

MEDIA WEEK

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 WHARTON NJ 07885-2120 *WJL*

Vol. 10 No. 35

THE NEWS MAGAZINE OF THE MEDIA

September 11, 2000 \$3.50

Political Ad Probe

Group to track TV stations' ad revenue, news coverage **PAGE 6**

MAGAZINES

Ziff Davis Reorganizes

'PC Magazine', 'Smart Business' shift to biz group

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AGENCIES

True North, BBDO to Battle

\$1 billion in DaimlerChrysler media on the line

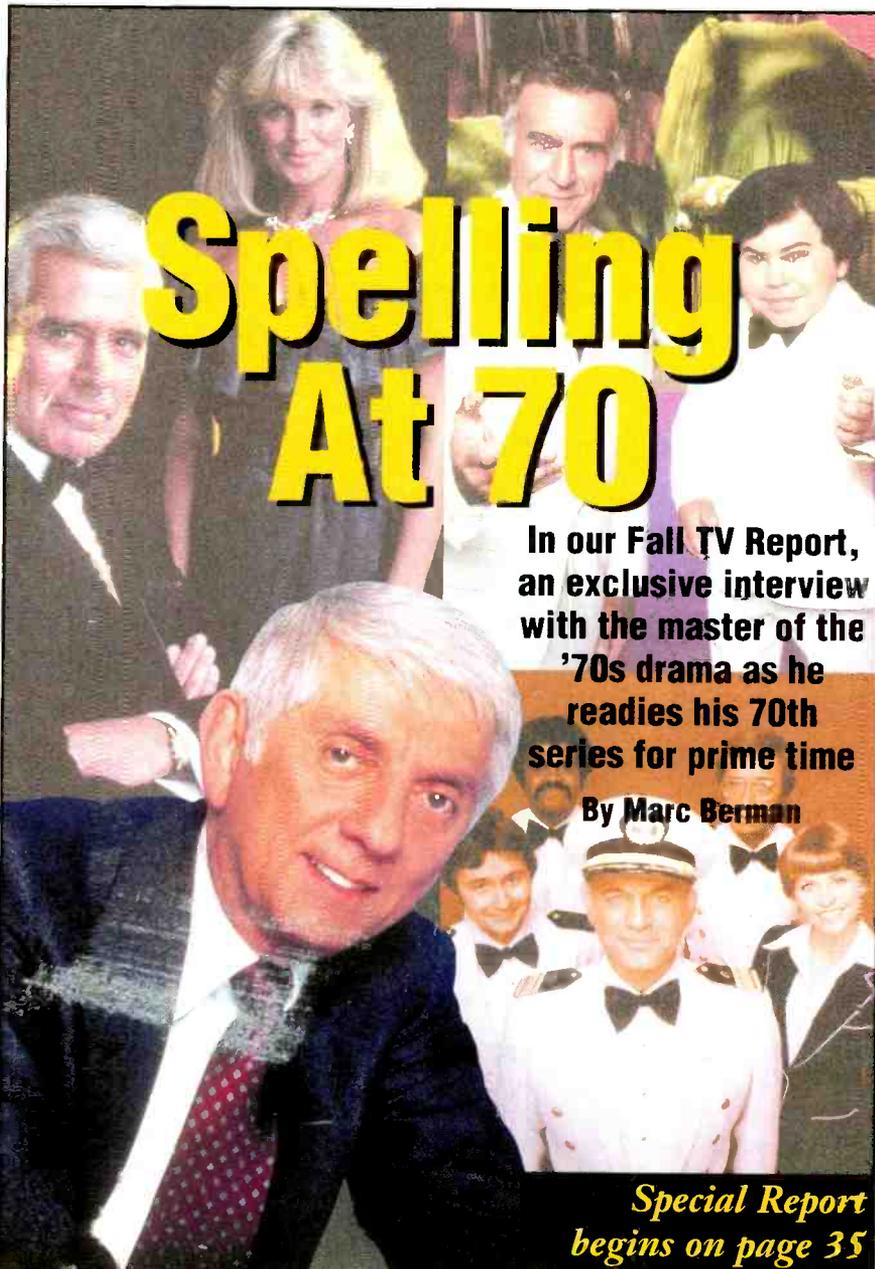
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CABLE TV

Summer Ratings Rise

Viewership up, despite broadcast's reality hot streak

PAGE 8



Spelling At 70

In our Fall TV Report, an exclusive interview with the master of the '70s drama as he readies his 70th series for prime time

By Marc Berman

Special Report begins on page 35

MARKET INDICATORS

National TV: Slow
NBC's Olympics are sold out, and upfront sales for the fall season were strong. But media buyers say the networks are worried about a possible soft fourth-quarter scatter market.

Net Cable: Heating
Networks with solid-performing originals are soaking up the rest of third-quarter business. Pharmaceuticals are strong. Fourth quarter is expected to be softer than last year.

Spot TV: Mixed
NBC affiliates are cashing in on Olympics advertising. Political spending is gulping up October avails in California, New York, Missouri, Michigan, Ohio and Pennsylvania.

Radio: Moderate
Big dot-com markets such as Seattle have plenty of avails. Buyers are busy booking campaigns through the end of the year. Network upfront is active.

Magazines: Hot
Fortune 500 companies continue to be big spenders in business books in fourth quarter.



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Z ZIFF DAVIS

4TH ANNIVERSARY ISSUE

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INTERNET LIFE

SPECIAL REPORT

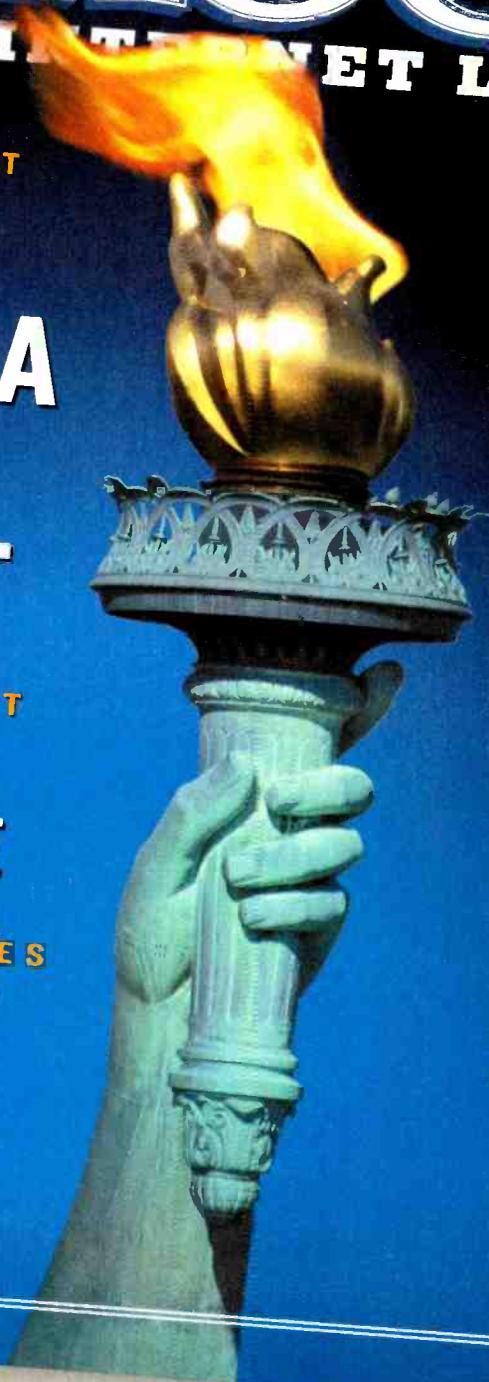
HOW AMERICA USES THE NET

PULLOUT BOOKLET

OLYMPICS NET GUIDE

E-MAIL CHRONICLES

GEORGE PLIMPTON
SUSAN CHEEVER
ESTHER DYSON
BEN STEIN



WHY HAVEN'T THEY CALLED? WERE
WE TOO HIGH? WERE WE TOO LOW
WHO ELSE ARE THEY TALKING TO? DI
DID THEY SELL IT TO SOMEONE ELSE?
WERE WE TOO LATE? IS OUR PHONE
WORKING? IS OUR FAX WORKING? IS
OUR EMAIL WORKING? WHY HAVEN'T
THEY CALLED? WERE WE TOO HIGH?
WERE WE TOO LOW? WHO ELSE ARE
THEY TALKING TO? DID THEY
SELL IT TO SOMEONE ELSE? WERE

How To Translate Silence.

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The media e-marketplace that works today.
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AT DEADLINE

Time Inc. Tiptoes Into Times Mirror Bidding

Management presentations began last week for bidders that cleared the first round of pitches for Tribune Co.'s Times Mirror Magazines, according to executives familiar with the negotiations. Time Inc., which has quietly thrown in its hat, was said to have completed its presentation last week. And by the end of this week, the remaining bidders—American Media, Emap and G+J USA Publishing—will have made their presentations. The New York Times Co., publisher of *Golf Digest*, is also said to be trying to piece together a deal to cherry-pick TMM's *Golf* magazine. With the aggressive bidding for the dozen Tribune Co. properties—including *Ski*, *Outdoor Life* and *Field & Stream*—the group is expected to sell for more than \$450 million.

Salvatore Named MediaVest CEO

Donna Salvatore, MediaVest president of U.S. broadcast, was named CEO, a post in which she will manage all MediaVest USA assets, including offices in New York, St. Louis and Los Angeles. Salvatore replaces Kevin Malloy, executive vp of Starcom MediaVest Group, who had held the CEO post on an interim basis since Starcom and MediaVest combined operations in May. Malloy will now focus entirely on holding company business. A management council of three presidents, each reporting to Salvatore, was also created. Mel Berning, formerly executive vp/director of national broadcast, replaces Salvatore as president of broadcast. Renee Milliaressis retains her title as president of strategic planning. And Jeff Grant will continue as president of programming.

Chicago Tribune's Lazarus Dies

Chicago Tribune marketing writer George Lazarus, who turned his demanding hunger for exclusives into a must-read daily column, died Sept. 8 on a commuter train on his way to the office. He was 68. A cause of death had not been determined by presstime.

