the equation. Agents lay the ground-



The deal-makers: UTA's key management includes (front row, left to right) partner/board member Gary Cosay, partner/co-head of TV department Sue Naegle, partner/co-head of TV department Jay Sures; and (back row) head of TV talent Martin Lesak, partner/board member Peter Benedek, and partner/co-head of TV department Chris Harbert.

work on television. They staff shows with their writers, set up producers with their actors, and haggle with the networks and studios on behalf of their clients.

In a business where information is crucial, agencies function as Information Central. From celebrity gossip to the latest executive shuffle, agents often know it first. And as the industry turns toward fall-premiere season, most TV agents are already looking ahead to the following one, placing clients in deals for pilots that have yet to be developed.

Of course, all that hard work means big bucks. TV packaging is the bread and butter of most talent agencies. Whether it's *The Cosby Show* for William Morris, *ER* for CAA, *Friends* for ICM or *Drew Carey* for UTA, packaging—or representing one or two principle elements of a successful series—can mean billions of dollars for an agency. And the agents themselves don't do so poorly, either.

"The sky's the limit," says 33-year-old UTA partner Jay Sures. "You can have 26-year-olds making \$1 million a year. As the talent you represent grows, you grow. And if the talent explodes, financially you can

explode."

As co-head of UTA's TV department, Sures oversees most of the agency's TV business, along with fellow co-heads Chris Harbert and Sue Naegle. Sit in on a meeting with them, and it's a wonder how any work gets done, what with the interruptions they are subject to, ranging from the steady stream of assistants rushing into their offices with cold drinks and messages to the constant ring of the telephone.

Of course, for agents, that is the work. "All of our time is spent on the phone," says Sures, as he excuses himself to take a call in private. Later, Naegle exits to advise a client on the final round of casting for a new series. Harbert, however, gets the most calls. And even though he declines them, there is one he cannot refuse: Chase. Their conversation quickly veers toward money. Exit the journalist.

If UTA's agents seem protective of their clients' privacy, it's a directive that comes from Benedek, a former entertainment attorney who invokes the ethics of lawyer/client privilege—especially when discussing finances. "I don't think the public has the right to know how much

money people make for a living," he says. "And I think if most clients knew the extent to which things are public or what people were willing to talk about, they would be appalled."

Benedek's reputation as a straight-shooter contrasts with the stereotype. "Peter is the best definition there is of an anti-glitz, non-Hollywood, non-agent persona," *Law & Order*'s Dick Wolf says. "And I don't know who makes his suits, but it isn't Armani."

But of greater importance to Wolf than the fashion sense of his agents is UTA's talent pool. "My main concern at an agency is not getting in the room to sell something; I can do that. My greatest need is staffing," Wolf continues. "I think UTA has got the strongest TV writer list. In terms of their drama writers, and the people they keep a watch on, they have a good intelligence system."

Indeed, UTA's writers comprise the backbone of its TV department. And its focus on writers dates back to the agency's origins. UTA formed through the merging of two smaller agencies: the Bauer Benedek Agency, which Benedek ran with former UTA founding board member Marty Bauer; and Leading Artists, two of whose principles were UTA chairman Jim Berkus and UTA founding board member Gary Cosay (along with Berkus, Benedek, and Cosay, UTA's two other board members are Jeremy Zimmer and Nick Stevens). While Bauer Benedek handled several high-profile motion picture clients, Leading Artists was known for its strong television department.

And even though both were respected "boutique" agencies, competing with powerhouse shops such as CAA, ICM and William Morris proved difficult. "Size does count," says Cosay, UTA's senior board member. "If you're too small, you tend to get picked apart."

At the time of UTA's formation, most of the larger agencies were packaging TV shows through the production companies of established creators such as Aaron Spelling (*Beverly Hills, 90210*), Tony Thomas and Paul Junger Witt (*The Golden Girls*), and Thomas L. Miller and Robert L. Boyett (*Full House*). But they seldom focused on those shows' young writers.

UTA saw an opening. "It was really the easiest way to combat the bigger agencies," says Harbert, who points to ABC's hit comedy *Roseanne* as an example. By 1994, midway through the show's nine-season run, Harbert says he and

Sures represented approximately three-fourths of *Roseanne*'s writing staff. "We knew that coming off that show, everyone was going to go someplace good. They were going to get a lot of money for development, and they were going to go on to run a really good show. So that's just what we focused on. We focused on writers."

Initially, all of UTA's biggest clients were half-hour comedy writers from series such as *The Simpsons*, *Married...With Children* and *The Wonder Years*. But the agency saw another big opportunity in drama, and they applied the same philosophy to the one-hour format as they used in targeting *Roseanne*'s writers.

Harbert adds that Wolf and Fontana were "the two biggest fish we landed." Others, including Chase and *Judging Amy* creator Barbara Hall, grew into important writers under UTA's wing. In fact, with the exception of David E. Kelley, who is represented by the Endeavor Agency; John Wells, represented by CAA; and Steven Bochco, who is represented only by his attorney; UTA controls what Harbert refers to as the "lion's share" of top TV drama writers.

UTA's rise was rocky at times. *Seinfeld* co-creator Larry David was among the agency's first clients. In 1996, however, David left when UTA abruptly dismissed his agent, TV department head Gavin Polone. Polone's exit, and the subsequent lawsuits filed, brought to light a great deal of the turmoil that UTA was experiencing internally. Sources say the tension level was so high that the agency hired an in-house therapist experienced in corporate partner relations (a practice more common in Hollywood than outsiders might suspect). Even Sures threatened to exit the agency in a heated and very public battle that eventually resulted in his promotion to co-head of the TV department. And litigation surrounding Bauer's 1997 exit is still proceeding.

Several years having passed since those departures, Cosay sees the emergence of a more unified shop. "We've had a few bumps along the road," he says. "But if you can get through those bumps, you're that much stronger."

These days, a somewhat collegial atmosphere seems to pervade the agency, which occupies two well-appointed floors of an expansive building overlooking Beverly Hills' posh Rodeo Drive. Private, glass-enclosed offices reserved for UTA's top agents surround the perimeter of each floor, with assistants and several junior agents corralled in the center of those floors.

At lunchtime, a group of young men gather in an unoccupied office to practice their golf puts. Outside the office, several more toss around a football. But the department's apparent calm may have as much to do with the winding down of pilot season as it does with the resolution of intra-corporate relations. In the wake of



Getting mobbed: Chase credits UTA in *The Sopranos*' success.

the networks' announcements in May of their upcoming fall schedules, UTA's TV agents enjoy a brief respite before work begins on negotiating deals for midseason and fall 2001.

And even though Sures says the agency exceeded both their packaging and staffing goals this season, ranging from a potentially lucrative windfall if NBC's *White House* comedy *DAG* succeeds, to securing client/actor Robert Patrick's (*The Sopranos*, *Terminator 2: Judgement Day*) new lead role on Fox's *The X-Files*, the agency also has experienced several headline-making disappointments in the past with some of its most promising clients and projects.

For example, *NYPD Blue* star David Caruso, who in 1994 exited the hit series at the start of the second season. "It was a

nightmare," says UTA TV talent agent Marty Lesak, who had just arrived at the agency as Caruso's off-screen drama began to unfold. "Here was a situation where a guy is melting down and everyone knew what was in his best interest and in the best interest of the show, which was to find a way for him to continue on with the show." The key was to figure out how to do that, Lesak says. They couldn't. And Caruso left the agency.

As did comic Sue Costello. Her 1998 series, *Costello*, was one of Fox's most highly promoted comedies of the fall season. It was also the first series the network pulled that year. The cancellation dealt a devastating blow to its star, who prior to the series was unknown on a national level. "She had a major-league shot, and [the show] was pushed in a very intense way, and it didn't work," says Lesak, who, in overseeing UTA's stable of TV actors, has played a pivotal role in raising the profile of the entire agency. "When an artist is launched at the level that she was launched at, it will take years before someone will give her another shot."

The comings and goings of several high-profile clients may be expected in such a volatile business. But Benedek says it's still tough to take. "The worst thing about being an agent is being fired," he adds. "When a client fires you, it hurts. And it's something that every agent experiences."

Of course, exits from one agency can mean entries into another. And agents often serve as catalysts in effecting those changes.

Case in point: Benedek's courtship of Chase. "Part of what agents do is to try to let potential clients know that they admire their work," Benedek says. "They try to create a dialogue with people so that in the event someone is thinking about changing their agent, they're aware that there's someone out there who's interested in working for them."

Such poaching can get ugly. "The greedy side of agents has them hoping for the worst in other agents, or waiting for the other agent to screw up," says Naegle. Poaching, she adds, is "designed to make clients unhappy who otherwise probably would be happy."

The most aggressive agents often send postcards, show up at events uninvited, or

even call potential clients to bad-mouth their current agents. And Naegle, who at 30 is UTA's youngest partner, doesn't place herself above the fray. "I certainly find people who are represented by other agencies. But I like to believe that I didn't loosen those people up, that I didn't chisel them

ment is often just as important for agents as celebrating success. "You want to be as supportive as you possibly can of your client, and you have to help the client move on to the next thing," says Benedek. But even as an agent lives with that disappointment, Benedek adds it is crucial to "make sure that all of the opportunities to exploit the material are taken advantage of."

As they did with *The Sopranos*. Originally, the series was shopped to Fox, which passed. But with Benedek and Harbert representing him, Chase says, "unlike many agents, their concentration didn't wane or shift to the next thing that seemed hot. They kept hocking on it, they kept pushing it, they kept their eye on it." After most of the other broadcast networks also passed, HBO bit.

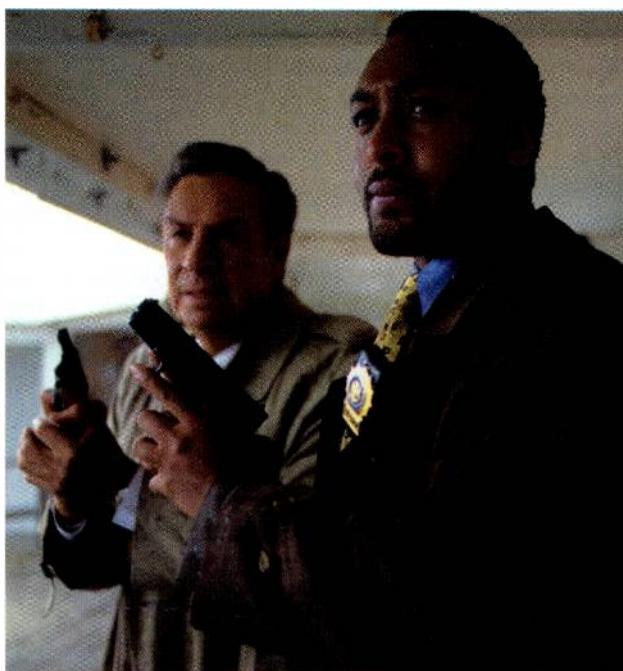
Sensing Chase's project was best suited for HBO was a fortuitous move that Harbert chalks up as much to the wisdom of his colleagues as he does to a changing TV environment. "My job as an agent has become more about the bigger picture, and understanding the shifts that are going on out there in the industry, in the economy, in the dot-com world and on Wall Street," he says. "That's what getting television shows on the air is all about. And if you don't have an understanding of the bigger picture, then you don't understand what really happens in this business."

Succeeding as an agent also takes an awareness of trends affecting the business. According to most of UTA's agents, there's no substitute for experience, especially when navigating the often treacherous waters of contract negotiations. At times, youth might have worked against UTA's TV department, but Sures thinks that as his staff and the industry mature, there will be less room for the stereotypical, posturing, self-aggrandizing agent.

Noting the relatively small number of networks and studios, Sures says, "It's a tight-knit community, and you have to be careful how you conduct yourself. There's very little time for bull---, because you don't want to piss somebody off so badly that you can't go back and do business with them again."

"And that's what this is," he adds. "It's a business."

Alan James Frutkin covers the creative community from Mediaweek's Los Angeles bureau.



High drama: UTA's stable of writers was crucial for *Law & Order*.

away, that there were problems and there was going to be a change either way," she continues. "But that could be what makes me sleep at night."

So what makes a good agent? The best are aggressive, competitive, tough negotiators who care about their clients as well as their clients' work. "I've never understood the 'sell it, don't smell it' adage," says Harbert. "The key to being a good agent is having a real understanding of your own creative sensibility, of what interests you and what you can become passionate about as a person. Because that's the basis for representing writers and actors, and for finding them jobs."

If that job search results in anything short of intestinal distress, then it might be time for new representation. "You've got to get physically ill during staffing season," Naegle says, only half-jokingly. "If you wake up with night sweats, and you're worried that your clients can't pay their mortgages, that means you believe it. If you don't, those agents never make it."