Fox to Buy Midwest Sports

Fox plans to buy Midwest Sports Channel, which serves Minneapolis and Milwaukee, and will add the regional sports network to its group of 11 owned-and-operated Fox Sports Net services. Comcast is in the process of buying MSC and Maryland-based regional Home Team Sports from Viacom. Fox hopes to purchase MSC from Comcast once the Viacom deal is completed for an undisclosed sum and will relaunch it under the FSN banner early next year, according to a Fox executive in the know. Fox is giving up its one-third stake in HTS as part of the deal.

G+J Taps Time Inc. Vet, Names FC Publisher

G+J USA Publishing president Daniel Brewster made two key hires last week. Dan Rubin, formerly Time Inc. president of retail sales and marketing, was named vp/new business development for G+J. Rubin will be responsible for identifying and evaluating acquisition prospects and strategic partnerships and will also help develop G+J's strategic plan for retail distribution. Also, Peg Farrell, most recently vp/publisher of Hearst Magazines' *Country Living*, on Oct. 2 will join G+J's *Family Circle* as publisher, a new position.

NBC Gets 30% Bump in Olympic Ad Revenue

NBC announced that it has sold out its ad revenue for the 17 days of Olympic coverage beginning Sept. 15, taking in a total of \$900 million in gross sales for its 441½ hours of coverage on NBC, MSNBC and CNBC. NBC said it will make a profit on the telecasts. NBC sales president Keith Turner said the network exceeded its sales goals for the Games in Sydney by 30 percent, and total revenue is 32 percent more than the \$680 million total for the 1996 Summer Olympics in Atlanta.

Hit and Miss on U.S. Open Coverage

First-weekend ratings for the U.S. Open tennis tournament on CBS dipped slightly from last year, to a 2.9 rating/7 share on Sept. 2 and 4 from a 3.1/8, according to Nielsen Media Research. USA Network's average rating was up 8 percent to a 1.4 over its 11 days of coverage through Sept. 7, while USA's adults 18-49 viewership was up 31 percent over the same period. On Sept. 3, when USA carried seven hours of the tournament due to CBS' NFL coverage, the cable net delivered a 1.4 household rating.

ABC Creates New Production Arm

ABC continued to restructure its Buena Vista TV divisions last week, forming the new Buena Vista Productions. Headed by ABC Daytime president Angela Shapiro, the new unit will develop programming for its sister syndication distribution arm, Buena Vista Television, as well as daytime shows for the ABC network and various cable programs.

M&M's Pitch NBC Schedule Changes

NBC and M&M/Mars joined forces to do two 10-second commercial spots promoting the time slot shifts of *Frasier* to Tuesday nights at 9 p.m. and of *Will & Grace* to Thursday nights at 9 p.m. for the upcoming season. The spots (*continued on p. 95*)

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MEDIAWEEK (ISSN 0155-176X) is published 48 times a year. Regular issues are published weekly, except the second and fourth weeks of August and the last two weeks of December, by ASM Communications, Inc., a subsidiary of BPI Communications Inc., 770 Broadway, New York, NY 10003. Subscriptions are \$145 one year; \$245 two years. Canadian subscriptions \$310 per year. All other foreign subscriptions are \$310 (using air mail). Registered as a newspaper at the British Post Office. Canadian Post Publication Agreement Number 1430238. Periodicals postage paid at New York, NY, and additional mailing offices. Subscriber Service (1-800) 722-6658. MEDIAWEEK, 1515 Broadway, New York, NY, 10036. Editorial: New York, (646) 654-5250; Los Angeles, (323) 525-2270; Chicago, (312) 583-5500. Sales: (646) 654-5125. Classified: (1-800-7-ADWEEK). POSTMASTER: Send address changes to MEDIAWEEK, P.O. Box 1976, Danbury, CT, 06813-1976. If you do not wish to receive promotional material from mailers other than ADWEEK Magazines, please call (800) 722-6658. Copyright, 2000 ASM Communications, Inc., a subsidiary of BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. Reprints (651) 582-3800.

Pappas, Azteca Set Launch Of 3d Hispanic TV Network

Spurred on by increased advertiser interest in reaching the growing U.S. Hispanic population, Pappas Telecasting CEO Harry Pappas last week announced plans to launch a third Spanish-language broadcast network in partnership with Television Azteca, Mexico's second-largest broadcaster. The Azteca America network, expected to launch in the second quarter of next year, will compete against Univision, which has the lion's share of the U.S. Hispanic TV audience, as well as Telemundo.

Pappas, which will have an 80 percent stake in Azteca America, contributes TV stations in several key Hispanic markets, including Los Angeles and Miami.

Television Azteca will bring its programming, including telenovelas, news and talk shows. Pappas will serve as chairman/CEO of the network.

The Pappas stations currently reach 45 percent of U.S. Hispanic TV households. Through start-ups and acquisitions in markets including San Francisco and Houston, that coverage is expected to rise to 65 percent with 18 months, Pappas said.

Also last week, the small Fort Worth, Texas-based Hispanic Television Network announced plans to expand its reach across the country. —*Megan Larson*

Osberg Back at Newsweek As Worldwide Publisher

Gregory Osberg, a former vp/publisher of *Newsweek* and most recently founding president of job search firm BrassRing.com, will return to *Newsweek* on Oct. 9 as executive vp/worldwide publisher, a new position. *Newsweek* publisher Carolyn Wall will report to Osberg, who will report to COO Harold Shain. Osberg will oversee both the domestic and international editions of *Newsweek*, the title's Web site, and strategic brand development.

Osberg was among the first executives to cross over to the Web from print. "It was a great experience for me to see the speed in which [the Internet] business moves and how quickly you need to change and adapt," he said.

After spending *(continued on page 8)*

Policy Group Puts Stations on Spot

Ads, Web site to track ratio of political ads to TV news coverage

CAMPAIGN 2000 / By Katy Bachman

The Alliance for Better Campaigns, a public-interest group headed by former *Washington Post* writer Paul Taylor, this week will begin a nationwide campaign to inform the public

rather than mandate it.

With a few exceptions, that recommendation has fallen on deaf ears. "We have been both surprised and disappointed at how little uptake there has been. Just 50 out of 1,300 commercial

that TV stations are allotting far more time to political advertising than they are to political coverage.

"We're going to let the public know that broadcasters are profiting from democracy," said Taylor, executive director of the Alliance which will hold a press conference Thursday (Sept. 14) in Washington, D.C.

As part of its campaign, the group will run ads in national newspapers drawing attention to its Web site (bettercampaigns.org), which will document how much each of the 1,300 commercial TV stations in the U.S. is taking in from political advertising compared to the length of coverage provided in local newscasts.

According to the Alliance, during the primaries, TV stations averaged 39 seconds per night of election news. The broadcast networks aired an average of 36 seconds. For example, the Alliance cited this year's Senate primary in New Jersey *(see chart above)*.

The issue of free air time has been churning on Capitol Hill since January 1998 when President Bill Clinton called for free air time in his State of the Union address. However, broadcasters, armed with millions of dollars in lobbying clout, rallied to kill anything that would impose what they saw as an infringement of the right to free speech. Finally, at the end of 1998, the Gore Commission, co-chaired by Les Moonves, president, CBS Television Network, recommended that broadcasters voluntarily air five minutes of "candidate centered discourse" a night,

2000 New Jersey Senate Primary Race

Station	No. of Campaign Stories	No. of Campaign Ads	Campaign Ad Revenue
WNBC-TV (New York)	18	99	\$1.7 million
WCBS-TV (New York)	6	100	\$1.3 million
WPVI-TV (Philadelphia)	11	122	\$1.2 million
WCAU-TV (Philadelphia)	3	78	\$528,960

Source: Alliance for Better Campaigns. Data is for May 24-June 5. Figures on stories and ads are from evening and late local newscasts only; ad revenue figure is for total-day.

stations said they would try to meet the the standard [five minutes of free air time]," said Taylor.

However there have been some signs of improvement. Hearst-Argyle last week said that, starting in October, 24 of its 26 stations that air news will devote a minimum five minutes of airtime each night to candidate discourse, joining E. W. Scripps (9 stations) and Capitol Broadcasting (3 stations) which committed earlier this year.

"The difficulty is there is such an emphasis on minute-to-minute ratings, which effect the bottom line. The fear is

Ziff Shifts 2

MAGAZINES / By Lisa Granatstein

Ziff Davis Media chairman/CEO/president James D. Dunning, Jr. last week restructured the company's consumer group, shifting flagship *PC Magazine* and *Smart Business for the New Economy* to the business division. The move expanded the responsibilities of Al Perlman, president of the Business Publishing Group. James J. Spanfeller, president of the Consumer Magazine Group, resigned late last week, but he

that if there is a departure from the fast-paced news presentation, the station will pay the price," said John Lansing, vp and general manager of Scripps-owned WEWS-TV in Cleveland. "Our position is that our long-term commitment is a public service. Our research indicates that we're getting credit for our in-depth coverage," added Lansing.

The three networks, ABC, CBS, and NBC, which practically sat out the political conventions, have yet to make any sort of commitment. NBC and ABC did not return phone calls seeking comment, but a CBS spokesperson said it was "evaluating" its position.

Belo, which has been offering candidates five minutes of airtime since 1996 and whose chairman, Robert Decherd, also sat on the Gore Commission, is taking a slightly different approach to political coverage. The company's stations offer candidates five minutes of coverage, which are packaged into a program called *It's Your Time*. In addition to airing the program once or twice in the three-week cycle prior to the election, Belo stations have vowed to broadcast three issue- or candidate-centered stories every week for 30 to 45 days before the elections.

"The Gore Commission is looking for uniformity, but we offer more access. This is in addition to our news coverage," said Regina Sullivan, Belo vp of government and public affairs.

For those stations that do provide extensive coverage of the elections, getting candidates to cooperate can be tough. "[Candidates'] messages are so tightly controlled, that there is fear on part of the candidates to be candid," noted Candy Altman, Hearst-Argyle group news executive. "Not everyone is a taker, but we're going to try." ■

Blustering Over Buying

Shops to pitch DaimlerChrysler, Kraft to win \$1.7 billion in media

AGENCIES / By John Consoli

Executives at both BBDO Worldwide and True North Communications very publicly began jockeying for position over which agency will retain the lion's share of the \$1 billion DaimlerChrysler media business (out of its total \$1.5 billion in spending) put up for review last week. On the other hand, the agencies vying for the \$700 million media and planning Kraft put in review were far more low-key.

It appears DaimlerChrysler's decision will be based on the private proposals each agency will make beginning early next month. "There is no clear leader here," stressed Mike Aberlich, DaimlerChrysler Corp.'s head of public affairs. "It will only become evident as the proposals come in. But we are expecting to make a decision by November."

Under review is the \$700 million spent on the Chrysler/Plymouth and Jeep brands, including the corporate brand business now handled by True North's agency, FCB Worldwide; and some \$350 million of Dodge ad business now handled by BBDO. Also in flux is the role of PentaCom, the wholly-owned subsidiary of BBDO that handles the media planning and buying for all DaimlerChrysler advertising.

Another \$300 million currently under

BBDO's jurisdiction via InterOne Marketing is not under review, nor is minority media, one segment of which is handled by Don Coleman Advertising, a unit of True North.

Tom Clark, vice chairman of BBDO Worldwide and chairman of PentaMark, which oversees the BBDO companies that service the DaimlerChrysler account, said

he believes InterOne's exclusion from the review "is a real advantage. It would seem to us that DaimlerChrysler would want to continue to see their extensive dealer support...programs managed under the coordinated leadership we have been providing."

Not to be outdone, David Bell, chairman/CEO of True North, pointed out that the

automaker is not reviewing the Don Coleman business, and stressed that "we are already handling global advertising for DaimlerChrysler and...we provide them with a full range of services," including overseas buying and planning.

The agencies competing for Kraft's media planning and buying consolidation stayed mum last week. Kraft said that it was inviting incumbent agencies Starcom MediaVest Group, Mindshare, FCB/TN Media and OMD Canada to submit proposals to continue media duties, but the packaged foods giant did not invite current agencies The Media Edge, MediaCom, and The Lord Group to participate. The Media Edge had handled Kraft's print business, which according to agency insiders totals about \$100 million (Competitive Media Reports placed that business at \$214 million), while MediaCom, a unit of Grey, handled spot TV and kid's business. Incumbent Starcom MediaVest handles network TV buying, through MediaVest.

Like DaimlerChrysler, Kraft said it is considering a single agency for all its media activities. "Our goal is to optimize media operations while taking into account the unique aspects of the U.S. and Canadian media landscape and market environment," said Don Micelli, Kraft vp/media services. ■

Total 1999 Media Spending by Kraft and DaimlerChrysler (in millions)

	Kraft	Daimler-Chrysler
Magazines	\$214.2	\$341.8
Newspapers	\$7.7	\$86.7
Network TV	\$233.2	\$286.5
Spot TV	\$165.3	\$665.1
Cable	\$102.8	\$81.4
Radio	\$11.9	\$25.6
Syndication	\$39.8	\$9.7
Outdoor	\$3.0	\$14.3
Internet	\$0.5	\$7.1
Totals	\$778.8	\$1,518.7

Source: Competitive Media Reporting, Publishers Information Bureau

pages, to 2,076; the 527,000-circ *Family PC* fell 16.9 percent to 478 pages; and 1 million-circ *Smart Business* (formerly *PC Computing*) plunged 22.4 percent to 1,034 pages, according to the Publishers Information Bureau.

"They're all technology business magazines," said Dunning of the moves. "There was a confusion in the context of the marketplace by having that [consumer] nomenclature on it. And rather than have that confusion, we switched it."

Spanfeller also oversaw *Family PC*, which now falls under the purview of Scott Crystal, executive vp/publishing director. Crystal, also responsible for *YIL* and the upcoming *Expedia Travels*, will report to Dunning. ■

to Biz Unit

said his departure was a mutual decision.

Spanfeller joined Ziff four years ago from *Inc.* as launch publisher of *Yahoo! Internet Life*. He helped the monthly grow formidably: paid circulation in this year's first half rocketed 38 percent over 1999 to 884,960, according to the Audit Bureau of Circulations. Other Ziff consumer titles have not fared as well. Through August, the 1.2 million-circ *PC Magazine* skidded 26.7 percent in ad

eight years at *Newsweek*, Osberg left in 1997 to join CNET: the Computer Network as president of sales and marketing. Last year, he became president of Kaplan Professional, and soon after took the top spot at BrassRing.com. Prior to *Newsweek*, he served as vp/ad sales at *U.S. News & World Report* for eight years.

Newsweek's ad pages through the Sept. 11 issue totaled 1,525, a 4.3 percent decline from last year.—*Lisa Granatstein*

Ex-CBS Exec Wilson Tapped To Run NBC Enterprises

NBC, as expected, last week hired former veteran syndication executive Ed Wilson to launch a syndicated programming operation. Wilson, who in July resigned as COO of King World Productions/CBS Enterprises, last Thursday started his new job as president of NBC Enterprises. "We're going to develop programming that can work in various dayparts... both off-network and first-run," Wilson said. "And we're going to bring all the different divisions that report to NBC Enterprises together and say, 'How can we make more money?'"

Wilson embarked on a similar task in 1996, when CBS hired him to build its Eyemark Entertainment syndie unit. Eyemark was merged with King World last year.

NBC is launching a syndication division shortly after farming out off-network distribution of *Will & Grace*, the first big sitcom hit for NBC Studios, to Warner Bros. Domestic Television. NBC is said to be developing a number of daytime programs for its 13 owned-and-operated TV stations. In addition, *Providence* will be ready for a fall 2002 off-network launch, Wilson said.

NBC Enterprises executive vp Jerry Petry, who previously headed the division, will report to Wilson.—*Daniel Frankel*

TVB Projects 11.8% Gain In 2001-02 Spot TV Spending

Recognizing that spot TV advertising is inextricably tied to Olympics and political advertising spending that spikes growth in even-numbered years, the Television Bureau of Advertising last week issued its first-ever two-year (*continued on page 10*)

Surviving the Summer

Cable's ratings grew, despite popularity of broadcast's reality hits

CABLE TV / By Megan Larson

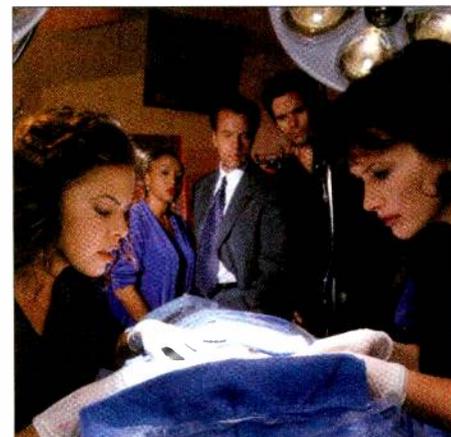
Despite proclamations that cable growth has plateaued and broadcast's high-profile success with reality programming, summer ratings show the gap between cable and broadcast narrowing in prime time. Between May 29 and Sept. 3, ad-supported cable grew 5 percent in ratings among households to 24.6 from 23.5 in 1999 and 6 percent in delivery to 24.7 million from 23.3 million, according to Turner Broadcasting System's analysis of Nielsen Media Research. The seven broadcast networks jumped 3 percent in ratings to 25.6 from 24.9 and 4 percent in delivery to 25.8 million from 24.7 million.

During August, cable bested broadcast, increasing 6 percent in ratings to a 25.7 and 8 percent in delivery to 25.8 million households. The networks were flat in ratings and delivery at 24.6 and 24.7 million households respectively.

Though cable premiered big-budget originals last month, the lack of growth in broadcast is surprising considering CBS was airing the final episodes of *Survivor* while ABC was stripping *Who Wants to be a Millionaire* each week. An analysis of each network, however, indicates that much of cable's growth is the product of distribution gains by small to mid-sized networks.

"Going forward there will be winners and losers in both [broadcast and cable] and it's going to be less a differential between a sector called broadcast and a sector called cable and more about the individual performances of each network," said David Poltrack, executive vp of planning and research at CBS.

Mature networks such as TNT, USA



Lifetime's summer premiere *Strong Medicine* earned an average 2.0 after eight episodes.

and MTV fell in ratings last month, but several new series showed promise. TNT's *Bull* pulled an average 1.3 rating and delivered 1.2 million households after four weeks. Lifetime's *Strong Medicine* averaged a 2.0 rating after 8 episodes and delivered 1.5 million homes while USA's *The Huntress* earned an average 1.6 rating and delivered 1.2 million homes after five episodes. Comedy Central's *BattleBots* earned a 2.1 during its August 30 premiere and delivered 1.4 million households.

Cable executives hope that the delayed broadcast season will generate larger audiences for their new series. Media buyers aren't so sure. "I think the problem you've got is the Olympics and post-season baseball," said Mel Burning, president of MediaVest's U.S. Broadcasting. "The ratings points are going to go to those two places so I don't see it helping cable." ■

It's Miller Time on MNF

Coordinating producer defends analyst from sportswriters' attacks

TV SPORTS / By John Consoli

The coordinating producer of ABC's *Monday Night Football* last week strongly defended the performance of Dennis Miller thus far on the telecasts and tossed a few jabs at sportswriters who have panned the comedian's selection as

co-anchor because he does not have broadcasting or sports background. "I find it kind of odd that newspaper sportswriters are critical of [Miller] because of that," said David Israel, a former sportswriter himself who has spent the past 20 years in Hollywood as a

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Sources: June 2000 ABC, MIN Monthly Box Scores, 2000 Media Matrix

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MOTHERS
&
SHAKERS

MEDIA WIRE

forecast. For 2001-2002, the TVB is projecting an 11.8 percent increase in local and national spot TV ad spending combined, compared to an 10.1 percent increase for 1999-2000.

The TVB's predictions for 2001 alone are not as robust. For local spot, the TVB is predicting a 3-5 percent increase, compared to a 1-3 percent gain for national spot. Network TV should fare better, with a 7-9 percent gain. Syndication is expected to increase by 6-8 percent next year. Topping all TV segments, cable could be up by as much as 13-15 percent.

Some analysts are less optimistic about national spot TV's ad prospects next year, citing increased competition from cable, radio and other TV segments and a banner 2000 in political advertising that could leave '01 national spot flat or down.

Many broadcasters will focus their efforts next year on growing local spot, where prospects are stronger. "The most competition is on the national side, and that's what cable is going after, so a shift to local markets is sound," said Chase analyst Vinton Vickers. —*Katy Bachman*

NAA: Newspaper Advertising Topped \$12 Bil in 2d Quarter

Newspaper advertising, bolstered by the robust economy and growing national ad business, continued to surge in the second quarter. Advertisers spent \$12.1 billion in newspapers in the three months ended in June, a 6.8 percent gain over last year, according to the Newspaper Association of America. In the first half of this year, spending in newspapers was up 6.3 percent, to \$22.9 billion.