Still, stomach pains don't guarantee clients jobs. And dealing with disappoint-



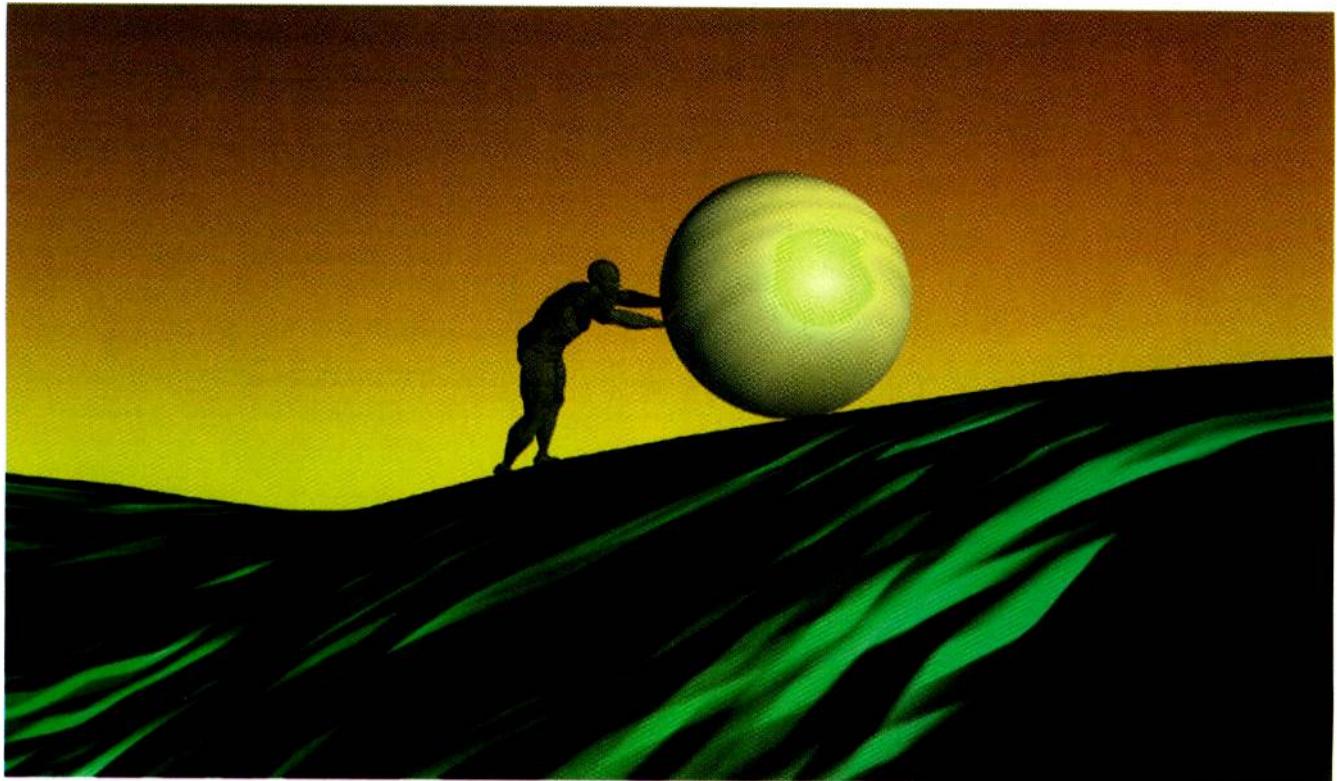
QUESTIONS. ANSWERS.

COFFEE AND TIME TO THINK.

BEFORE THE RAT RACE BEGINS.

DAILY NEWS ON THE NET.

In the Age of Broadband,
Convergence, Streaming Video
and Wireless Communication...



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The court-ordered shutdown of Napster may have put the kibosh on the company that created the online music file-sharing software, however, it's not likely that the ruling will put the brakes on the proliferation of digital music, bootlegged or not. In fact, the RIAA and the labels suing Napster would need to go after every individual, among the 20-million-plus Napster users, to stop usage of the program. Protecting copyrights and preserving legitimate revenue streams is clearly important. The tricky part is doing so without alienating fans.—Kipp Cheng

interactive news

@deadline

Winstar, Total Team Up

Winstar Interactive Media, a New York-based online rep firm, has secured exclusive rights to represent Raleigh, N.C.-based **Total Sports** and its affiliate Web sites, for advertising sales. Winstar plans to create integrated sponsorship packages and business partnership programs for Total Sports' Web sites, which include **Golf.com** and the sports sections for **AOL SportsCenter**, **LATimes.com** and **Wall Street Journal Interactive**.

Sweet16 Spears Britney

Sweet16.com, a teen-oriented media company, today launched its site with the backing of popster **Britney Spears**. Eventually, the New York-based company plans to roll out a magazine, radio and TV shows, special events and retail products targeted at the 9- to 17-year-old set.

MasterCard Picks Ave A

Seattle-based **Avenue A**, an online marketing company, has formed a partnership with **MasterCard International**, its first deal since its recent strategic alliance with **Luminant Worldwide Corp.**, a provider of Internet professional services. **Iballs**, Avenue A's New York-based subsidiary, will employ banner advertising placement, newsletter sponsorship opportunities and opt-in e-mail list prospecting, as well as Avenue A's proprietary data analysis technology to optimize MasterCard's online marketing.

IBM Powers GGP Malls

Chicago-based **General Growth Properties** (GGP), owner of 136 regional shopping malls in 37 states, has joined **IBM** to create interactive media stations for its shopping centers. Called **Mallibu Direct**, the combined effort will provide e-tailers and service companies with a way to market their stores and products to shoppers at GGP's physical malls.

Men's Health to Launch Online Style Guide

By Jennifer Owens

Got a first date tonight? A job interview tomorrow? For the man who hasn't a thing to wear, next week the Web site for *Men's Health* magazine is expected to unveil a free, interactive fashion guide featuring apparel and accessories made by 33 of the magazine's major advertisers.

Called Style Finder, the service is scheduled to launch Aug. 7 in conjunction with *Men's Health*'s annual fall style issue and will be a revamped version of the magazine's first attempt at creating an online fashion resource. That first Style Finder, which appeared in March with the magazine's spring style issue, allowed users to shop for products in four categories: first date, casual workplace, job interview and fitness.

Next week's version will add a weekend wear category as well as the ability to peruse products by type of garment. Even more importantly, though, the updated finder will incorporate products from twice as many advertisers as the first version, said Leslie Gesser, special projects director for *Men's Health*.

What the site doesn't do, however, is enable users to buy apparel directly from the *Men's Health* site. Instead, clicking on a specific product will link a user to that manufacturer's Web page for either an e-tail option or a store locator list.

But, said Ed Fones, vp and worldwide

publishing director for *Men's Health*, a day of fashion e-tail may one day come to the Emmaus, Pa.-based, Rodale magazine. "It is our intention that as we develop the back-end technology to have one central area that they can do that," he said.

For now, though, Gesser and her staff have been working to build out the site, which will include products from designers such as DKNY, Ralph Lauren and Kenneth Cole.

To figure out what fashion may work best for them, Style Finder users are asked to chose their style, height, weight and grooming ranges to generate three complete outfits, explained Gesser, while also noting that "we're mixing and matching our advertisers because that's the way guys dress."

To fill Style Finder, items were chosen from those submitted by advertisers in *Men's Health*'s style issue. Generally, said Gesser, for each page purchased, advertisers could submit about five items. Inclusion on Style Finder is free to the issue's advertisers, she said.

Fones said Style Finder fits with *Men's Health*'s online strategy, which calls for providing both utility and service to readers and generated \$3 million last year with sales of books, subs and archived stories. "It's not just about number of visitors," he said, "but the quality and the actions these guys are taking when they're coming to the site." ■



Style Finder features fashion from 33 major *Men's Health* advertisers.

L.A.-based Genex Unveils Online Promotion for Acura

BY ERIK GRUENWEDEL—With an exterior design inspired by a rhinoceros and an interior patterned after the colors and designs of Santa Fe, N.M., the new 2001 Acura MDX sport utility vehicle begged for an unconventional publicity launch.

Enter Genex, a 100-employee, Los Angeles-based interactive agency, that created an online banner campaign and Flash-based Web site showcasing, among other things, the Torrance, Calif.-based, Japanese automobile manufacturer's alliance with American Forests, a Washington-based reforestation organization.

From now until the vehicle's launch in October, each new registered user at www.acura.com/2001mdx will authorize Acura to plant a tree as part of American Forests' Global ReLeaf program.

In addition, Acura will award an MDX vehicle and an all-expense paid trip for two to Yellowstone National Park, one of several designated reforestation sites.

"It's a challenge for an environmental group to work with a car company for obvious reasons," said Pete Moran, managing director at Genex. "But they were excited to work with Acura because the MDX is an [ultra-low emissions vehicle] and American Honda, the parent company, has a strong commitment to the environment."

Operating with an undisclosed budget, Genex wanted the site to create a sense of community and participation for Acura enthusiasts and potential customers.

In addition to an online survey, the site includes updates, stories and details about the MDX.

"The important story for us is for consumers to understand the levels of thought and consideration that are given anytime Acura brings out a new vehicle," said Moran. "It's about helping people understand what the [MDX] is about as opposed to describing the tires and engine. It's more personable." ■

connect

When you visit Phoenix-Pop's Web site to check out the company's management team, you'll immediately get a sense of the San Francisco-based Web development shop's corporate culture. All of the company bigwigs are clad in orange jumpsuits, which were handed out to the firm's 100 employees by Phoenix-Pop co-founders **Bruce Falck** and Simon Smith at last year's Christmas party.

No, it's not a cult, just a company dedicated to building entire startups from an idea on a napkin to a fully realized e-business—while having some fun along the way. Founded in 1996, Phoenix-Pop's client roster includes Productopia, Sparks.com, WineShopper.com and Spinner.com. The company's billings have increased five-fold from 1998 to 1999. And they're determined to continue enjoying every minute, according to Bruce Falck, the 29-year-old CEO of Phoenix-Pop.—Janis Mara

So what's with this obsession with the color orange?

Orange has been our company color for years. We have orange pillows, orange walls, there are orange jellybeans at the reception desk. It's impossible to resist grabbing a handful of orange beans. By now I think everybody at Phoenix-Pop is thoroughly sick of orange jellybeans.

You are known as a full-service shop. What are some of the services you provide?

We can build an entire startup from just an idea. With Productopia, a company that does content reviews, we built their content management system. That was the core system that allowed them to do business. Everything from how they edited and released content to how the content was released to the consumer. For Wineshopper, we built a system that allowed them to sell wine across state lines that was in compliance with legal regulations with the three-tier shipping system.

We get to see companies evolve from just ideas to real businesses that are employing people, earning money and, hopefully, contributing to the social fabric.

Do you think you can have fun and continue to be successful in today's more bottom-line-oriented atmosphere?

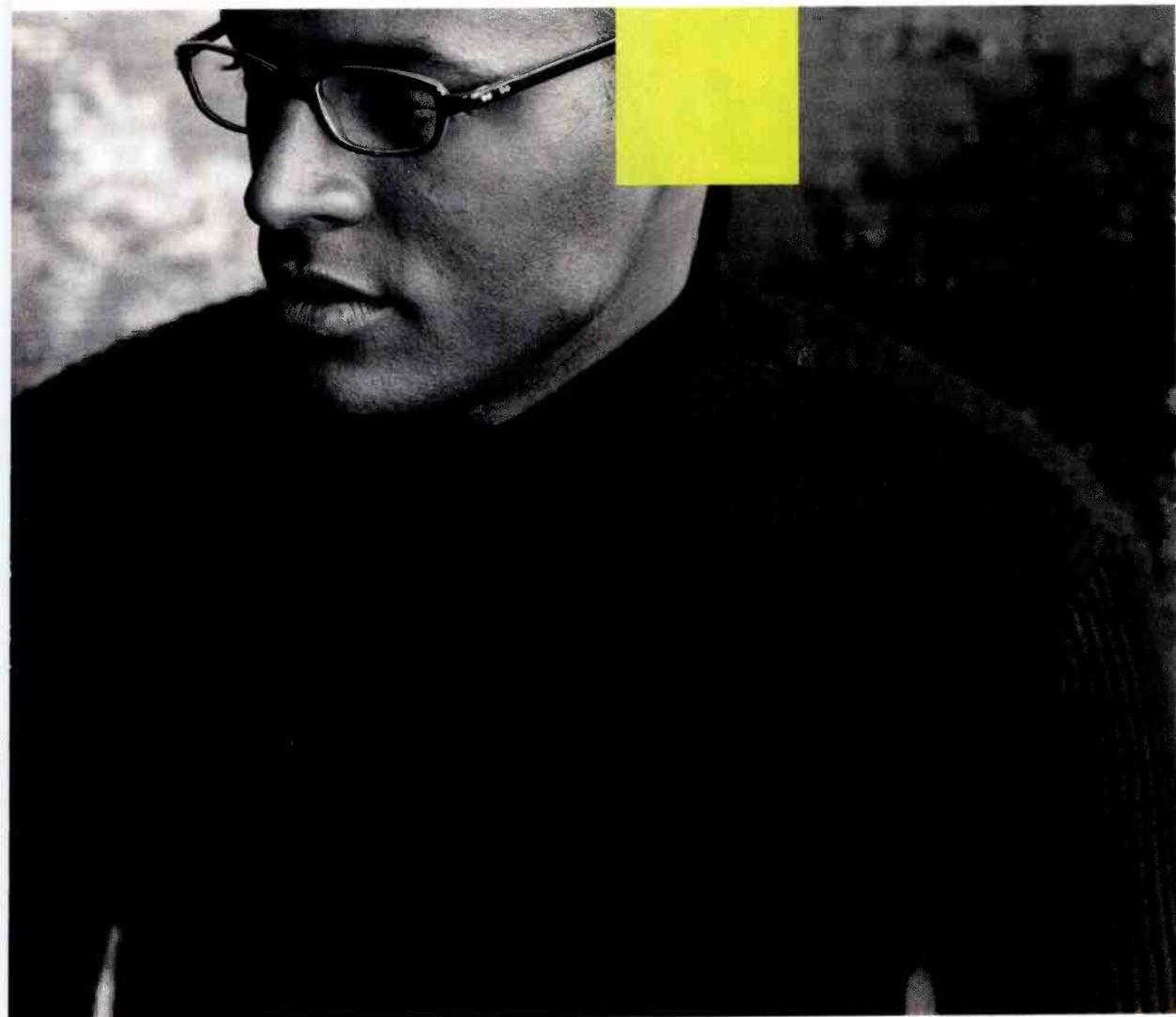
Yes, we've always taken the running of the business seriously. In order to have fun, you must be a going concern and stay in business. I don't see that being profitable and having fun are mutually exclusive. ■

IQpeople



THERESA KOPIN

AND THE WINNER IS: *Yahoo! Internet Life* editor-in-chief Barry Golson tries to forego the teleprompter and actress Bebe Neuwirth ad-libs a save as the duo handed out the award for Best Music News Site to Billboard Online at the third annual *Yahoo! Internet Life Online Music Awards* at New York's Studio 54 on July 24. Other winners: Bowienet.com for Best Artist Site and sonicnet.com for Best Overall Music site.