During the second quarter, national advertising registered the healthiest gains, up 14.3 percent to \$2 billion. While still the smallest ad segment for newspapers, national continues to be the fastest-growing, as the industry aggressively pitches itself as one of the last mass-reach media and big spenders like packaged goods makers, pharmaceutical companies and financial institutions flock to print.

Retail, newspapers' largest category, had a strong 5.2 percent increase in the second quarter to \$5.4 billion, largely due to a later Easter season this year, said Jim Conaghan, NAA vp/market and business analysis. —*Tony Case*

TV writer and producer. "What are their qualifications? How many sportswriters covering the game ever played it? Would it have been better for us to hire a former football player who couldn't communicate?"

Miller's experience on *Saturday Night Live* and his live HBO series have eased his transition to the *MNF* booth, Israel believes. Miller "has a brilliant comic mind and he knows football," Israel said. "He's feeling his way, but he's sure-footed on the surfboard. He's not ready to hang 10, but he can hang 7."

As coordinating producer of *MNF*, Israel is producer Don Ohlmeyer's right-handman. He plans out each week's show and the story lines that will be discussed and produces taped pieces. "I don't write a script, but we discuss what will be talked about in addition to the play-by-play," Israel said.

For example, a theme for tonight's New England Patriots-New York Jets telecast will be the 19 people involved who have played or worked for both teams. "We gathered information so they can talk about their interrelationships, anecdotes, how they affected one another," the producer said.



Funnyman in the middle: Miller with *MNF* mates Dan Fouts (left) and Al Michaels.

CRAG SPIDEN/ABC

Israel covered sports for the *Chicago Daily News*, the *Washington Star* and the *Chicago Tribune* before moving to California, where he first got into TV writing by penning an episode of Steven Bochco's short-lived series *Bay City Blues* in the early 1980s. Israel first met Ohlmeyer during the 1976 Olympics in Innsbruck. In the early 1980s, he produced pieces for Ohl-

meyer's NFL pregame shows on NBC.

"When I started," Israel said, "I told Don I didn't know anything about TV and he said, 'You'll figure it out.'" Since '88, Israel has produced shows and TV movies via his own company, Big Productions.

The first regular-season *MNF* telecast on Sept. 3 earned a 15.3 rating/27 share, down from a 15.9/26 last year. The last time the *MNF* opener was on Labor Day, in 1998, the numbers were 14.8/24.

Despite the sportswriters' venom, the jury is still largely out on Miller. "You need to give him an entire season before making a judgment," said Tim Spengler, executive vp and director of national broadcast at Initiative Media. "So far, he hasn't hit a home run, but he hasn't strike out either." ■

ABC Creates Cross-Media Unit

ADVERTISING SALES / By John Consoli

ABC will be adding about 50 new employees in its sales and marketing departments in order to implement a new sales strategy called "ABC Unlimited." Under the new structure, ABC Television Network will serve as a "point of entry" for an advertiser to buy across all of ABC/Disney's media properties. Advertisers will also be able to buy each property individually by dealing with that particular unit. The goal, according to Alex Wallau, ABC Television president, is to have this new department put together sales packages that may not necessarily be discounted, but that will be most effective in reaching an advertiser's target audience. And the department, he said, will take the initiative of going to perspective advertisers with packages. Wallau said ABC has been selling multi-platforms on a piecemeal basis, most recently for the Millennium celebration. This formalizes the process and adds structure.

Mike Shaw, formerly executive vp, national sales manager for ABC, was named president, sales and marketing of ABC and will head up the new operation. Laura Nathanson, formerly executive vp, ABC primetime sales, assumes Shaw's prior post. Bill Bund, previously manager of sports sales for the central and western division of ABC Sports, was named senior vp of integrated sales for ABC Television Network, and Dan Longest, vp, promotion marketing, was named senior vp, integrated marketing and promotion.

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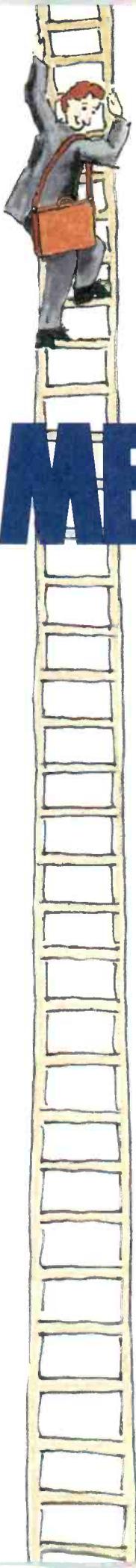
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*Source: Nielsen Media Research, Among ad supported basic cable networks. Prime (8p - 11p), Summer '00 (6/19/00 - 8/20/00) vs. Summer '99 (6/21/99 - 8/22/99). **Total Day (6a-6a) Summer (6/05/00 - 8/20/00) HH Coverage Ratings. Qualifications available upon request.



Syndie's Fall Chill

Media buyers find little to cheer about in season's new series

SYNDICATION / By Daniel Frankel

In advance of the premieres of four new syndicated shows today, media buyers last week were decidedly underwhelmed by syndication's fall lineup.

The new strips premiering today are two reality court shows, King World's *Curtis Court* and Columbia TriStar's *Judge Hatchett*, as well as Buena Vista Television's *House-calls*, which features a therapist visiting troubled domiciles, and Paramount's highly controversial *Dr. Laura*.

"I don't see any hits in the bunch," said Tim Spengler, executive vp/director of national broadcast for Initiative Media, on the new syndication season. Added Chris Geraci, director of national TV buying for BBDO/OMD: "There's lots of solid stuff, and we bought it, but there's no buzz about this being the best season launch ever."

The lack of enthusiasm is especially acute among off-network programming, where CPM demand has been highest in recent years. The consensus is that the new crop of off-net sitcoms, led by Paramount's *Spin City* and Carsey-Werner's *Cosby*, is no match for the aging NBC's Must See-spawned stalwarts.

"You're still going to have *Friends*, *Frasier* and *Seinfeld* at the top," said Aaron Cohen, executive vp, Horizon Media. "They might be receding somewhat, but the more popular off-net shows will still head the list."

Surprises in off-net could come from weekly dramas and so-called "B" sitcoms.

"I think people who missed *The Jamie Foxx Show* on the WB might get a happy surprise," said Kathryn Thomas, associate director for Starcom Entertainment. "[Foxx's] brand of comedy is universal, and he's also a fine theatrical talent."

Thomas said Twentieth Television's weekly hour-long drama *The Pretender* could also succeed. "A lot of people missed it on

Saturday nights on NBC," she said. "I think younger audiences will find it intriguing."

Among first-run programs, there is some excitement for the Studio USA-distributed *Arrest & Trial*. Created and produced by Dick Wolf, the half-hour strip blends reenactments of true crimes with real footage and interviews of the cops and prosecutors. It premieres Oct. 2, with New York's

WWOR-TV and Los Angeles' KC-OP-TV airing it in prime access.

"Everything about *Arrest & Trial* speaks to the fact it would be hard to miss with that one," said Thomas. While Brian Dennehy will be the host, it's Wolf who's generating the buzz. "It's an interesting concept, and you have to

respect Dick Wolf," Thomas said.

Paramount's controversial new *Dr. Laura* has received the most media attention in recent months. Among buyers—several of which said clients specifically requested they not purchase inventory in this program—feelings are mixed. "Like Howard Stern and Rush Limbaugh, Laura Schlessinger turned to TV after her popularity arc peaked on radio," Thomas said. "She's overexposed, and I don't think she'll be a hit in any way."

Another show that's received a fair amount of attention is Pearson Television's latest Mark Goodson library re-hash, *To Tell the Truth*. "I think Pearson wisely cast Paula Poundstone and Meshach Taylor as panelists," Thomas said. "You need stand-up comics in there who can think on their feet and make it entertaining."

Among new first-run weekly hours, Thomas also likes Tribune Entertainment's *Gene Roddenberry's Andromeda*, which features former *Hercules* star Kevin Sorbo as the captain of a talking spaceship. "People never get tired of Gene Roddenberry," she said. "And Kevin Sorbo is a draw in this genre. I think it has the best chance." ■



King World's *Curtis Court* is set to premiere today along with four other freshman syndication efforts.

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RADIO

By Rich Kirchen

Dispelling the Clouds

Dickey refits troubled Cumulus Media with fewer stations and better sales forces

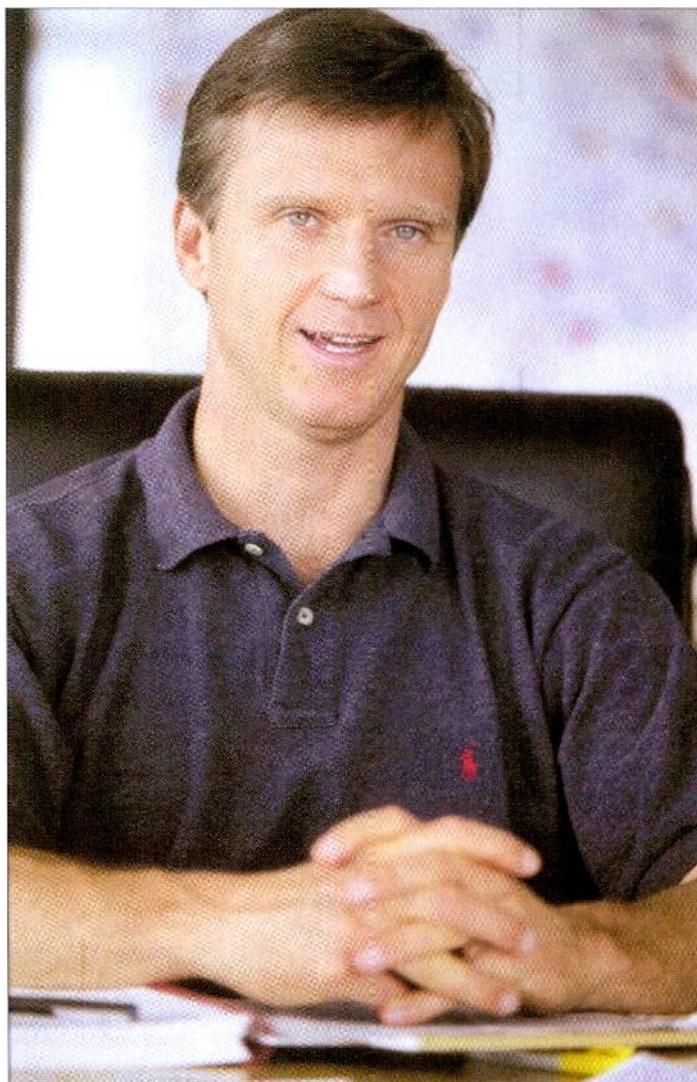


Lewis Dickey Jr. went jogging late one mid-August night, seeking relief from the pressure of working on a turnaround for Cumulus Media, the troubled radio company. Dickey, the company's new CEO, had run 1.5 miles from his Atlanta-area home when he stepped on a log in the road and sprained his left foot, tearing ligaments. Dickey, 39, limped home in great pain and has been on crutches ever since. "It was a stupid idea—I won't do that again," he says.