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Sticking Around

Sticky Networks lets advertisers buy keywords beyond portals and search sites. By Karl Greenberg

For an advertiser these days, purchasing keywords on Web portals and search engine sites can be akin to obtaining ringside seats at a Lennox Lewis fight: they're expensive and hard to get. But one New York-based company says it has a product that promises to bring keyword-based advertising to the rest of the Web.

Sticky Networks (stickynetworks.com) is hoping that its application, the Sticky, which launched July 17, will become the avenue *du jour* for advertisers, content sites and e-commerce sites looking for ways to boost the octane of their real estate, their ads or their product presentations.

Since Stickies can carry multiple hypertext links within a single image, the company is also betting that the Sticky's ability to carry ads around the Web in one vehicle—like a charter bus full of paying customers—will make it a viral marketing juggernaut, supplying multiple ad-revenue streams from each piece of real estate.

Stickies are Java-based, graphical interfaces requiring no user plug-in and consisting of "hot" images—such as photographs or diagrams—with embedded menus that appear instantly when a user hovers his or her cursor over an element of the image. The menus allow users to drill down to hyper-linked topics linking to other sites. These links, say company reps, allow advertisers to buy keyword placement extraneous to traditional keyword platforms, such as search engines and portals.

Company CEO Robin Johnson claims Stickies offer a smoother surfing experience for users. "Until now, surfing the Web involved a one-dimensional hop, where you don't know your destination before you go. If you and I were into fly-fishing and went

to Yahoo!, we'd get a fairly superficial response. The process [of searching] is about head scratching."

He says the company's patent-pending technology for embedding keyword menus within images makes searches more intuitive and less of a blind jaunt into the unknown.

Johnson claims clickthroughs to advertisers' sites are six to seven times greater than typical banner ads, or roughly equal to keyword-based advertising on portals.

Sticky Networks will either sell custom-made Stickies on a per-unit basis or offer them for free via a revenue-sharing model. In that case, a publisher can choose from a gallery of pre-made Stickies, launch it and split the ad revenue with Sticky Networks on a cost per thousand impressions (CPM), cost per click (CPC), and in the future, a cost per order (CPO) basis.

The company also offers a technical license deal that allows customers to assemble their own Stickies. Johnson says that for publishers or marketers building their own Stickies, the Java-based technology featuring a drag-and-drop interface for building images is equivalent to using Powerpoint to make presentations. "If someone were an expert, say, in designing kitchens, they could build one in an hour or so," says John Dalton, customer marketing manager at Sticky Networks.

Sticky Networks has inked deals with Motorious.com, an auto industry portal that is in pre-launch; Town24.com, a shopping portal; ShoppingThere.com, a virtual shopping center; and I-Bizwomen, a site dedicated to finance and business content



Summer Garden - Roses and Shrubs

Stickies feature a Java-based, pull-down menu that links consumers directly to advertisers' Web sites from "hot" images.

for women. The first Sticky is free, with additional ones priced at \$5,000 per month per Sticky, according to Johnson.

Motorious sells auto parts and after-market services online, as well as point-of-purchase interactivity at the dealership when a consumer is making a car purchase. On Town24.com, a visitor can make purchases by travelling through various virtual shopping environments, featuring Sticky images.

"Town24.com is a visual entertainment/shopping site and directory so it was a natural fit to begin a relationship with Sticky Network's visual search," says Stacy Holmes, director of partnership development for Town24. "The relationship between the two companies will enhance Town24.com's user experience and expand our existing real estate."

Dalton claims that since Stickies have the potential to earn more than they cost to post, the real end-game is syndication.

"Publishers can reap the benefits of having a revenue-generating machine, since the Sticky is packed with advertising," Dalton says. "Rather than simply buying a banner, you are moving your site's DNA across the Web and pointing users back to relevant spots within your site and/or someone else's." ■

Monterey.



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SUNDAY, SEPTEMBER 17, 2000

REGISTRATION 10:00 a.m. – 8:00 p.m.

PRE-CONFERENCE TUTORIAL 1:00 p.m. – 5:00 p.m.

ORGANIZATION AND TRAINING OF STAFF 1:00 p.m. – 2:00 p.m.

It takes the right people to do the right job. Newspapers are addressing the issues of online and display classified staffs in many ways. This session will cover the most important points to consider when hiring, organizing, training and providing key resources.

**Elyse Cheffer, Assistant Director, New Media,
naplesnews.com**

CUSTOMER SERVICE 2:00 p.m. – 3:00 p.m.

Customer service has always been critical to the success of your classified business. Your organization no doubt has a good phone-based system in place, and perhaps some e-care, but are you doing all that you can to keep your advertisers happy? We'll hear some stellar examples.

**Michelle Ackerman, Assistant Classified Director,
Denver Rocky Mountain News**

REFRESHMENT BREAK 3:00 p.m. – 3:30 p.m.

PRICING MODELS 3:30 p.m. – 4:00 p.m.

Classifieds are a billion-dollar business for newspapers. But how much profit is there in online classifieds? There are myriad models, and you'll learn which is right for your market.

**Bill Ferguson, Manager, Online Market Development,
Morris Communications**

TECHNOLOGY TIPS AND PRACTICAL SOLUTIONS 4:00 p.m. – 5:00 p.m.

Automated classified systems are capable of streamlining costs, but there are major issues in implementation and system communication. We'll learn all about the latest technology that is driving online classified products.

**Steve Ferber, Executive Vice President,
Marks-Ferber Communications, LLC**

OPENING NIGHT RECEPTION WITH EXHIBITORS 6:00 p.m. – 8:00 p.m.



MONDAY, SEPTEMBER 18, 2000

REGISTRATION 7:00 a.m. – 6:00 p.m.

CONTINENTAL BREAKFAST WITH EXHIBITORS 8:00 a.m. – 9:00 a.m.

WELCOME TO MONTEREY 9:00 a.m. – 9:15 a.m.

**Rebecca Bradner, VP of Advertising, Monterey County Herald
Marsha A. Stoltman, VP and General Manager,
Editor & Publisher Conferences**

THE COMMODIFICATION OF CLASSIFIEDS - KEYNOTE REMARKS FROM YOUR COMPETITION 9:15 a.m. – 10:30 a.m.

Senior-level executives from your competition in key verticals will share their success stories and their philosophies for making money. You'll get an inside view of their business models and the impact of those models on your own classified business.

KEYNOTE #1 – AUTOMOTIVE

You've got national competition, regional competition and local competition. You've got competition from the aggregators, the dealers and the manufacturers. A dynamic keynote speaker will give you keen insight into this competitive marketplace.

Monte Zator, VP, Marketing, Autobytel.com

KEYNOTE #2 – REAL ESTATE

Perusing the newspaper or calling the local realtor are becoming outmoded ways of shopping for real estate. Find out what you're up against in this lucrative business of putting buyers and sellers together.

Matthew Denton, Co-founder and President, Realty.com

REFRESHMENT BREAK 10:30 a.m. – 11:00 a.m.

ROUNDTABLE DISCUSSIONS 11:00 a.m. – 12:30 p.m.

Now it's your turn to share the power that newspapers have long possessed in the classified world. A team of experts will moderate roundtable discussions designed to dissect the keynote remarks and devise practical solutions for your market.

To better serve the session's diverse audience, there will be separate vertical discussion groups, one for small and medium-size newspapers and one for large newspapers. Four sessions will be held simultaneously.

AUTOMOTIVE ROUNDTABLES

SMALL AND MEDIUM-SIZE NEWSPAPERS

**Paula Downey, Classified Advertising Manager,
Richmond Times-Dispatch**

LARGE NEWSPAPERS

**Deborah Ward, Online Classified Manager, SFGate.com/
Classified Gateway, San Francisco Newspaper Association**

REAL ESTATE ROUNDTABLES

SMALL AND MEDIUM-SIZE NEWSPAPERS

**Ron Carpenter, Real Estate Advertising Coach,
The Sacramento Bee**

LARGE NEWSPAPERS

Nick Rogosienski, VP, Interactive Media, Star Tribune

LUNCH WITH EXHIBITORS 12:30 p.m. – 1:30 p.m.

**THE MORNING'S FORMAT WILL BE
REPEATED WITH TWO MORE VERTICALS.**

**THE COMMODIFICATION OF
CLASSIFIEDS - KEYNOTE REMARKS
FROM YOUR COMPETITION** 1:30 p.m. – 3:00 p.m.

KEYNOTE # 3 – RECRUITMENT

The online recruitment world has brought new meaning to the term "tight job market." The job opportunities and the pursuit of them are seemingly endless. This enlightening presentation will inform you about the players and practices in this realm.

Gary Alpert, Co-Founder and Chief Executive Officer, WetFeet.com

KEYNOTE #4 – GENERAL MERCHANDISE/AUCTIONS

Todays options for buying and selling your bike, your boat, your bag or Barbie have become much more sophisticated. The options are boundless. A veteran of the industry articulates.

Paul Camp, Chief Executive Officer, Flywheel Media

REFRESHMENT BREAK 3:00 p.m. – 3:30 p.m.

ROUNDTABLE DISCUSSIONS 3:30 p.m. – 5:00 p.m.

RECRUITMENT ROUNDTABLES

SMALL AND MEDIUM-SIZE NEWSPAPERS

**Valentinas Kurapka, Classified Advertising Manager,
The Washington Times**

LARGE NEWSPAPERS

**Mary F.L. Moslander, VP and General Manager,
WashingtonJobs.com, Washingtonpost, Newsweek Interactive**

GENERAL MERCHANDISE/AUCTIONS ROUNDTABLES

SMALL AND MEDIUM-SIZE NEWSPAPERS

Andy Sutcliffe, Chief Executive Officer, DesertNet

LARGE NEWSPAPERS

Speaker TBD

 **SPECIAL RECEPTION
HOSTED BY THE NAA** 6:00 p.m. – 8:00 p.m.

TUESDAY, SEPTEMBER 19, 2000

REGISTRATION 7:00 a.m. – 5:00 p.m.

**CONTINENTAL BREAKFAST
WITH EXHIBITORS** 8:00 a.m. – 9:00 a.m.

THE PUBLISHER'S PERSPECTIVE 9:00 a.m. – 10:00 a.m.

Hard to get your publisher's attention about your classified product except for your revenue goals? Maybe your timing is off. Maybe you need some help! In this session you will hear firsthand from publishers themselves what excites and concerns them most about their classified products.

**Alberto Ibarguen, Publisher, The Miami Herald
Russell Mills, Publisher & President, The Ottawa Citizen
Bradley Zeve, Publisher & Owner, Coast Weekly
Moderator: Harold Itzkowitz, Classified Publisher,
Adweek Magazines**

THE LOCAL LOOP 10:00 a.m. – 11:00 a.m.

Advertisers and agencies comprising this panel will share how they find value in advertising online. They will provide insight into your own markets and help you understand not only what you are doing right and wrong but also what you can do to improve your effectiveness. And we'll candidly discuss the role they play as your competitors.

**Bruce Skillings, Group Executive, Bernard Hodes Group
Allen Weiner, VP, Analytical Services, Nielsen//NetRatings
Local Market Advertisers**

REFRESHMENT BREAK 11:00 a.m. – 11:30 a.m.

THE LOCAL LOOP (continued) 11:30 a.m. – 12:30 p.m.

LUNCH WITH EXHIBITORS 12:30 p.m. – 1:30 p.m.

NICHE COMPETITION 1:30 p.m. – 1:45 p.m.

You know who your big competitors are. But do you know about the niche competitors creeping into your market? We'll give you a quick tour of some very interesting sites with some very interesting names.

**Peter M. Zollman, Executive Editor and Founder,
Classified Intelligence, LLC**

RESEARCH, RESULTS AND RECOMMENDATIONS

FROM NAA 1:45 p.m. – 2:30 p.m.

Up-to-date research on the "killer" categories – national studies of consumer use of information sources to find a home, a job, a car – the results may surprise you! Learn what short term actions and long term vision will ensure YOUR success.