But Dickey has plenty of ideas of how to reverse the fortunes of the downtrodden radio group. Dickey and Richard Weening founded the company in early 1997 and just last June, Dickey became CEO, eclipsing Weening as the top executive.

Dickey believes Cumulus is already making big strides toward freeing itself of two of its three main albatrosses: cutting costs and dumping debt. The third challenge—repairing an ailing sales organization—is just getting started. By the time Dickey gets off the crutches in late September, Cumulus will have completed the consolidation of its corporate offices in Atlanta and arranged swaps with Clear Channel Communications that will make Cumulus "a lot healthier," he says.

Indeed, Clear Channel has acted like a physician for Cumulus' ailing finances. In the latest of three transactions with CC,



A heating market? CEO Dickey is moving Cumulus management from Milwaukee to Atlanta later this month. It's all part of the company's rebuilding process.

Cumulus announced earlier this month it will swap 45 stations in eight of its markets for four stations in Harrisburg, Pa., and \$55 million in cash. CC will pick up stations in Augusta, Ga.; Augusta, Maine; Tupelo and Laurel-Hattiesburg, Miss.;

Carbonale, Ill.; Muscle Shoals, Ala.; Jonesboro, Ark.; and Muskegon, Mich.

In all, Cumulus has swapped 105 stations in 18 markets for 11 stations in five Clear Channel markets, plus \$222 million in cash. Initially, Cumulus announced in March it was going to acquire stations from Clear Channel for more than \$200 million, but backpedaled by May after its stock price plummeted and earnings dropped.

Cumulus' troubles have been well documented. The company's stock price peaked at \$55 per share in December 1999, 293 percent above its July 1998 initial public offering price, but that high was followed by an unending string of bad news: Two top executives were fired in the first quarter of this year, revenue and earnings were restated in March due to "shell game" reporting of sales contracts, the company's auditing firm resigned, the Clear Channel deals were restructured, and an acquisition from Connoisseur Communications was delayed. Then in August, a second-quarter financial report showed declining same-station broadcast cash flow due largely to ad time being sold at huge discounts.

The result? Cumulus' stock is now selling at under \$7, and the company's stable of stations owned or under contract has dropped from 321 in March to 225 today.

Cumulus became a classic case of a company that went public before it had

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established the management talent and systems necessary to manage its rapid growth, says Jon Vanderploeg, a portfolio manager with the State of Wisconsin Investment Board, a major investor in Cumulus since its founding. "It's essentially unforgivable," he says. "But it's water under the bridge." Vanderploeg maintains hope that Dickey and his management team can fix Cumulus. He notes that the company has turned down offers to sell its stations to "bottom feeder" buyers and remains committed to a long-term plan. "Everybody I've talked to [at Cumulus] doesn't feel any sense of panic," Vanderploeg says.

Panic may not be apparent but urgency is crucial if the company is to survive beyond mid-2001, says Jim Boyle, a stock analyst at First Union Securities in New York. He points out that while the Clear Channel swaps provide significant relief from Cumulus' debt load, Cumulus has seen revenue and cash flow drops at several stations at a time when the radio ad market is quite bullish. "They can't keep going backward on same-station broadcast cash flow," Boyle says. "It's almost as if Cumulus is in a different business than the rest of the radio industry." Boyle adds that Cumulus remains a volatile stock and needs a "turnaround at almost all levels of the company."

The company cannot go to the equity market for financial relief because it would be too costly, but may pursue other options including debt financing, loans or preferred stock, Vanderploeg says. In the long run, Cumulus could be sold because its major investors include banks and insurance companies that need an exit strategy, says Victor Miller, an analyst at Bear Stearns. Dickey insists Cumulus will not be sold or broken up. "We're working out of the hole we're in right now," he says. "We've got a tough couple quarters ahead of us."

One step toward digging out of the hole involves closing—effective the end of September—its former corporate headquarters in Milwaukee and its operations office in Chicago. Weening will remain in Milwaukee, where he keeps the title of executive chairman. He says he will remain an activist investor who controls 37 percent of Cumulus voting stock as an executive of his investment firm Quaestus Management in Milwaukee. "Now my role is supporting the management team," Weening says.

Cumulus is taking a restructuring

charge of \$9.3 million related to the shutdown of the two offices and closing an Internet services business that never really got started. The elimination of some 40 jobs at the corporate level pales in comparison to the reduction of 500 positions corporate wide between April and August. Dickey insists reports of the cuts were exaggerated. He says most resulted from attrition of sales staff and dumping part-time air staff through more efficient scheduling.

Dickey plans to build a smaller corporate staff in Atlanta, about half the size of the 63 employees the company had in its three offices before. The Atlanta HQ will be stacked with radio veterans, unlike the Milwaukee office. "It's safe to say we're looking to create a new corporate culture," Dickey says.

In 25 of its markets, Cumulus has either replaced or "upgraded" its managers, notes Dickey, with a goal toward repairing its failed sales model. Cumulus has promoted the idea of fortifying sales and cash flow in small- to medium-size markets through a better managed and trained sales force and increased national ad sales. That plan blew up in the company's face as market managers hustled to meet aggressive sales goals and, in desperation, allowed sales reps to sell heavily discounted long-term contracts.

Without going into detail, Dickey says better results are starting to trickle in during the third quarter. But he knows Cumulus will need to post at least a couple of solid quarters to prove his turnaround strategy has legs. "I don't want to come out and say we fixed the company yet," Dickey says. "But we are making progress."

NEW YORK TV STATIONS

WCBS and WXTV Anchor New Talent



Just in time to heat up the local news wars, two New York stations announced anchor changes to their on-air lineups. While CBS-owned WCBS-TV is working to rebuild its ratings, Univision's WXTV is looking to strengthen its draw

among Hispanic audiences.

Long-time New York anchor Ernie Anastos is headed back to WCBS-TV early next year, once he runs out his contract (expiring Dec. 31) with Chris-Craft's UPN outlet WWOR-TV. Anastos' new role has not yet been defined, said a representative, so it's unclear whether the veteran news anchor will unseat the station's 6 p.m. and 11 p.m. anchor Stephen



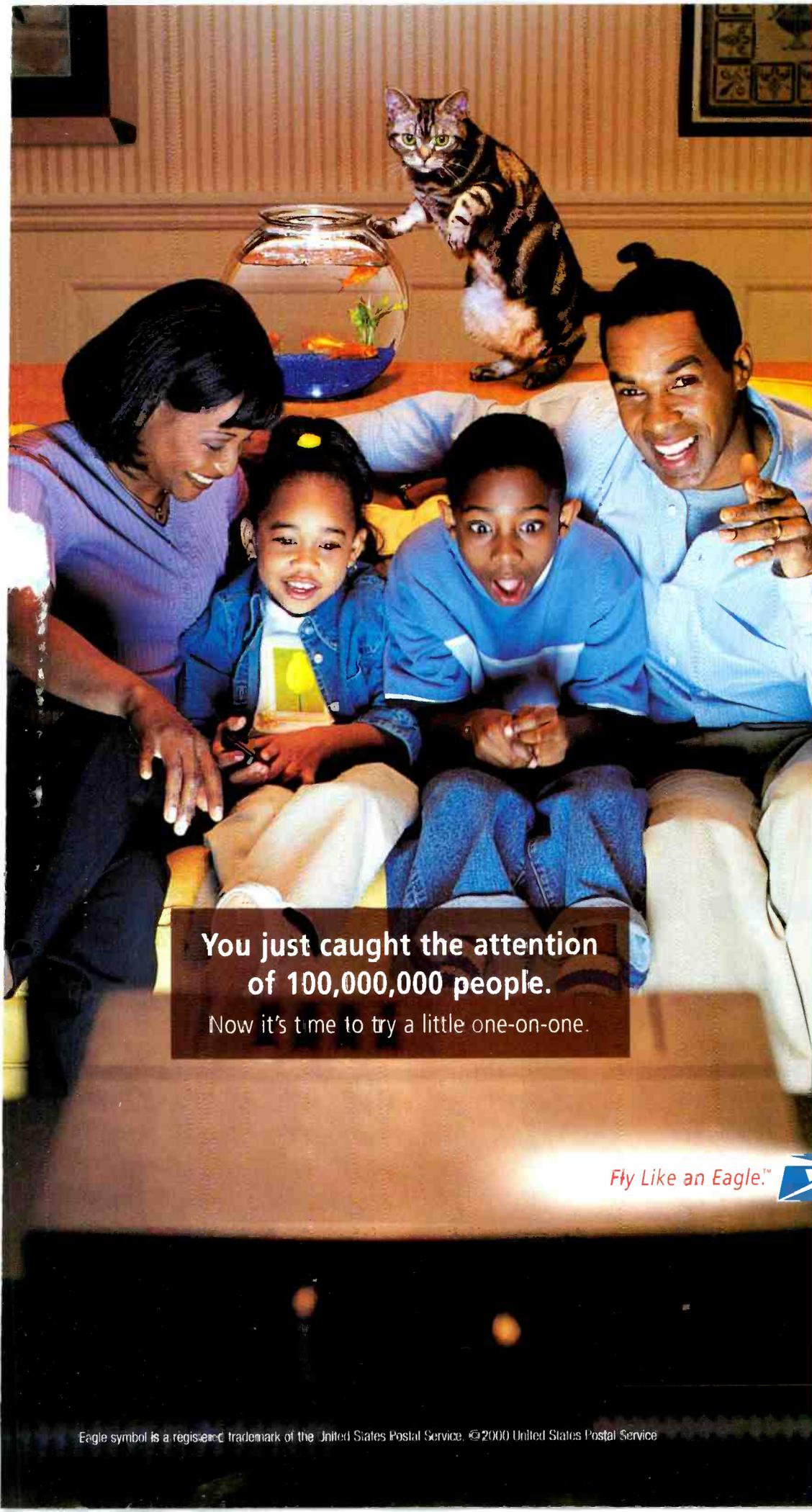
Univision 41's new morning crew (from left): co-anchors Birmania Rios and Ramon Zayas, with weatherman Jack Rico

Clark. The station also hired sportscaster Brett Haber from Fox-owned WTTG-TV in Washington to join sports anchor Warner Wolf at 11 p.m. WCBS trails the competition in all local news battles.

On the other end of the spectrum is WXTV, the highest-rated New York newscast among Hispanic audiences. New news director Steve Malave wants to further strengthen the station's position. After bringing J. J. Gonzalez on board as managing editor (*see Movers*, p. 93), last week the station named permanent anchor teams for its weekday early morning news program, *Noticias 41 al Despertar*, airing 6-7 a.m., and for its weekend news, *Noticias 41*.

Beginning today, the early-morning news, which launched last October, will be anchored by Ramon Zayas and Birmania Rios. Zayas joined the station when it launched and has been an anchor for the weekend news. Rios is known to Univision 41's audiences as entertainment reporter for the news and has also worked as a weather reporter on the station's weekend newscasts. The two join Jack Rico, who was named weather reporter earlier this year.

This past weekend, the 2-year-old weekend news at 6 and 11 p.m. launched its new look along (*continued on p. 22*)



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Market Profile

BY EILEEN DAVIS HUDSON

with new anchors Antonio Martinez, Olga Alvarez and weather reporter Betty Sermeno. All three have appeared on WXTV's newscasts in several capacities and they join Salvador Cruz, who has been with the weekend news program since its inception. —Katy Bachman

FT. LAUDERDALE, FLA. NEWSPAPERS

Sunshine Sets at Sun-Sentinel

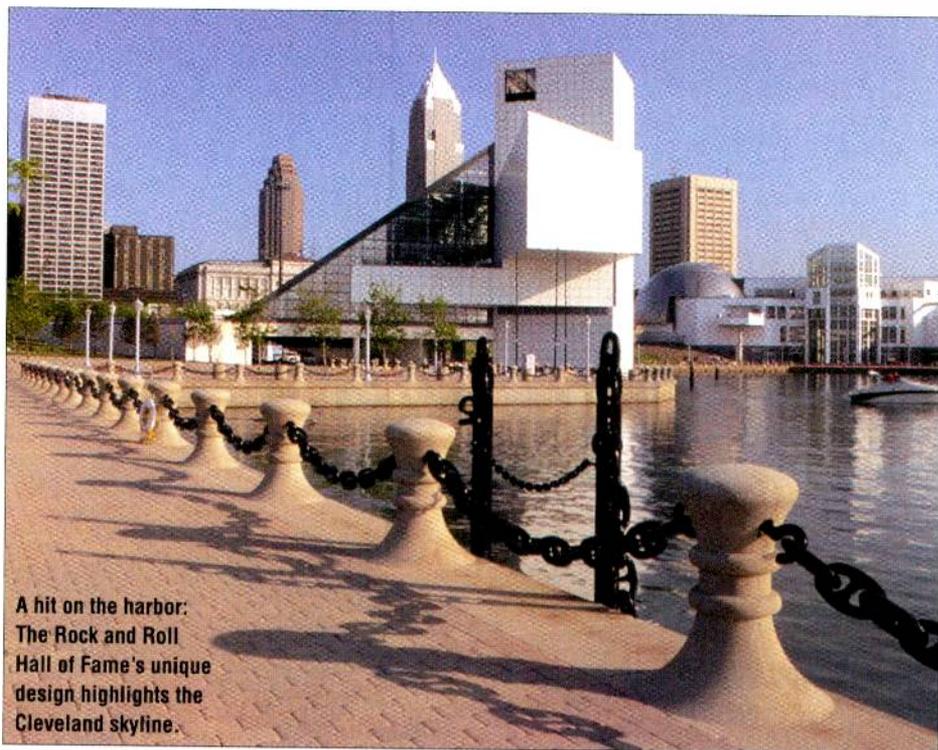
 Another Sunday magazine is biting the dust. Tribune Co.'s Fort Lauderdale *Sun-Sentinel* will close 17-year-old *Sunshine* with the Oct. 8 issue, replacing it with Gannett Co.'s *USA Weekend*. The paper said it continued to publish the money-draining magazine for years because of reader demand but the rising cost of newsprint finally did it in.

The S-S is only the latest paper to fold its Sunday book. Two years ago the S-S' main rival, Knight Ridder's *Miami Herald*, folded *Tropic*, which lost some \$2 million a year. Sunday magazines that have stuck around aren't enjoying the same advertising windfall as the dailies that carry them. Both of the major national Sunday magazines, *USA Weekend* and Advance Publications' *Parade*, suffered declines in ad pages in the first half of this year, as did locally produced pubs such as the *Los Angeles Times Magazine*. —Tony Case

ORLANDO, FLA. NEWSPAPERS

Sentinel/Ed. to Leave

 After 15 years helming the newsroom of Tribune Co.'s *Orlando Sentinel*, vp/editor John Haile, 55, said he will retire, probably by mid-October, to become a consultant. *Sentinel* publisher Kathleen Waltz said Haile's successor will likely be sought both inside and outside Tribune. The paper will have lost its two top-ranking execs this year. Last spring, *Sentinel* publisher John Puerner was tapped to become publisher of Tribune's newly acquired *Los Angeles Times*. Haile said his departure had nothing to do with the change in ownership and that he had planned to step down for some time. "There comes a time when it's time for somebody else to have a shot at it," he said. —TC



A hit on the harbor:
The Rock and Roll
Hall of Fame's unique
design highlights the
Cleveland skyline.

Cleveland

Beginning in the early 1970s and continuing for the better part of the next two decades, Cleveland was mired in an economic funk from a combination of the loss of thousands of jobs in heavy manufacturing and a dysfunctional political system. The city government's prolonged fiscal mismanagement

eventually forced Cleveland to file for bankruptcy in 1978.

Cleveland has come a long way from those bleak days. The former Rust Belt burg on the shores of Lake Erie is riding a resurgent local economy fueled by small and medium-sized businesses. Cleveland's once moribund downtown has enjoyed a significant makeover, and the town formerly reviled as "the Mistake by the Lake" is now touting itself as the "Renaissance City" and the "Comeback City." As native son Drew Carey proudly proclaims in the song that opens his ABC sitcom, "Cleveland rocks."

Drew Carey has "brought a lot of recognition to Cleveland," says Cleveland native Lute Harmon Sr., founding publisher of the 28-year-old monthly *Cleveland Magazine*.

"Everybody in Cleveland follows [the show] avidly. It's been good for Cleveland."

The city's spirits also got a major lift last year with the start-up of a new Cleveland Browns franchise in the National Football League. In 1996, owner Art Modell moved the original Browns to Baltimore, a desertion that dealt a huge blow to morale in sports-crazy Cleveland. The new Browns are not winning many games, but they have one of the best stadiums in football in the new Cleveland Browns Stadium on the edge of downtown. Baseball's Indians play in the always-sold-out Jacobs Field, and basketball fans have the NBA's Cavaliers.

Another big draw, particularly for tourists, is the Rock and Roll Hall of Fame and Museum, which is celebrating its fifth an-

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* Source: Media Metrix, Enhanced Quick Edition, June 2000

niversary this month.

Cleveland is in Cuyahoga County, home to more than 1.2 million people and the most populous county in Ohio. With Ohio a crucial swing state in this year's presidential election, the Gore and Bush campaigns—along with their counterparts at the state and local level—are spending liberally on advertising to get their messages out to prospective voters. The cash infusion from political ads should provide a much-needed boost to broadcast television stations in Cleveland. Competitive Media Reporting estimates that spot TV revenue in the market fell 1.5 percent in 1999, to \$256.9 million (see chart below).

The communities of Akron and Canton are also part of the market and account for about 30 percent of the DMA.

Cleveland's broadcast TV market ranks 15th in the country, with 1.5 million TV households. The market finally has settled down from a big affiliation swap in 1994 in which the Fox and CBS stations traded allegiances, although current CBS affiliate WOIO-TV, which has been owned by Raycom Media since September 1998, continues to struggle. "Their news hasn't really caught on yet," says Darla Dackiewicz, media director with the Wolf Group in Cleveland. WOIO executives did not return calls.

Fox's owned-and-operated WJW-TV has a strong following among African American viewers in Cleveland. WJW's 10 p.m. newscast generally comes out on top in its head-to-head battle with the 10 o'clock news on UPN affiliate WUAB-TV, owned by Cleveland-based Cannell Communications and operated by Raycom via a local marketing agreement.

WEWS-TV, Scripps Howard Broadcasting's ABC affiliate, is still savoring its victories in household and adults 18-49 ratings in the May sweeps, when the station won the 5, 6 and 11 p.m. and noon time periods with its newscasts. WEWS lost out in the morning news race to WKYC-TV, Gannett Broadcasting's NBC affiliate. "We still have

Scarborough Profile

Comparison of Cleveland To the Top 50 Market Average

	Top 50 Market Average %	Cleveland Composition %	Cleveland Index
DEMOGRAPHICS			
Age 18-34	32	29	91
Age 35-54	40	40	99
Age 55+	28	31	112
HHI \$75,000+	23	16	71
College Graduate	12	10	80
Any Postgraduate Work	10	8	79
Professional/Managerial	22	19	84
African American	13	13	101
Hispanic	12	#	#
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	56	65	116
Read Any Sunday Newspaper	66	78	118
Total Radio Morning Drive M-F	23	23	101
Total Radio Evening Drive M-F	18	18	102
Total TV Early Evening M-F	30	27	92
Total TV Prime Time M-Sun	38	41	109
Total Cable Prime Time M-Sun	13	13	103
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	75	85	114
Read Any Sunday Newspaper	79	88	111
Total Radio Morning Drive M-F	80	80	100
Total Radio Evening Drive M-F	74	75	101
Total TV Early Evening M-F	71	68	95
Total TV Prime Time M-Sun	91	93	102
Total Cable Prime Time M-Sun	57	61	107
MEDIA USAGE - OTHER			
Accesses Internet/WWW	49	43	87
HOME TECHNOLOGY			
Owns a Personal Computer	60	57	95
Shops Using Online Services/Internet	18	17	90
Connected to Cable	70	74	106
Connected to Satellite/Microwave Dish	12	10	80

#Respondent count too small for reporting purposes. *Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable.