**Kevin McCourt, Director, Online Classified Advertising,
Newspaper Association of America**

CLASSIFIED PIRACY 2:30 p.m. – 3:00 p.m.

There are raiders out there gobbling up your classifieds. Who are they and what are they doing with your product? We'll bring you up to date on the raiders, the raided and the pending legal actions and ramifications.

Robert Payne, Partner, LaRiviere, Grubman & Payne

REFRESHMENT BREAK 3:00 p.m. – 3:30 p.m.

CREATIVE CLASSIFIEDS 3:30 p.m. – 5:00 p.m.

We'll conclude the conference with an attendee participatory session designed to get everyone "thinking outside the box," "shouting into the group" and "creatively going forward" with their classified products.

Bippy Siegal, Chief Executive Officer, BigVine

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Advertising Technology Professionals
Advertising Agency Executives

Exhibitors (as of July 18, 2000)

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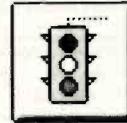
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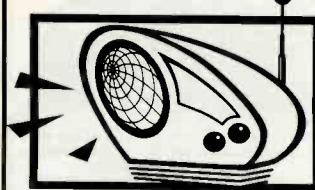
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Notice our Management Supervisors just have to be marvelous, but our Account Executives have to be awesome. Why awesome? Because we know that it all begins and ends with AE's. By the way, you'll get the chance to learn from the best account people in the industry. Oh yeah, you'll also get the opportunity to be associated with out-of-this-world creative work.

Sensational Senior Art Producer

You think it's easy to keep coming up with these adjectives? It is for us, because they describe what we already have and the good news is that we're looking for one more! We don't call you Senior for nothing — you will be leading a team of Art Producers as well as managing your own accounts (and of course you get the tough ones). Now in your agency this position might be referred to as a Senior Art Buyer but we expect a lot more than that. So if you're ready for more and can handle a mix of tough and complex projects, call us.

You may be thinking, "who wants to work in Richmond, Virginia." We picked Richmond for a few great reasons — it's beautiful, it's fun, it's friendly and it's sane. Average commuting time is 22 minutes. Cost of living is a lot lower than the big cities (you can actually own a real nice place here). It's got the urban stuff we all crave, with none of the headaches.

Keep in mind, the reason we're one of the best is that we're real picky about who we let into this crazy little world of ours. So let us show you firsthand what a real idea-generating advertising agency is all about. You can phone us, fax us or e-mail your resume to us. Guess you need to know where — I'm Ana Reilly and my phone number is 804-698-8902; my fax number is 804-698-8900; my e-mail address is ana.reilly@martinagency.com (have we given you enough options). I'm the one who gets first pick so be nice when you call, because just in case you haven't realized it, we know we're the best place in America to work. Can't wait to hear from you, but only if you're marvelous, awesome or sensational!

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE

HELP WANTED

PRINT PRODUCTION COORDINATOR

USA Networks, a highly acclaimed entertainment organization, featuring the #1 rated USA Network and The Sci-Fi Channel, is seeking an organized self-starter to work in our Off Air Creative department in NYC.

The detail-oriented individual we seek will obtain specs from publications, interface with traffic to set up/maintain schedules and assist the Production Manager in estimating jobs and reviewing proofs. To qualify, you must possess 1-2 years related experience and knowledge of pre-press production procedures. The ability to work in a creative environment with tight deadlines and knowledge of Word Perfect and Excel are most important. Good people skills are required, as is a College Degree.

We offer a competitive salary and benefits package. Please send/fax your resume with salary history to: **Production Manager, USA Networks, 1230 Avenue of the Americas, New York, NY 10020. Fax: 212-413-6529.** (No phone calls please). An EOE M/F/D/V.



BROADCAST MEDIA BUYER

Newark, NJ

In-house ad agency is looking for a broadcast media buyer with 3 to 5 years experience in network, cable and major-market buying. Should be detail-oriented and have strong communication and computer skills; core media software proficiency required. Must be equally strong at negotiating packages and presenting them to internal clients/senior management. We offer client-side financial services experience and, for many currently in the ad business, a much better commute.

Code 00-4707MDW

Prudential offers very competitive starting salaries that recognize experience, a comprehensive benefits package, and opportunities for advancement. Send your resume in scannable form (unfolded; clean, clear and no graphics) with a cover letter stating salary requirements and the **CODE NUMBER** for this position to:

Prudential National Staffing Organization
Attention: Scanning
PO Box 42326
Philadelphia, PA 19101-2326
Fax: (973) 802-4443
E-mail:
suzanne.siberry@prudential.com



Prudential

For more information regarding our employment opportunities, visit us at www.prudential.com or call (973) 367-7031 24 hours a day. We are an Equal Opportunity/Affirmative Action Employer and are committed to diversity in our work force.

Regional Field Marketing Manager

As a member of the Retail Operations group you will be charged with supporting the Southeastern U.S. franchisees in planning, executing and evaluating advertising and marketing programs. Focus will be directed towards integrating national marketing initiatives at the local level.

You will work closely with Field Operational Managers and Franchise Partners to meet sales goals. You will travel frequently to facilitate ad co-op meetings, marketing workshops, brand evaluations and grand openings.

Qualified candidates have 5+ prior years hands on advertising & marketing experience, a successful track record in selling in marketing programs to business owners and are proficient in public speaking roles. Experience working with franchisees, ad co-ops and ad agencies is preferred. Travel up to 50%. Full benefit package including 401(k).

Mail resume and salary requirements to:

Attention: Human Resources
PO Box 5000
Leesburg, VA 20177
fax #: 703-669-1539
email:

MaraEdwards@precisionac.com

Precision Auto Care

★ ★ ★ USE ADWEEK MAGAZINE TO GET NATIONAL EXPOSURE ★ ★ ★

ADVERTISING & MARKETING PROJECT MANAGER

Rodale Inc., one of Fortune's Top 100 Companies to Work For, is seeking a Project Manager in our New York Office to facilitate the execution of all cross-border marketing programs for Men's Health International. Responsibilities include: research story ideas for International newsletter, manage and maintain Intranet, track department expenses, and build and maintain a library of international promotional materials and sales tools. Requirements include: proficiency in Microsoft Office Suite, experience with international publishing, 3-5 years experience in marketing, and college degree. Foreign language skills and international travel experience a plus.

Rodale Inc. offers a pleasant employee-oriented work environment, competitive salaries, and excellent benefits including 401(k). Please send cover letter, resume and salary requirements to:

Human Resources Dept. (AW00-158)

RODALE INC.

33 E Minor Street, Emmaus, PA 18098

Fax Number: (610) 967-9209

E.O.E.

Visit our website at www.rodale.com

MEDIA DIRECTOR SPOT BUYER
BROADCAST BUYER
SUPERVISOR MEDIA SALES
ASSOCIATE MEDIA DIRECTOR
MEDIA PLANNER INTERACTIVE
MEDIA BUYER PLANNING
SUPERVISOR MEDIA SALES
PLAN DIRECTOR MEDIA BUYER
DIRECTOR SPOT BUYER
MEDIA SUPERVISOR
SALES ASSOCIATE
DIRECTOR INTERACTIVE
PLANNER
DIRECTOR
MEDIA BUYER
LAST BUYER

your path to career success

Sklar & Associates

national specialists
for the placement of
media professionals
in traditional and
new media careers

Sklar Associates
search consultants

national: 877-467-4608 312-467-4600
fax: 312-467-4664 email: patricia@sklarsearch.com
www.sklarsearch.com

Advertising in North Carolina

McKinney & Silver is looking for a media supervisor to work on both traditional consumer and technology accounts. We are looking for the right candidate who has been in the agency business five years or more, and has a solid planning background in a broad array of business categories. McKinney offers a creative environment to work in and the challenge of national accounts, but in the comfort of Raleigh, North Carolina.

As a division of marchFIRST, the largest Internet professional services firm in the US, you'll have the opportunity to work in one of the most unique environments in the communications industry.

If you're interested,
please send resumes to:

Nancy Wampler

McKinney & Silver
333 Corporate Plaza
Raleigh, NC 27601

OUTDOOR ADVERTISING ACCOUNT EXECUTIVE

Established outdoor advertising billboard company specializing in premiere locations in the metro area seeks highly motivated, enthusiastic, knowledgeable media sales account executive. Must have minimum three (3) years media sales experience. Small team-oriented entrepreneurial environment with first class support. Responsibilities include working with clients direct and advertising agencies.

Please fax resume to:
(212) 980-8109

Top International advertising agency has several openings due to promotions:

Interactive/Traditional/Direct positions available at all levels:

Entry level thru

Group Management Director

Account Management & Media

Please call Nicole at 212-499-0835

HELP WANTED

Hot Marketing Careers.

www.kinkos.com

As our marketing department expands, help us build our brand and define Kinko's future marketing strategy. We are a unique company with a 30-year history and a strong brand name, yet possess the atmosphere of a technology-driven start-up with explosive growth. Reside in scenic Ventura/Santa Barbara county, nestled between the ocean and the mountains, and work for a company that *Fortune* magazine chose as one of the top 25 "Hip, Hot 'n' Happening" companies in the U.S.

Marketing Director – Merchandising & Promotions

Will direct all merchandising and national promotional efforts to include in-store creative material and overall store appearance, while helping to enhance the Kinko's brand. Requires senior management/director level experience in marketing (preferably with a retail or big brand co.) with a focus in merchandising, promotions, and brand-building.

Director, Field Marketing

Provide strategic direction and interact with field stores to develop their marketing programs. Will help coordinate store openings, location placements, product rollouts, promotional materials, and overall advertising strategies. Requires senior management/director level experience in marketing, preferably for a large, multi-unit retail corp., with a strong background in brand marketing strategies and local promotions.

Area Marketing Manager

(Vancouver, WA, for Northwest regional marketing)

Public Relations Director

Will be the primary public relations strategist and spokesperson for the company. Responsible for developing and directing a strategic global PR program that communicates a positive public image of Kinko's, consistent with overall corporate and brand goals. Requires senior management/director level PR experience in an agency/corporation (big brand/retail preferred) with knowledge in media and community relations, and crisis management.

Senior Product Managers

In these key leadership roles, you will conceive, build and launch exciting products and services throughout Kinko's real and "virtual" branch network. Requires 5+ years of progressive experience in product marketing, product development or strategic management consulting (MBA preferred).

Art Director/Sr. Graphic Designer

Design lead working with a creative team of designers involved in print production management and managing production workflow. Requires corporate/agency graphic design knowledge with proficiency in Photoshop, Illustrator, Quark on a Mac platform, along with pre-press/print production management experience (multimedia/Web experience a +).

Kinko's offers an attractive compensation package, including bonus, outstanding health benefits and matching 401(k). Please send your resume (e-mail preferred) & salary history to: Kinko's Inc., E-mail: briank@kinkos.com; Fax: (805) 652-3071. Please reference the job title in E-mail, resume or on fax cover page. Job Hotline: (805) 652-3410.

For expanded job description and additional opportunities visit our Web site. EOE M/F/D/V.



The Hollywood Reporter

ADVERTISING SALES

The Hollywood Reporter, the leading daily entertainment trade paper, is expanding its New York based sales team and has two advertising sales positions available. One position calls for managing consumer accounts and the other position will include new media, finance and film. Must have a minimum of 3-5 years experience in publishing or other media related industry.

Great opportunity to work in the most exciting industry in the world. Competitive salary and benefits. Mail or fax resume cover letter and salary history to:

The Hollywood Reporter
Attn: M. Chiavelli
770 Broadway
New York, NY 10003
Fax: 646 654-5636

marex .com

the marine industry's online marketplace

Marex.com is an established, rapidly-growing e-commerce company serving the marine industry across the globe. As a publicly traded company, we offer attractive compensation packages including stock options and the opportunity for career growth with an industry leader.

product marketing/ brand manager

marex.com is seeking a Product Manager to oversee product marketing and brand development. The new manager will develop and execute all phases of strategic marketing for Marex.com product lines, including research, development of promotional materials, presentations, packaging, ad campaigns, and customer retention. In addition, the new manager will coordinate product-related marketing activities with company's Sales and Marketing Departments

The new manager will be responsible for budgeting and scheduling of product development activities, and be accountable to meet those budgets and schedules; work in a multi-disciplinary team environment; and make logistical assessments and recommendations. The new manager will be responsible for competitive analysis and general market research, as well as interpreting data and current customer needs to make recommendations for future product development. Position requires interface with senior management and supervision of staff.

experience/requirements

Ideal candidates will have experience working internally in a product management/brand management position and the ability to recognize the strategic direction of the company and make changes accordingly. Successful candidates will have knowledge and comfort level with an Internet-based environment and the ability to formulate strategic marketing plans, develop budgets, and implement marketing program elements. Background in software/high-tech or marine industries welcomed. Light travel. BA or BS degree required.



forward resumes to:
(specify position)
email: jobs@marex.com
fax: (305) 777-2001
mail:
marex.com, attn:DRHR
2701 S. Bayshore Dr. 5th
Floor
Miami, FL 33133

EOE

www.marex.com

Red-hot passion required

PRWeek magazine is the only weekly magazine for the PR and Communications industry. Since our launch in 1998 we have experienced exceptional growth. In order to fuel our growth we now seek more red-hot raw talent with a passion for sales, success and a continuous need to learn and develop.