**Media Audiences-Cume: 5-issue cume readers for daily newspapers; 4-issue cume readers for Sunday newspapers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable.

Source: 1999 Scarborough Research Top 50 Market Report (August 1998-September 1999)

some work to do there," WEWS vp/gm John Lansing says of the morning program.

WEWS and WKYC, whose executives did not return calls, have been battling on the news front for years, particularly at 11 p.m. In the July Nielsen Media Research ratings book, the two stations were essentially in a dead heat in late news with 17 shares (see Nielsen chart on page 26).

WEWS' news ratings strength has been helped in part by the station's investment two years ago in new weather-forecasting equipment. At the same time, WEWS refocused its newscasts on in-depth issues and de-emphasized rapid-fire crime reports. Lansing says the changes have helped the station boost its ratings at a time when overall TV news viewership in the market has been slipping.

Last month, WEWS' 2-year-old Web initiative, newsnet5.com, moved into the black, Lansing says. WEWS' partner in the site is the Knight Ridder-owned Akron Beacon Journal.

Winston Broadcasting's WBNX-TV became a WB affiliate in 1997. The station

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

	Jan.-Dec. 1999	Jan.-Dec. 1998
Spot TV	\$256,894.0	\$260,697.9
Newspaper	\$189,987.6	\$138,353.2
National Spot Radio	\$28,974.7	\$25,451.9
Outdoor	\$20,990.7	\$21,104.2
Total	\$496,846.9	\$445,607.2

Source: Competitive Media Reporting

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* Source: Media Metrix, Enhanced Quick Edition, June 2000

Radio Ownership

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel	1 AM, 5 FM	36.3	\$45.4	43.7%
Infinity Broadcasting	4 FM	18.7	\$31.9	30.7%
Radio One	3 FM	12.3	\$12.9	12.4%
Salem Communications	2 AM	8.3	\$5.2	5.0%

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

has also aired Fox Kids programming since 1994. WBNX has acquired several new syndicated shows for its 5-8 p.m. block this season, including *Suddenly Susan*; *Moesha*; *Sabrina, the Teenage Witch*; and *Clueless*. To celebrate its 15th anniversary in December, the station will distribute 200,000 WB55 Television promotional newspapers at Domino's Pizza outlets throughout the market.

Paxson Communications' WVPX-TV became a PaxTV station in August 1998. Prior to that, the station ran infomercials. Like other Pax outlets, WVPX on Aug. 22 began airing the network's new drama *Mysterious Ways* on Tuesdays from 8 to 9 p.m., following a six-week preview on WKWC as part of a deal between Paxson and NBC.

Major changes are taking place on the Cleveland radio scene as a result of the Justice Department's ruling that Clear Channel Communications must divest 122 stations in certain markets because of its merger with AMFM Inc. In Cleveland, the country's No. 24 radio market, Clear Channel last month closed the sales of seven stations to several different radio groups to comply with the mandate. CC, which retains six stations in Cleveland, is still the largest radio owner in the market (see chart on page 26).

CBS' Infinity Broadcasting has acquired CC's WDOK-FM, a Soft Adult Contemporary outlet; WQAL-FM, which plays Hot Adult Contemporary fare; and WZ-JM-FM, an R&B Oldies stick. These three female-oriented stations join Infinity's Classic Rock station WNCX-FM (also recently acquired), which is male-focused and carries Howard Stern in the morning. With these four acquisitions, Infinity is now the second-largest radio owner in Cleveland.

Radio One bought Clear Channel's WZAK-FM, which has been a strong Urban station in the market for years, as well as WJMO-AM, a Gospel station.

Salem Communications, which caters to 55-and-older listeners, picked up Clear Channel's WRMR-AM, an Adult Standards station, along with WKNR-FM, a Sports/Talk property. Some local media buyers believe that Salem will convert the stations to religious formats, matching the program-

ming on the company's two smaller Cleveland stations and on its other outlets around the country.

The musical-chairs game being played among Cleveland's radio owners has left many buyers in the market confused. "You can't keep track of who owns what—it's been mind-boggling over the past year," says Sally Boggins, a buyer with Academy Communications.

The Wolf Group's Dackiewicz says buyers are concerned that the new owners of the former Clear Channel outlets will change the stations' programming formats and shake up management, on-air talent and sales staffs. "We finally have at least the scorecard of who's going where," Dackiewicz says of the station-ownership changes. "What remains to be settled is what will happen down the line." While competition is likely to increase in the already highly competitive market, buyers are not expecting dramatic increases in ad rates, Dackiewicz says.

Cleveland's cable TV market is dominated by Cablevision Systems, the area's largest operator. Cablevision owns the local cable interconnect, which has 39 cable systems serving about 750,000 subscribers in the city and surrounding suburbs. According to

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

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	WEWS	6.9	17
	Fox	WJW	4.9	12
	CBS	WOIO*	4.7	11
	NBC	WKYC*	4.5	11
	UPN	WUAB*	2.8	7
	WB	WBNX*	2.4	6
	Pax	WVPX*	0.9	2
	6-6:30 p.m.	ABC	WEWS	8.9
Fox		WJW	6.6	14
NBC		WKYC	5.1	11
CBS		WOIO	3.9	9
UPN		WUAB*	3.2	7
Pax		WVPX*	1.7	4
WB		WBNX*	1.6	4
7-7:30 p.m.		ABC	WEWS*	9.4
	NBC	WKYC	4.8	10
	UPN	WUAB*	4.4	9
	Fox	WJW*	3.7	8
	CBS	WOIO*	3.6	8
	WB	WBNX*	1.3	3
	Pax	WVPX*	0.8	2

Late News

10-10:30 p.m.	Fox	WJW	7.6	12
	UPN	WUAB	5.0	8
	Pax	WVPX	3.3	5
	WB	WBNX	0.3	0
11-11:30 p.m.	NBC	WKYC	9.3	17
	ABC	WEWS	9.1	17
	Fox	WJW*	4.9	9
	CBS	WOIO	3.7	7
	UPN	WUAB*	2.0	4
	WB	WBNX*	1.5	3
	Pax	WVPX*	1.3	2

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

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Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WMJI-FM	Oldies	10.7	6.0
WNCX-FM	Album-Oriented Rock	8.1	4.4
WGAR-FM	Country	7.4	6.9
WMVX-FM	Hot Adult Contemporary	5.9	4.4
WZAK-FM	Urban Contemporary	5.8	3.8
WDOK-FM	Adult Contemporary	5.7	5.6
WTAM-AM	News/Talk/Information	5.2	7.8
WRMR-AM	Adult Standards	4.7	5.1
WENZ-FM	Urban Contemporary	4.4	7.2
WMMS-FM	Album-Oriented Rock	4.4	6.4

Source: Arbitron Spring 2000 Radio Market Report

Scarborough Research, cable penetration in Cleveland is a healthy 74 percent, compared to the 70 percent average for the top 50 markets in the country. Only 10 percent of residents in the market are connected to a satellite TV dish, below the top 50 average of 12 percent.

The print arena in Cleveland features numerous players. While there are several daily newspapers in the market, including the *Akron Beacon Journal* and the *Morning Journal* out of suburban Lorain, Cleveland is generally viewed as a one-newspaper town, dominated by Newhouse Newspapers' *Cleveland Plain Dealer*.

The *Plain Dealer's* daily circulation slipped 4 percent to 378,983 in the six-month period ended March 31, according to the Audit Bureau of Circulations. The paper's Sunday circulation fell 2.3 percent to 479,373 during the same period.

The *PD* in June hired Doug Clifton as its new editor, replacing the departed David Hall. Clifton was formerly executive editor of Knight Ridder's *Miami Herald*.

Among a host of alternative weeklies in the market, the largest is the *Cleveland Free Times*, which has a controlled circulation of 90,000. Stern Publishing, parent of New York's *The Village Voice*, recently sold the company's newspaper holdings, including the *Free Times*, to a group of investors headed by former Stern president David Schneiderman. Schneiderman is now CEO of the new company, Village Voice Media. *Free Times* publisher Matt Fabyan says no major changes are planned at the paper.

A rival alternative weekly, *The Cleveland Scene*, was acquired in 1998 by Phoenix-based New Times. Over the past four months, New Times has replaced the entire management staff at *The Scene*, including the paper's publisher, editor and ad director.

Another arts and features-focused publication is *Northern Ohio Live*, a magazine with a partly controlled circulation of about

40,000, published by Live Publishing Co.

The weekly field also includes *Cleveland Life*, a privately owned publication targeted at African American readers with a circulation of about 50,000. Another African American weekly, *The New Call & Post*, has a paid circulation of 30,000 and is owned by boxing promoter and Cleveland native Don King.

On the business publications front, *Crain's Cleveland Business* is the dominant newsweekly. *CB* gets some competition from the locally owned monthly *SBN* (formerly *Small Business News*). The newsprint publication, founded in 1989, has a circulation of about 29,000. It targets owners and managers in companies with 20 to 500 employees and gross revenue of \$10 million to \$500 million.

SBN shortened its name in March 1999 to get away from the perception that the paper focused solely on small businesses in northeast Ohio, says editor Dustin S. Klein. Klein says the publication has carved out a niche in a crowded field. "Everybody's getting their business news from *Crain's*, and their insight from us," Klein says.

Another business-publishing player is the

monthly *Inside Business*, published by Great Lakes Publishing, which also produces *Cleveland Magazine*. *Inside Business*, a glossy monthly, launched as a quarterly about four years ago and switched frequencies several times before becoming a monthly about 18 months ago. *Inside Business* has a controlled circulation of 35,000.

The company officially took on the Great Lakes Publishing moniker about six months ago, dropping *Cleveland Magazine* Co. The change was needed because the original name was too limiting as the company branched out into other endeavors in addition to *Cleveland Magazine*, publisher Harmon says.