In return we offer you continuous training, meritocracy, increasing responsibilities so that you are always on steep learning curves and a great team oriented office!

You will be a graduate with a maximum of 18 months experience.

In order to take the first step in a great career move, send your resume now with a covering letter explaining why we should hire you for the position of media sales executive:

kevin.redmile@prweekus.com
or fax it to 212-532 6733.

PRWEEK

HELP WANTED

AFFILIATE MARKETING & RESEARCH DIRECTOR

JOIN A GLOBAL TEAM OF HIGH FLYING SUPERSTARS WITH ATTITUDE!

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



WORLD WRESTLING FEDERATION ENTERTAINMENT, INC.
1241 EAST MAIN ST, STAMFORD, CT 06902
FAX (203) 359-5151
e-mail: wrestlingresumes@aol.com

BET is seeking to fill the following sales positions in its Chicago, IL and New York offices:

• SALES ASSISTANT

Responsibilities include order entry, proofing and maintenance of agency order records. 1+ years office experience is required. Media experience is a plus.

• SALES PLANNER

Primary responsibilities are media planning and account stewardship activities. Candidates must have strong multi-tasking skills, detail oriented focus and the ability to work independently in a fast-paced environment. Requirements include 2+ years experience in a Television Ad Sales support role, a working knowledge of media math, an undergraduate degree and proficiency in Excel.

Send resume (indicate desired position) and salary requirements to:

At: Human Resources-CH BET

One BET Plaza/1900 W Place, NE Washington, DC 20018-1211



No phone calls, please

Equal Opportunity Employer - M/F

SENIOR ART DIRECTOR

We've doubled our business in the last few months and we need help. Namely a terrific A.D. with around five years of experience. You'll be part of a hot, dynamic advertising agency with great consumer accounts. Send or fax resume and several samples:

LBL (Attn: CD)
124 W. 24, Suite 4C
New York, NY 10011
Fax: (212) 989-3102

MEDIA DIRECTOR

Award winning NJ advertising agency with diverse range of consumer, B-to-B, and interactive clients seeking a Media Director with 7+ years of diverse media experience to join our media dept. Position requires solid planning and buying skills across all media for national and regional accounts. Knowledge of interactive (banner advertising, email) strongly preferred. Excellent presentation, strong writing skills. This is an excellent opportunity for an enthusiastic, experienced general/direct agency or media service individual to manage an established media department and contribute to a growing agency.

Send resumes w/salary request to:
peves@adweek.com
Subject: 01-G-0438

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
At: Gina
FAX: (646) 654-5351
- no phone calls.



Galavision RESEARCH OPPORTUNITIES

Galavision, the leading U.S. Hispanic Cable network has two openings in our research department:

Research Analyst, Affiliate Sales to support our affiliate sales. Requires knowledge of Nielsen Code, Claritas Compass and other syndicated research.

Research Analyst, Advertising Sales to support our advertising sales team. Requires knowledge of Nielsen, MRI/Simmons and other syndicated research.

Candidates should possess 2+ years experience at a TV/cable network, cable system, agency or related media. Strong analytical, database, excel and powerpoint skills a must. Handle multiple projects. Team player. Competitive benefits package. Salary commensurate w/exp.

For consideration, please send salary history & resume to (212) 953-0198 or email: galavisionresume@hotmail.com
Attn: Research Dept.
EOE

ADVERTISING SALES EXECUTIVE

Leading advertising sales organization, representing 40 major market newspapers, seeks a creative, dynamic, goal-oriented sales executive for their New York office.

Media sales experience a plus. Emphasis on reaching decisionmakers and on growing existing account base. Must possess excellent written and verbal communications skills. A successful sales history and ability to handle numerous ongoing projects are necessary.

Excellent salary, incentive potential and benefits including 401K. EEOC.

Fax resume in confidence to:
212-286-9004

Marketing/Promotion Manager

Leading b2b publishing company has immediate opening for a promotion manager for the retail group of publications. This promotion manager will plan, create and coordinate promotional brochures, fliers, direct mail, advertising and other marketing activities. Ideal candidate will have 2-3 years of business experience with degree in Marketing or Advertising.

Interested candidates should send resume and cover letter with salary requirements to:

Director of Human Resources
(Prom. Mgr.)
Bill Communications, Inc.
770 Broadway
New York, NY 10003
or FAX (646) 654-7212
or email: HR@billcom.com

SALES HFM

Hachette Filipacchi Magazines, the world's largest publisher of consumer magazines (Elle, Metropolitan Home, Travel Holiday), has opportunities for experienced sales people in our N.Y. and Chicago offices. You must be a self-starter, possess excellent communication skills, and have a proven sales track record.

Our organization offers a competitive salary, comprehensive health benefit package, and opportunity for advancement.

Please e-mail resume to:
mdaly@hfmag.com
or fax to 212-489-4213

Must indicate location of interest. We will contact those candidates whose experience matches our needs.

EEO

ADVERTISING SALES

The two leading publications serving the office products industry seek a sales pro for NY/NJ/NE. We're looking for that motivated person who hustles, is well organized and is creative in their sales efforts. This position is based out of your home and requires 30-40% travel. We offer a great compensation/benefits package. We're also interested in talking with independent reps about this position.

Fax, e-mail or mail your resume along with a letter convincing us that you're just the person we need, ASAP, to:

Rich Kunkel
Quality Publishing
252 N. Main Street #200
Mt. Airy, NC 27030
FAX: 336-783-0045
E-mail: richkunkel@advi.net
EOE

HELP WANTED

You'll
never
have to
rent a
ski house
again.

We are Kelliher Samets Volk. And we're a collection of big-city and big-agency escapees who live and work in the mountains of Vermont.

Currently, we're looking for an Art Director. A conceptual, committed and experienced Art Director.

We have great clients. We offer an amazing lifestyle.

And just think of all the money you'll save on a ski house.

Send samples and resume to:
Creative Director, 212 Battery Street, Burlington VT 05401

KELLIHER SAMETS VOLK
www.ksvc.com

Comedy Central, the only all-comedy network on television, proves time and again to offer the most inspiring, creative, and rewarding job opportunities in the industry.

We are in search of the best, the brightest and the most creative to join our dynamic team!

Analyst & Sales Planners

New York-Based

ANALYST

Will work closely with Inventory Manager, Planners, Sales Coordinators, Marketing, and Traffic in reporting, maintaining and analyzing all types of ad sales inventory and ensuring accuracy of inventory use. Will monitor and maintain monthly MSA liability reports, weekly ratings and VPVs for delivery trends and MSA database. Will also maintain accurate monthly liability/overdelivery reports. Min. one year media sales experience, strong communication skills, & computer skills: Lotus, Excel & Access. Analytical skills and an ability to handle multiple tasks are a must.

SALES PLANNERS

Responsible for compilation of Ad Sales proposals implementing pricing and inventory goals. Perform spreadsheet analysis of ad sales pricing and inventory trends, audience demographic and daypart breakdowns, and responsible for sales revenue budgets. Will assist in preparation of major projects such as bottoms-up budget and upfront/scatter tracking. Minimum two years media sales related experience with effective communication skills. Computer skills a must: Windows' Lotus, Excel, and Access.

Please forward resumes indicating job position with salary requirements to:

COMEDY CENTRAL

1775 Broadway 10th floor, New York, NY 10019
Attn: H.R. Department Fax: (212) 728-1978
(No Phone Calls Please)

Equal Opportunity Employer

**COMPUTERWORLD**

Celebrating 35 years of publishing, Computerworld, the Newspaper for IT Leaders, provides news and analysis on computing in the enterprise. With over 42 awards for editorial excellence in the past two years, and sourced frequently by the business press, Computerworld is recognized as a leading provider of news and analysis on the technologies and management issues of information technology. Extending this primary source of information, Computerworld Inc. provides daily online communication, annual events, access to market research and connection to global resources through its parent company International Data Group (IDG). Computerworld Online is the Web version of the print edition, with unique content and features, and is located at <http://www.computerworld.com>

ADVERTISING DIRECTOR — Chicago, IL or Texas

Computerworld is looking for an energetic, highly motivated sales executive to join our dynamic team. Reporting to the Associate Publisher, the successful candidate will use solutions-selling techniques to create powerful sales strategies, pursue all assigned advertising sales opportunities and grow existing business from Computerworld customers. This key role will require the selling of multiple Computerworld products to customers and their advertising agencies. The position requires 8-10 years' experience in a customer-focused sales environment; advertising sales experience (preferably in the IT industry); demonstrated closing skills; collaborative, creative problem-solving ideas; and excellent organizational and verbal/written communication skills. Knowledge of technology, Internet Commerce and Telecommunications a plus. This position will be responsible for the MidWest and Texas regions and will be based in either Chicago, IL or Texas.

Interested candidates, email resume to T. Lehane at: Tish@sonic.net; or fax to: 707-996-6582.

EOE

www.computerworld.com

USA TODAY**Great Opportunities in the Nation's Newspaper**
A fast-paced exciting environment where readership grows everyday!
ENTERTAINMENT & PUBLISHING SALES MANAGER

A great and exciting opportunity to manage a sales and administrative staff at The Nation's Newspaper. 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.

2 SENIOR ACCOUNT EXECUTIVES

Sell advertising space to advertisers in the Northeast. Knowledge of Pharmaceuticals/Package Goods OR the Boston territory would be helpful. Develop effective strategies and proposals on a regional and national level. Requires a college education with emphasis in business administration, marketing or journalism, with 6+ years experience as a sales/marketing representative.

ADVERTISING SALES REPRESENTATIVE WANTED FOR JOB SHARE

Are you looking for a job share position? USA TODAY is looking for YOU!! An Advertising Sales Representative who is seeking a three-day work week in our New York office. This is a GREAT exciting sales opportunity in a quickly growing category for the right individual. The ideal candidate has strong experience in the publishing/media industry, excellent communication and interpersonal skills. A college education with a minimum of 4 years experience as a sales/marketing representative is preferred. Minimal travel is required.

If any of the above is for you please fax to:
212-715-5350

HELP WANTED

FCB Southern California

FCB wins again!! The nation's largest and fastest growing advertising agency has just landed national advertising for Taco Bell. We are currently seeking account, creative, and media professionals to work at our Costa Mesa office. Must be adept at multi-tasking and brilliant at brand stewardship. If you have an appetite for fun and career opportunity, then we want you! Candidate will have QSR and agency experience. Interested candidates rush resume and cover letter along with salary requirements to:

FCB Southern California

Attn: Stephanie Quintana
535 Anton Blvd., Suite 700
Costa Mesa, CA 92626
Fax: (714) 708-9163

e-mail: squintana@socal.fcb.com

EOE/AA/M/F/D/V

No Phone Calls Please

**ACCOUNT DIRECTORS/
ADVERTISING SALES**

News America Marketing, a News Corporation Company which sells over \$1 Billion a year in media directly to clients, is looking to assemble a team of professionals to bring our successful media products to the attention of the advertising community.

This is an exceptional career opportunity for someone who has a minimum of 5 years media selling experience and is looking to grow both financially and professionally with a first class organization.

We currently have openings in our New York and Los Angeles offices. The position requires excellent communication skills, enthusiasm, and initiative. Please email resume, indicating office preference and salary expectations to:

resumesny@newsamerica.com.

For further information on our company, check us out at:

www.newsamerica.com

www.smartsource.com

**MEDIA
PLANNER/BUYER**

Medium-size NJ Advertising Agency seeking media professional with 2+ years experience in both planning and buying. Knowledge of national and local media, as well as IMS, Smart Plus and Telmar, a plus.

Fax resume & cover letter to:

973-376-0979

or E-Mail:

SuzanneS@GandMadagency.com

Sales Representative

Newsweek Magazine seeks a sales representative for our New York Sales Office. The ideal candidate will call on appropriate levels of advertising agencies and clients to maximize advertising space sales; pursue new business opportunities to maximize ad space sales; and follow category and industry trends to assist clients in achieving their marketing goals. To be considered, you must have two years sales/marketing experience in a magazine, print or advertising agency environment. Expertise in telecommunications and pharmaceutical categories and a college degree are preferred.

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

Newsweek
Attn: F. Bernard
251 West 57th Street
New York, New York 10019
Resume@newsweekmag.com

Only those candidates to be interviewed will be contacted.

Equal Opportunity Employer

**MARKETING
DIRECTOR**

Established Central NJ based toy company seeks highly motivated individual with experience in brand management, planning and executing marketing strategies, and development and execution of sales support programs and materials. Excellent communication skills required. We offer a competitive salary and comprehensive benefit package including 401K. Forward resume and salary history to:

H/R Mgr.
PO Box 6080
Somerset, NJ 08875-6080
or email to:
ammiddlecamp@shelcore.com

**ADVERTISING SALES**

The Hollywood Reporter, the leading daily entertainment trade publication, is expanding its sales department and is seeking a salesperson to sell consumer and retail advertising on the West Coast. The ideal candidate will have some previous ad sales experience with a daily, weekly or monthly publication. Excellent career opportunity to work in the most exciting industry in the world. The Hollywood Reporter offers a competitive compensation package.

Mail resume, cover letter and salary history (include job code) to:

The Hollywood Reporter
5055 Wilshire Blvd., Los Angeles, CA 90036
Fax: 323-525-2372/HRLA@bpcomm.com
S. Gellman

No calls please.

EOE.

CORPORATE WITH A FLAIR

Great design opportunity for corporate graphic designer with a flair! Could turn into a long term relationship. Must have at least 2 years professional design experience. You will be designing, logos, brochures, annual reports, invites, direct mail and some branding and promotional material. Very team oriented environment. Must know all the Adobe programs and be able to project manage. Particularly convenient if you are living in or around the New York City area please fax your resume with salary/hourly expectations to:

India at 212-448-0408

CHICAGO MAGAZINE**Sales Assistant-
New York Office**

Entry level position - Top consumer magazine seeks organized, detail-oriented assistant with excellent computer skills in Microsoft Word/Excel and Act. Great interpersonal skills and ability to handle multitasks. Experience in advertising sales department a plus. Must be professional in manner and speech.

Send or fax resume and cover letter to:

Randy Hano
Advertising Director
Chicago magazine
500 N. Dearborn
Suite 1200
Chicago, IL 60610
Fax to: 312-222-0371

**ACCOUNT
SUPERVISOR**

Award winning NJ advertising agency with diverse range of consumer, B-to-B and interactive clients seeking a high energy Account Supervisor with 5-8 years experience to service our fast paced accounts. Position requires excellent people, communication and organizational skills. Candidate will be required to manage client relationships and manage client projects. Must demonstrate strong strategic thinking and writing. Must be able to stand before clients and present work persuasively. Must be familiar with general advertising, DM and agency experience a plus.

Reply to:
peves@adweek.com
Subject: 01-G-0439

WEB DESIGNER/FLASH

Need an amazing high end web (Mid to Senior level) interface designer/flash expert! Must have a design background. Interactive advertising experience a must. Web designers who love banner work are welcome!

Email resume, cover letter and salary/hourly requirements as a .pdf or word document to
Billie@artisan-inc.com

**ADVERTISING
MEDIA SALES**

Leading outdoor advertising company with excellent ethnic and general market inventory in New York seeks professional media salesperson. Must have previous media/advertising sales experience. Must be self-starter able to pitch major ad agencies and local accounts alike. Bilingual English/Spanish preferred. Great opportunity!

Fax resume to: VP/GM
VISTA MEDIA
(718) 784-3977

HELP WANTED

Account SUPERVISOR.**I need a Mini Me.**

Full service integrated marketing co seeks professional to oversee creation/ implementation of marketing plans. Ability to define & manage target markets, coordinate the development of new client presentations and identify opportunities for new business.

Must have strategic development ability & brand building exp. and be a team player w/strong knowledge & expertise of Internet & e-commerce. Salary \$75-85K. Please send resume to: rainsberg@thecoastalgroup.com Fax (212) 505-6997

BROADCAST MANAGER

Mindshare, combining JWT-Ogilvy & Mather ad agencies, is seeking a Local Broadcast Regional Manager in Dallas. Experienced manager will oversee Spot Buying staff for the Dallas region. Interested candidates should send cover letter and resume to:

J. Walter Thompson
Attention: Victoria Gutierrez

Fax: 214-220-2806

E-mail: Victoria.Gutierrez@jwt.com

EOE, M/F/D/V

PROOFREADER

NJ based full service advertising agency seeking Proofreader with 2 years experience. Must be detail oriented and have a strong writing background. Responsibilities include checking all graphs, charts and maps for correctness of information and adherence to client guidelines, checking for grammar, nomenclature and style. Incumbent will proofread layouts, mechanicals, blues, memos, slides, production schedules and mailing labels. If you would like to join an award winning team please send resume with salary requirements:

HR Administrator
525 East Main Street
Chester, NJ 07930
or fax to:
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CULTURE TRENDS

MTV's BUZZWORTHY

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

Week of 7/24/00

Artist/Group: **Travis**

Song/Video: "Why Does It Always Rain On Me"

Director: **John Hardwick**

The latest Brit-Pop sensation coming from the same school as past heroes Oasis, Radiohead and the Verve, Travis might not be the most original band on the planet, but their songs definitely have a modest charm to them.

Artist/Group: **Papa Roach**

Song/Video: "Last Resort"

Director: **Marcos Siega**

Don't look now, but the third wave of funk/rock/rap bands that began as far back as Faith No More in the late 80s has arrived. High school and younger-aged college crowds will love 'em, but how long their shelf-life will be remains to be seen.

©2000 MTV

The Hollywood Reporter's Box Office

For weekend ending July 24, 2000

<i>This Week</i>	<i>Last Week</i>	<i>Picture</i>	<i>3-Day Weekend Gross</i>	<i>Days In Release</i>	<i>Total Gross Sales</i>
1	New	What Lies Beneath	29,702,959	3	29,702,959
2	1	X-Men	23,468,649	10	99,318,708
3	New	Pokemon 2000	19,575,608	3	19,575,608
4	2	Scary Movie	15,124,155	17	116,434,693
5	3	The Perfect Storm	9,680,952	24	145,354,506
6	5	The Kid	6,688,762	17	42,332,951
7	4	The Patriot	6,240,288	26	93,401,602
8	New	Loser	6,008,611	3	6,008,611
9	6	Chicken Run	4,602,125	33	85,989,121
10	7	Me. Myself & Irene	3,022,477	31	82,999,855
11	8	Big Momma's House	1,703,228	52	111,318,345
12	New	The In Crowd	1,505,551	5	2,702,660
13	11	M:I 2	1,273,633	61	209,901,228
14	9	Gone in 60 Seconds	1,171,720	45	93,577,259
15	10	Shaft	1,058,252	38	67,949,999
16	13	Gladiator	1,052,014	80	178,496,604
17	12	Rocky & Bullwinkle	673,130	24	22,427,505
18	16	Michael Jordan to the Max	374,822	80	8,199,216
19	14	Sunshine	362,784	45	2,802,886
20	17	The Croupier	248,891	98	3,280,681
21	19	Cirque du Soleil	245,121	80	4,057,342
22	22	U-571	199,640	94	76,368,160
23	15	Dinosaur	176,839	66	133,228,233
24	24	Blood Simple (re-issue)	170,451	17	499,936
25	23	Flintstones in Viva Rock Vegas	168,365	87	34,676,845
26	29	Mysteries of Egypt	162,127	783	36,575,507
27	42	T-Rex: Back to the Cretaceous	162,000	640	32,004,709
28	52	Galapagos	159,851	276	5,789,538
29	25	Final Destination	150,388	129	52,857,426
30	27	Love and Basketball	137,656	94	27,113,685
31	26	Titan A.E.	131,231	38	22,140,974
32	21	Road Trip	128,407	66	66,972,637
33	28	Jesus' Son	125,212	38	892,741
34	41	Chuck & Buck	121,537	10	235,894
35	20	Shanghai Noon	119,741	59	54,910,072

MOVERS

TELEVISION

Mitchell Messinger was promoted to director of media and talent relations at Columbia TriStar TV Distribution. He moves up from manager, media and talent relations...**Betsy Bergman** was promoted to executive director of affiliate relations and promotions for Studios USA. She had been affiliate relations director for Studios USA's *Jerry Springer Show* since 1997...**Christopher Gerondale** has been named vp of research for the Paramount Television Group. He most recently oversaw research and marketing at DreamWorks SKG...**Steven Soldinger** was named chief operating officer for Equity Broadcasting Corp. Soldinger comes to Equity from Soldinger Communications, an owner of several TV stations and one radio station.

MAGAZINES

Justin McCormack, former president of enterprises at Emap USA, has been named president of brand development for Ziff Davis Media...At Emap USA, **Lou Mohn**, former vp of sales for Internet company Real Names Corp., has been named president of the *Motor Trend* brand. Also, **Kevin O'Malley**, former publisher of Wenner Media's *Men's Journal*, joins as president of Emap's sports properties...**Sue Weiner**, former editor in chief of Primedia's *Soap Opera Magazine*, has joined Bauer Publishing's *Soap Opera Update* as editor in chief...**Nancy Brannigan Painter** has joined *Yahoo! Internet Life* as director of marketing. She most recently served a brief stint as marketing director of Rodale Press' *Men's Health*, and prior to that was a 10-year veteran of Fairchild Publications, where she was vp, associate publisher, marketing overseeing *W*, *Jane*, *WWD* and *Los Angeles Magazine*...**Michelle Moore Gamble** has been promoted from vp of sales for Island Media's *Islands* magazine to publisher of sister publication *Spa*.

MULTIMEDIA

Mark Hianik has been promoted to vp, assistant general counsel and assistant secretary of the Tribune Co., from senior counsel. (continued on page 48)

The Media Elite

Edited by Anne Torpey-Kemph

Marshalling Emmy Voters

Beginning her third year as head of the Academy of Television Arts & Sciences, Meryl Marshall has significantly changed what was perceived by some as a stale organization.

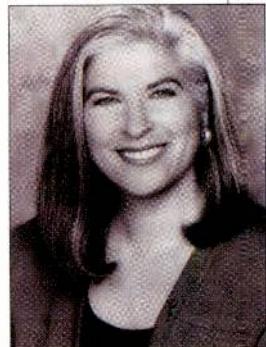
From ramping up the Academy's marketing and PR efforts to moving its signature Emmy Awards ceremony to the more spacious Shrine Auditorium, the ATAS chairman and CEO has made her mark. But it's the way she's revised the Emmy polling system this year that's attracting the most attention. Previously, ATAS members who wished to vote were sequestered at a Beverly Hills hotel for marathon viewing of nominees' shows, a burdensome time commitment that resulted in older members doing a disproportionate share of the voting.

To counter this, Marshall worked with William Morris television packaging agent and ATAS board member Mark Itkin to find "solutions to accommodate this geographically diverse and extremely busy workforce," explains Marshall. "Last year at the Emmys, we looked around at the audience and found it consisted of a large number of people who had not been present at the judging."

This year, review copies were sent to members for viewing and balloting at home, and voting response has tripled, Marshall says. The Emmys will air Sept. 10.

While overseeing all of this, she has continued as president of independent production company Two Oceans Entertainment Group, distinguished producer of the diversity-espousing HBO series *Happily Ever After: Fairy Tales for Every Child*. Currently, Two Oceans is in post-production on a 13-episode order of an unannounced Discovery Kids show and an also-unannounced HBO special.

"It's tough to make enough overhead and a decent standard of living [as an indie producer]," Marshall says. "Nevertheless, I've always been driven by passion, and the projects I pursue always have some political or moral value." —Daniel Frankel



ATAS freshener

Team Spirit Alive at *Files*

Los Angeles Dodgers baseball has once again impacted Fox's long-running sci-fi drama series, *The X-Files*. When the show premiered in 1993, creator Chris Carter named Gillian Anderson's co-lead character Dana Scully in homage to Vin Scully, the Dodgers' TV announcer. Now, with Scully's partner Fox Mulder (played by David Duchovny) scheduled to be phased out of the show during the upcoming season, Carter had to come up with a name for the new partner (to be played by Robert Patrick). The producer told attendees at last



Carter: another Dodgers nod

week's Television Critics Association summer press tour in Pasadena that he gave it a lot of thought. "I had lots of interesting names," said Carter. "But all of a sudden it dawned on me one that would fit—Doggett, after Jerry Doggett, Vin Scully's TV partner for years. At first I thought it might be too cute or clever. But I think it fits."

Carter said he has sifted through his past to find names for some other characters who have appeared on *The X-Files* over the years. "I've had a lot of high school friends call me and thank me for making them dead people," he said. —John Consoli

MOVERS



Dunaif moves up at MTV and VH1



Price named prez of N.C.'s WXII-TV

(continued from page 47) mergers and acquisitions and assistant secretary... **Michael McCarthy** has been promoted to senior vp of A.H. Belo Co., from executive vp. He sits on the company's six-member management committee.

TV STATIONS

Lee Armstrong was named general manager of WSOC-TV and WAXN-TV, Cox Broadcasting's duopoly in Charlotte, N.C. Formerly general manager at Cox's WHIO-TV in Dayton, she replaces **Bruce Baker**, who was recently promoted to executive vp of television affiliates for Cox Broadcasting. **Don Kemper**, currently station manager and programming director of WHIO, will serve as interim general manager... **Seth Grossman** has been promoted to executive vp and chief strategic officer for Paxson Communications, from chief financial officer and treasurer. Grossman will focus on developing the company's digital spectrum opportunities. And **Tom Severson** will join the company as senior vp and chief financial officer. He comes to Paxson from Sinclair Broadcast Group, where he served as vp and chief accounting officer... **Henry Price** was named president and general manager of WXII-TV, Hearst-Argyle's NBC station serving Greensboro and Winston-Salem, N.C. Price comes to Hearst-Argyle from WBBM-TV, the CBS-owned station in Chicago. He will succeed Reynard "Rennie" Corley, who announced his retirement early this year... **Robert Eger** was named general sales manager for KHSL-TV, Catamount Broadcast Group's CBS affiliate in Chico-Redding, Calif. Eger previously held the same post at KGWN-TV in Cheyenne, Wyo.

RADIO

Marv Nyren has been named vp and general manager of KKFR-FM and KKLT-FM, two of Emmis Communications' four sta-

tions in Phoenix. Nyren was formerly the vp and general manager of KKFR... **David Smith** was named vp and general manager of NextMedia's WJBR-FM in Wilmington, Del. Smith was most recently director of sales for Centennial Broadcasting's three radio stations in New Orleans... **Mark Clark** was named general sales manager of WALK-AM and WALK-FM, AMFM's radio stations in Long Island, N.Y. Clark was formerly local sales manager for WFBQ-FM, WRZX-FM and WNDE-AM in Indianapolis. AMFM also announced several management changes to its six-station radio cluster in Chicago, headed by Kathy Stinehour, market executive vp. **Erik Hellum** will add senior vp of sales to his current role as regional sales vp for the western region. **Cheryl Esken** was named senior vp of market development. **Jean McGinnis**, formerly local sales manager at WLIT-FM, was promoted to director of group sales for the Chicago station group. **Marv Dyson**, vp and general manager of WGCI-FM/AM, will take on additional responsibilities as general manager at WVAZ-FM. **Terry Hardin**, currently vp and general manager of WLIT, will add general manager duties at WNUA-FM. **Carmen Lewis**, formerly business manager at WGCI, was promoted to market controller for the Chicago station group. **Sharon Williams**, most recently research director at WLIT, was named market research director... **Dr. Mircho Davidov** was named senior vp of engineering for Sirius Satellite Radio. Davidov will succeed Robert Briskman, Sirius' co-founder and executive vp of engineering, who is retiring following the launch of the company's three satellites. Davidov comes to Sirius from Hughes Network Systems, where he served as vp.

CABLE

Tony Dunaif was promoted to vp of business development for MTV and VH1, where he will seek new revenue-generating opportunities that reflect the company's brands. Previously, he was vp of market development for MTV Networks affiliate sales and marketing. Also at VH1, **Jill Newfield** was promoted from vp to senior vp of business affairs/general counsel... Lifetime Television has named **Clifford Ejikeme** vp of financial planning. Most recently, Ejikeme was director of financial planning for Viacom.

SPOTLIGHT ON...

Marty Ryan

Executive Producer, Fox News

"I'm the kind of person who, late at night, watches C-SPAN more than I should," says Marty Ryan.

The executive producer of Fox News

Channel can't get enough of politics, and that passion is fueling FNC's coverage of this year's presidential race, the first for the 4-year-old cable net. "We are pushing this as a three-month-long Super Bowl," Ryan says.

As honcho of Fox News' *You Decide 2000* team, which includes Brit Hume, Tony Snow and Paula Zahn, this week at the Republican convention in Philadelphia and next month at the Democratic confab in Los Angeles, Ryan will be shooting for faster-paced, more aggressive coverage than the competition. FNC will broadcast 10 hours of convention coverage per day, kicking off the evening segment at 6 p.m. with *Special Report With Brit Hume*. At 8 p.m., Zahn and Hume co-anchor three live hours. A daily wrap-up show, based in New York, airs at midnight. Throughout the day, Snow will do interviews-cum-Handicam on the convention floor.

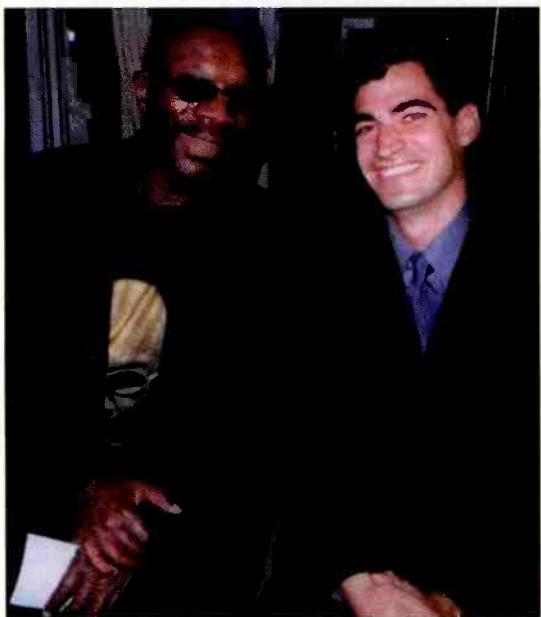
Ryan, who also produces *Fox News Sunday* for Fox's broadcast network, believes that FNC's newbie status motivates his team. "We are creating the institutional base at Fox... There is an us-against-the-world mentality," he says.

Live TV is Ryan's bag. His background includes stints on morning shows *Today* (NBC) and *Home* (ABC) in the mid- to late '80s. He then went on to prove his mettle at KNBC-TV in Los Angeles, producing award-winning coverage of the O.J. Simpson trial. "It's like living on the edge," Ryan says of live work. "But I hope there are no white Bronco chases while we're in L.A." —Megan Larson



Calling the shots

MEDIA DISH



Music, advertising and Internet execs flocked to New York's Studio 54 for last week's *Yahoo! Internet Life* Online Music Awards, which featured live performances by "Online Pioneer 2000" honoree David Bowie, Alanis Morrisette and Aimee Mann. Up in the VIP lounge, R&B legend Isaac Hayes rubbed shoulders with *YIL* publisher Andrew Kramer.



At the Pine Knob Amphitheater in Detroit for a performance by rocker Steve Miller, Capitol Records and the Motor City's WCSX Classic Rock radio station honored the artist for achieving eight-time platinum status with his *Steve Miller's Greatest Hits* album. (L. to r., back) Lynne Woodison, WCSX morning-show host; Darren Stupak, major account manager, EMD; Jim Johnson, WCSX morning-show host; and Aaron Striegel, major account manager, EMD; (l. to r., front) Ben Perez, promotions coordinator, WCSX; and Steve Miller.



Chief Executive magazine toasted Cisco Systems CEO John Chambers at its recent CEO of the Year Award gala held at the New York Stock Exchange. (L. to r.) Carol Evans, publisher and COO, *CE*; Herb Kelleher, president of Southwest Airlines, last year's honoree; Arnie Pollard, president and chief executive, *CE* Group; JP Donlon, editor in chief, *CE*; and Chambers.



Playboy recently feted NBC sportscaster Bob Costas at a dinner at New York's Four Seasons restaurant to mark his interview in the October issue of the men's mag. (L. to r.) Playboy president Alex Mironovich; Costas; Playboy publisher Gail Day; and Playboy associate publisher James Dimonokas.



Suzanne Grimes, publisher of Condé Nast's *Allure*, hosted a recent breakfast at New York's W Hotel to unveil the results of the mag's Beauty Buzz study, conducted in conjunction with the Intelligence Factory to explore women's attitudes about and expectations from beauty purchases at retail and online. (L. to r.) Grimes; Bari Senzon, Maybelline; and Dawn Sanders, Maybelline.

CALENDAR

The Poynter Institute will offer a seminar on producing television newscasts Aug. 6-11 in St. Petersburg, Fla. Contact: 727-821-9494.

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.

GAIT will host the 2000 Television & Internet Festival Sept. 7-8 in Hollywood, Calif. Contact: 818-501-0700.

Radio-Television News Directors Association will hold its annual conference and exhibition Sept. 13-16 at the Minneapolis Convention Center. For more information contact Rick Osmanski 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.

PricewaterhouseCoopers presents the 2000 Global Entertainment, Media & Communications Summit Sept. 19 at New York's Marriot Marquis. Contact: 212-259-2413

The Newspaper Association of America will host its ninth biennial libel conference titled "Back to First Principles" Sept. 22-24 at the Hyatt Regency Crystal City in Arlington, Va. Contact: 703-902-1792.

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.

Inside Media

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

A&E Takes *Biography* Series to Radio

An abbreviated version of *Biography*, A&E's popular cable show, made its radio debut last week on 40 radio stations, including WCCO-AM in Minneapolis, KCTK-AM in Phoenix, KFMB-AM in San Diego and KENS-AM in San Antonio. Hosted by Jack Perkins, who also hosts the TV show, the 90-second feature profiles a different subject each day, drawing from celebrities, athletes, politicians and scientists. The radio bios are currently sponsored by AT&T and produced and distributed by Forrest productions, TotalMedia Communications and A&E.

Kids Favor Top 40, CH Radio Formats

Girls aged 6 to 11 prefer Top 40 radio stations, while boys in the same age range prefer Rhythmic Contemporary Hit Radio stations. Those were just some of the findings from a new Arbitron study of the listening habits of kids and "tweens." According to the study, which was commissioned by the New York-based marketing firm Next Generation Radio, 90 percent of children between 6 and 11 listen to radio eight to nine hours per week, and they are very loyal listeners. Unlike persons 12 and older who have three or four favorite stations, kids and tweens tend to stick with one or two. Arbitron,

which measures radio listening only for persons aged 12 and older, also found it could measure children's listening using its standard radio diary, but so far there are no plans to do so.

Line56.com Launches B-to-B Magazine

Los Angeles-based Line56.com last week launched a new magazine focused on business-to-business e-commerce called *Line56*. The monthly publication will have a controlled, subscription-only circulation of 100,000. Adrian Mello, former editor in chief of *Upside*, has been tapped as editor in chief. Brian Cronin, former associate publisher at *Interactive Week*, has joined *Line56* as vp, associate publisher.

ZDTV Signs Time Warner Subscriber Pact

ZDTV last week signed an affiliation agreement with Time Warner that gives the digital-lifestyle network potential access to 12.6 million subscribers via individual systems across the country. ZDTV is currently in 18 million homes. On Time Warner systems, ZDTV will be available on both analog and digital tiers.

TNT's *Nuremberg* Nabs Stellar Ratings

TNT's original miniseries *Nuremberg* scored a 5.6 rating on its July 16 premiere night and a 5.3 for the second installment

Bloomberg to Tweak Two Titles

Bloomberg will relaunch its magazine *Bloomberg Magazine* in September as *Bloomberg Markets*. The monthly, which goes out to a controlled circulation of 190,000 users of Bloomberg terminals as well as top financial executives, will provide increased coverage of the markets, global business news and general business stories. Bloomberg will also redesign elements of its other publication, *Bloomberg Personal Finance*. The company will change the design of the monthly's cover logo and a third page will be added to the table of contents to include links across Bloomberg platforms. The changes will first appear in the September issue.



Redesigned *Markets* will follow markets.

the following night. The two premiere nights, which featured three installments each of Part 1 and 2, generated a 19.6 gross cable household rating and delivered 15.3 million homes, according to Turner Entertainment's analysis of Nielsen Media Research data.

Litton Home Improvement Series Cleared

South Carolina-based Litton Syndications has announced a "firm go" for its new weekly syndicated home improvement series, *P. Allen Smith Gardens*. The show, featuring home improvement guru Smith, is cleared on 80 percent of the country's stations, including CBS O&Os in New York, Los Angeles and Philadelphia.

Brewer, Fischgrund Produce *Moral Court*

Veteran producers Geovanni Brewer and Jeff Fischgrund have been named co-executive producers of Warner Bros. Domestic Television's new syndicated court strip, *Moral Court*. Most recently, Brewer and Fischgrund teamed up on *The Honeymoon Challenge* for the Travel Channel.

ESPN's *Outdoor Games* Go High-Tech

ESPN's *Great Outdoor Games* are receiving unprecedented coverage with the help of laser beams, point-of-view cameras and seismograph technology. ESPN and ESPN2 began 17.5 hours of original programming July 27 and will continue its innovative production of the 21 events through Aug. 4. More than 200 athletes are competing for \$300,000.

CAB: Cable Subs Have Bigger Wallets

According to a new Cabletelevision Advertising Bureau report, cable subscribers earn an average of \$15,196 more annually than their non-cabled neighbors—an income gap that has steadily grown for the past several years, increasing 27 percent since 1993. Average household income for cable viewers rose 5.1 percent this year to \$15,081. Homes connected to cable account for nearly 77 percent of all American households, the study says.

Vitale's Hoop Picks Into *ESPN Mag*

ESPN The Magazine will publish *Dick Vitale's Annual College Basketball Preview* as a newsstand-only edition, available on Sept. 26. It will have a distribution of 375,000 and carry a cover price of \$5.99. The special issue, which will have six regional covers, will include Vitale's picks

'The Horror, the Horror;' IFC Goes Boo!

What would October be without zombies, vampires, blood and gore? The Independent Film Channel will salute Halloween with its annual *Indie Screams* festival, beginning Friday, Oct. 13, and continuing each night through Oct. 31. Indie films once rejected by Hollywood for their gory themes and images will premiere on the cable network, including Wes Craven's *Last House on the Left* and killer classics *Texas Chainsaw Massacre* and *Night of the Living Dead*. The IFC original documentary *The American Nightmare* will premiere Oct. 13 at 10 p.m. and feature interviews of genre masters including David Cronenberg and John Carpenter. The film focuses on the 1960s and '70s, the golden age of indie horror film when the genre began adding social commentary to its gut-wrenching effects.



IFC will haunt October with *Night of the Living Dead*.

for an All-American team, previews of the nation's top 40 men's basketball teams, listings of conference rankings, and a look at women's basketball's top 10 teams.

Congress Asks for Auction Delay

The Federal Communication Commission's scheduled Sept. 6 auction of the TV spectrum representing Channels 60-69 could be delayed a second time. In a hearing held last week before the House Telecommunications Subcommittee, several members said the September date might be too early to make the auction lucrative. AT&T Wireless Services and eight other companies are seeking a nine-month delay. "Television broadcasters are not vacating [the spectrum] for years to come and that could depress the anticipated price," said Rep. Rick Boucher (D-Va.). FCC chairman Bill Kennard requested the first delay in June. TV broadcasters have until 2006 to vacate the spectrum as they make the transition to digital.

Radio Net Launches Web Formats

Hedging its bets by offering programming for the Web, Broadcast Programming, syndicator of *Delilah and Lia*, is launching round-the-clock niche radio formats to compliment stations' broader-targeted, on-air programming. BP, owned by Jones Radio Network, which also owns national rep firm MediaAmerica, has seven formats ready to go, including *Totally Awesome '80s*, *Legends of Country*, *That '70s Channel*, *Future Hits* (for

Contemporary Hit Radio stations), *Power Rock*, *Superfly* (soul music) and *Oceans of Beautiful Music*. "It's a 'leap-frog' product—it puts radio stations on the Web with compatible musical content designed to appeal to their current audiences," said Ken Moultrie, BP's vp of programming. Advertising streamed within the content will be minimal—no more than a few 30-second spots.

FCC Sets New Video Description Rules

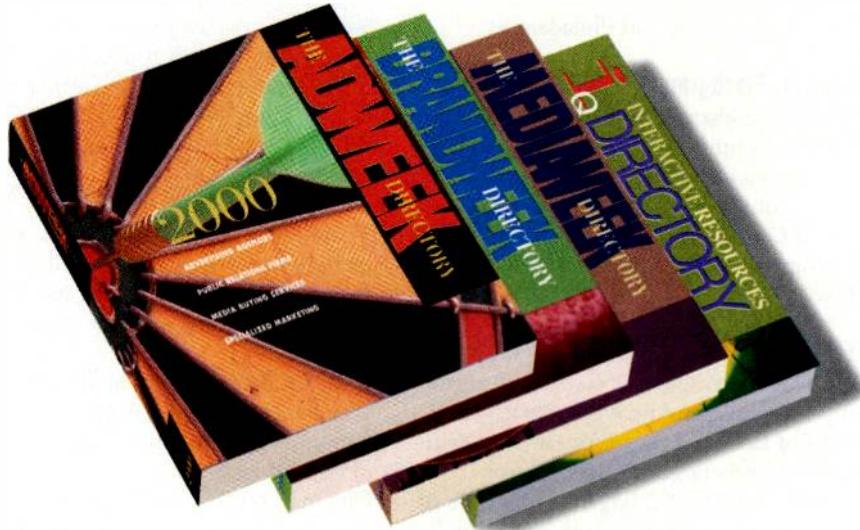
The FCC recently passed rules that require TV broadcast network affiliates in the top 25 DMA markets and cable and satellite systems with 50,000 or more subscribers to air video descriptions for people with visual disabilities. By June 2002, broadcasters must provide roughly four hours weekly of described programming in prime time and/or children's programming. The commission estimated that as many as 12 million people have visual disabilities that cannot be corrected through ordinary means.

Arbitron Forms Alliance With Lariat

In a move to streamline the way it collects listening data for its InfoStream Webcast ratings reports, Arbitron has licensed Lariat Software's MediaReports. Arbitron will use the application to collect its data directly from servers to report a count of unique listeners to an audio channel. Since October of last year, Arbitron has produced monthly reports measuring the audio listening to nearly 400 channels on the Internet.



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BRANDWEEK Directory

<p>Brand Name, Brand Marketer, Address, Telephone, Fax, URL, Headquarters/Parent Company, Product/Service Category, Media Expenditures, Leading Ad Agency/Contact, Key Personnel</p>	<p>SUNBEAM BAKERY PRODUCTS <i>Quality Bakers of America, Inc.</i> 70 Riverdale Ave. Greenwich, CT 06831-5030 (203) 531-7100 (203) 532-3 Fax: (203) 531-1406 E-Mail: morano@qba.com URL: http://www.qba.com Brand Established: 1942 Product/Service Category: Food Media Expenditures: 00,000 Sales: \$405,000,000 approx. Set: Mar. Advertising Agency/Contact: A Advertising & Communications Greenwich, CT (203) 532-3244 Morano, Vice Pres. Additional Advertising Agencies Calvert & Co., Upper Montclair, (973) 783-0600 . . . Dale Calve Dewitt Media, Inc., New York, N.Y. (212) 545-0120 . . . Bob Flood Dir. Key Personnel: Vice Pres. Sales </p>
<h1>EEK Directory</h1>	

MEDIaweek Directory

Entrepreneur Magazine
Entrepreneur Media, Inc.
2392 Morse Ave.
Irvine, CA 92614
(949) 261-2325
Fax: (949) 752-1180
E-Mail: entmag@entrepreneurmag.com
URL: <http://www.entrepreneurmag.com>

Frequency: Address, Telephone, Fax, Format,
Total Circulation: Demographics, Representation, Circulation,
Audit: ABC Personnel, Rates and more for...**Radio,**
Single Copy: **Broadcast TV, Cable TV, Daily Newspapers,**
Editorial Policies: **Magazines and Out-of-Home**
useful techniques for
small business owner.
Target Readership: Small business

ADWEEK Directory

Eric Mower and Associates
360 Delaware Ave.
Buffalo, NY 14202
Phone: (716) 842-2233
Fax: (716) 842-6676
E-Mail: *first initial last name @mower.com*
URL: <http://www.mower.com>

Type Of Organization: Full Service Ad Agency, Public Relations Firm

Ultimate Parent Company/Headquarters:
Eric Mower and Associates
Syracuse, NY
(315) 466-1000

Services Offered: Business-to-Business,
*Consumer Advertising, Creative, Direct Marketing, Media Buying/Placement/Print/Publishing, Public Relations, Sales Promotion, Interactive/Internet Services, Event Marketing, Out-of-Home Marketing, Strategic Planning/Market Communications, Productive Promotional, Entertainment, V/Banks/_Savings & _Chains

Agency Name, Address,
Telephone, Fax, E-mail, URL,
Services Offered, Fields Served,
Annual Billings, Billings by
Medium Key Personnel,
Major Accounts/Clients

Year Founded: 002,300
Medium: Network TV - \$6,126,044, Cable TV - \$891,130, Radio - \$5,793,183, Newspapers - \$5,710,44, Publications - \$1,038,411, Trade Publishers - \$274,104, Direct Marketing - \$75, Collateral - \$3,843,904, Other (Pub. Rel./Sales Prom.)

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Any 2 Above - \$550 Any 3 Above - \$695

2000 IQ Directory - \$315

On the Web at Adweek.Com/Directories

(Outside the U.S. call 732-363-5679)

IQ Directory

Deja.com, Inc.
9430 Research Blvd., Bldg. 2, Ste. 300
Austin, TX 78759
(512) 343-6397
Fax: (512) 502-8889
E-Mail: sales@deja.com
URL: http://www.deja.com
Established: 1995 Employees: 100+
Nations: Consultant (Internet Marketing)
ce.
President/Vice Pres., Technology Ops. Steve
CEO Tom Phillips
Vice Pres., Mktg. David Wilson
Mktg. Mgr. Tempy Evans-Munoz (512) 450-1000
Sales Consultant Ben Friedman (212) 450-1000
Sales Rep. Chris Santa Ana (212) 450-1000
Interactive Marketing Contact: Tempy Evans-Munoz (512) 450-1000
Company Profile: Deja.com is the world's largest provider of Internet discussion forums, providing access to the world's largest community of Internet users. We enable marketers to reach these users through advertising and commerce programs.
Strategic Alliances: America Online; BellSouth; Lycos; Microsoft; Open Text; Web Crawler
Web Site Developed By: In-House
Web Advertising Accepted: Yes. Special arrangements available.
For Ad Placement Contact: Ben Friedman (212) 450-1000
Rate Base: CPM Hits
Banner Sizes in Pixels: 125x125, 125x250, 250x125, 250x250, 300x125, 300x250, 300x300, 468x60, 468x90, 468x120, 468x140, 468x160, 468x180, 468x200, 468x220, 468x240, 468x260, 468x280, 468x300, 468x320, 468x340, 468x360, 468x380, 468x400, 468x420, 468x440, 468x460, 468x480, 468x500, 468x520, 468x540, 468x560, 468x580, 468x600, 468x620, 468x640, 468x660, 468x680, 468x700, 468x720, 468x740, 468x760, 468x780, 468x800, 468x820, 468x840, 468x860, 468x880, 468x900, 468x920, 468x940, 468x960, 468x980, 468x1000, 468x1020, 468x1040, 468x1060, 468x1080, 468x1100, 468x1120, 468x1140, 468x1160, 468x1180, 468x1200, 468x1220, 468x1240, 468x1260, 468x1280, 468x1300, 468x1320, 468x1340, 468x1360, 468x1380, 468x1400, 468x1420, 468x1440, 468x1460, 468x1480, 468x1500, 468x1520, 468x1540, 468x1560, 468x1580, 468x1600, 468x1620, 468x1640, 468x1660, 468x1680, 468x1700, 468x1720, 468x1740, 468x1760, 468x1780, 468x1800, 468x1820, 468x1840, 468x1860, 468x1880, 468x1900, 468x1920, 468x1940, 468x1960, 468x1980, 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Media Person

BY LEWIS GROSSBERGER



This Is Reality?

FOR THOSE OF YOU LAZY DOGS LOLLING

on globally warmed beaches and no doubt guffawing over Joe Eszterhas' comic masterpiece, *American Rhapsody* (after all, who could be funnier than the man who wrote the screenplays for such laff riots as *Showgirls* and *Flashdance*? What could be more hilarious than a talking presidential penis named Willard?), Media Person has been hard at work monitoring the "reality" shows that are making this the greatest summer in

television history. He is committed to keeping you fully apprised of the major developments, whether or not you want to be.

Of all the contestants on CBS' two musical-chairs shows, easily the most interesting, as well as most obnoxious, has been William Collins, the first expelled from the peeping-Tom paradise that is *Big Brother*. While he was busy baiting his sequestered housemates into bitter bickering, the *New York Daily News* was busy revealing that William, also known as Will and Mega, had another alias as well, namely Hiram Ashante, which he'd used while a lieutenant of one Khalid

Abdul Muhammad, former Black Muslim and current Black Panther. Well known in the New York tabloids as The Rabble-Rousing Hatemonger, Muhammad has variously described Jews, white women and Mayor Rudy Giuliani as "devils." (Hey, one right out of three ain't bad.)

CBS of course, had no idea about Mega-Man's little pastime, but then such surprises have become an instant reality-show tradition, pioneered by Fox, which had no idea that the bridegroom on its *Who Wants to Marry a Multi-Millionaire?* debacle once had been accused of assaulting a former girlfriend. The press also dug up the news that another *Big Brother* guy, the genial roofer, George, once shot and killed a friend in a hunting accident. So far,

no serial killers have been uncovered, but we can always hope.

Somewhat chastened, Fox has now hired an outside firm, Pricewaterhouse Coopers, to advise the network on background checks and other dangerous aspects of its new reality shows. (Note: Here's a new career opportunity for all you ambitious youngsters out there—game-show risk-assessment counselor.) Fox is developing at least three, including *Boot Camp*, in which contestants

At one point, MP feared that the one-legged Eddie would attempt to beat William to death with his crutch.

undergo military training. (Free Media Person risk-management tip to network: Do not issue them live ammo at any time.)

At NBC, shamed and humiliated executives tearfully admitted they had badly misjudged the reality-show phenomenon, believing this was just some sort of silly fad instead of the tectonic societal shift it obviously is. Hoping to catch up, they are now hard at work on *Chains of Love*, which sounds like a combination of *Who Wants to Marry a Multi-Millionaire?* and *Oz*. In this one, a lucky woman picks four men she'd like to date from a pool of 100 eligible studs. The five lovebirds are then—and neither Media Person nor Dave Barry is making this up—*chained together for several weeks*. The woman discards the losers one at a time until

only one remains. God only knows what happens then.

Chain of Love is already a big hit in the Netherlands and will no doubt be an even bigger one here. (Apparently, none of our high-paid network executives is capable of devising an original format since most of these survival things are imports.) The opportunities for cringing embarrassment that it presents are virtually limitless and have Media Person slavering already.

But *Chain of Love* and *Boot Camp* won't be ready for a while, what with all the risk assessment required. So, be grateful that we have *Big Brother* and *Survivor* to sustain us until they debut. Unfortunately, with William banished, the *Big Brother* house became a duller place. William insisted he had a brilliant secret strategy, but it was hard to fathom what it might consist of besides driving everyone else to the edge of violence. He explained that he needed to "challenge" everyone (i.e., bug them) to keep things competitive, but it never seemed to occur to him that the point of the competition was to avoid having your housemates and the viewers eighty-six you. At one point, Media Person feared that the one-legged but highly athletic Eddie would attempt to beat William to death with his crutch.

Once William was ousted, the basic flaw of *Big Brother* became evident. Without his agitation, you just have a bunch of people sitting around the house with nothing much to do but gripe about each other. Either that or watch Josh, the boyish Casanova, putting the moves on Jordan, the emotional ex stripper, a budding romance about as fascinating as that of Ethel and Fred Mertz.

Meanwhile, over on the isle of Pellagra Lagoon, the most obnoxious of the *Survivor* gang, the fleshy corporate consultant, Richard, turned out to be a consummate gamesman. Equipped with snorkel and spear, he's kept the faux castaways stocked with seafood. No Richard, no protein. The betting is he'll be around for a while.

What's the moral of our story, boys and girls? Be nice. And if you can't be nice, be indispensable. And if you can't be either, become a network executive. ■

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