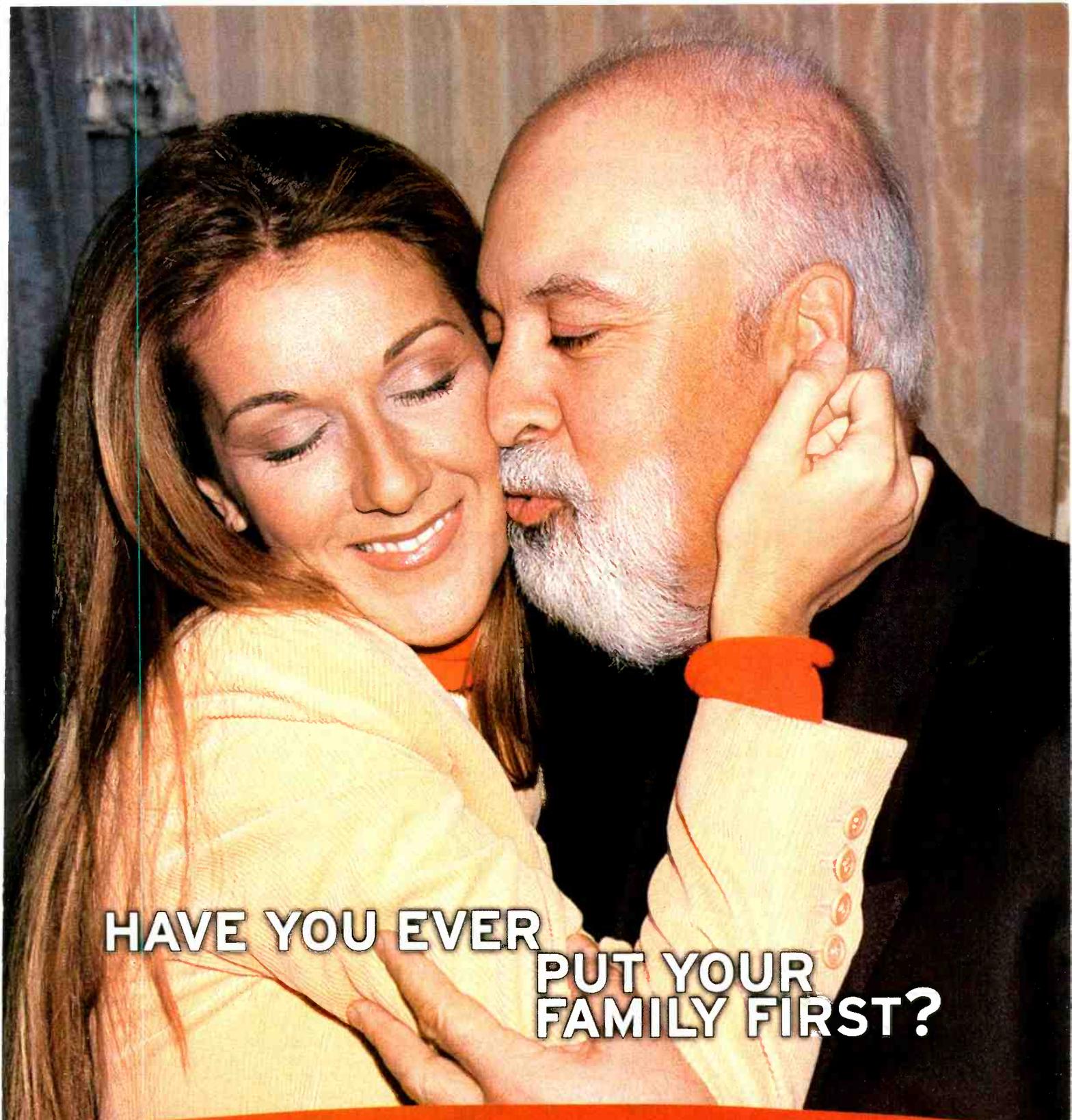
Last February, Great Lakes acquired *Ohio Magazine*, a statewide monthly, from *The Columbus Dispatch*. Great Lakes also has a thriving custom publishing business that produces a number of travel magazines, monthly publications for home builders and real estate agents in North-east Ohio, as well as a quarterly for a country club association.

The out-of-home market in Cleveland is dominated by Eller Media, which controls about 75 percent of the outdoor advertising dollars, along with independent Cleveland Outdoor Advertising which has a 25 percent share. The primary locations for outdoor displays are Interstates 480 and 77.

Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Cuyaboga County: 560,200 Households				
<i>Cleveland Plain Dealer</i>	290,899	365,806	51.9%	65.3%
Medina County: 50,300 Households				
<i>Akron Beacon Journal</i>	7,855	13,475	15.6%	26.8%
<i>Cleveland Plain Dealer</i>	11,545	19,859	23.0%	39.5%
<i>The Gazette</i>	14,711		29.2%	
Lake County: 85,500 Households				
<i>Cleveland Plain Dealer</i>	23,896	30,310	27.9%	35.5%
<i>Lake County News Herald</i>	38,578	48,520	45.1%	56.7%
Geauga County: 30,400 Households				
<i>The Star-Beacon (Ashtabula)</i>	1,018	838	3.3%	2.8%
<i>Cleveland Plain Dealer</i>	9,735	13,476	32.0%	44.3%
<i>Tribune Chronicle</i>	255	305	0.8%	1.0%
<i>Lake County News Herald</i>	6,088	6,433	20.0%	21.2%
Lorain County: 101,300 Households				
<i>Cleveland Plain Dealer</i>	16,401	22,092	16.2%	21.8%
<i>The Chronicle-Telegram</i>	29,091	30,371	28.7%	30.0%
<i>The Morning Journal (Lorain)</i>	27,887	30,494	27.5%	30.1%

Source: Audit Bureau of Circulations



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Magazines

BY LISA GRANATSTEIN

Expanding the Menu

Epicurean titles are branching out into home and travel coverage

As they enjoy an increase in ad pages, epicurean magazines have begun to offer readers a broader menu of stories that goes beyond recipes and restaurant reviews. Expanded travel coverage and home decor sections are starting to appear in *Gourmet*, *Bon Appétit* and *Food & Wine*, which hope to satisfy readers' diversified palates.

"I think to say that [the only thing] people who read *Gourmet* are interested in is recipes is ridiculous," says Ruth Reichl, editor of *Gourmet*, who just hit her first anniversary. "What I learned while I was at *The New York Times* was people who were interested in food were very curious about the rest of the world too."

Reichl has already introduced a first kitchen design series to the magazine last January, and plans now to expand *Gourmet's* travel coverage with a monthly section called *Traveler's Journal* in November. Next March, *Gourmet* will devote an entire issue to a single European city, and will produce another travel-dedicated issue in May.

"I feel like these are the concerns of our readers, and my mission is to make sure that we are giving our readers everything," Reichl says. "If there's only going to be one magazine that they read, I want it to be this one. Travel was always within our purview and kitchens should have been, but there's lots of stuff we wouldn't do—like fashion."

She has some leeway to experiment since the Condé Nast monthly—like the rest of the category—is on an uptick. *Gourmet's* total circulation grew 3.6 percent to 909,998 in the first half of 2000, according to the Audit Bureau of Circulations, and ad pages increased 3.95 percent to 809.98 pages through September, according to the *Mediaweek Magazine Monitor*.

Gourmet's sister title *Bon Appétit* is also

inviting more people to its table. In editor Barbara Fairchild's first issue in October, readers will notice the first of some subtle changes. Besides featuring more prominent photography, Fairchild plans to expand the *Restaurant Reporter* column by a page starting in October. She hopes to add a new *Home Entertaining* column in the Spring, and also wants to increase the number of contributors to the *Travel* section. A 22-year veteran of the magazine, Fairchild took over for William Garry, who died this summer.

Despite the changes, Fairchild doesn't

want to overhaul the magazine. "I don't want to throw the chicken out with the chicken stock," she quips.

Judging from *BA's* business-side boom, little fixing is needed. Ad pages are up 19.08 percent to 928 through September, according to MMM. In the first half of 2000, the 1.2 million circ title also surged 10 percent on newsstands to 190,014, says ABC.

Other epicurean titles are branching out a bit differently. American Express Publishing's *Food & Wine* is expanding into the shelter category by introducing a new *Home* section in September, on stands now. The monthly also will add a section looking at new culinary trends in Novem-



Gourmet's Reichl: readers want more than recipes.

Mediaweek Magazine Monitor

Biweeklies

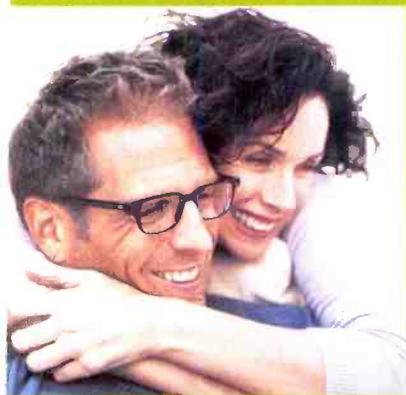
September 11, 2000

Forbes took a risk when it introduced a new technological venture, **Cue: C.A.T.**, in its Sept. 11 issue, but it appears to have paid off. **Forbes** mailed to all its subscribers **Cue: C.A.T.** digital scanners, which let readers link to advertisers' Web sites by scanning a bar code on magazine ads. The special issue pulled in 200.08 pages of advertising, a 324.98 percent increase over the same issue last year. Sixty advertisers in the issue used the new technology, says **Forbes** president James Berrien. —Lori Lefevre

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
Business 2.0 ^{B/20}	26-Sep	139.72	NO ISSUE		N.A.	2500.55	595.12	320.18%
ESPN The Magazine			NO ISSUE			1,043.76	1,049.10	-0.51%
Forbes ^e	11-Sep	200.08	13-Sep	47.08	324.98%	3,772.29	2,839.84	32.83%
Fortune	18-Sep	247.05	27-Sep	215.68	14.54%	4,318.00	2,938.41	46.95%
Inc. ^F	15-Sep	110.10	15-Sep	105.30	4.56%	1,213.90	1,017.90	19.26%
National Review	25-Sep	21.70	27-Sep	25.16	-13.76%	367.26	386.21	-4.91%
Rolling Stone	14-Sep	138.14	16-Sep	100.14	37.95%	1254.03	1311.30	-4.37%
CATEGORY TOTAL		856.79		493.36	73.66%	14469.79	10137.88	42.73%

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

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ber. "Now we're able to broaden into the lifestyle areas [that] before we were only able to touch upon," says *F&W* editor Dana Cowin.

For media buyers, these changes haven't exactly come out of left field. "I think that because food is so much a part of one's lifestyle...it lends itself naturally to encompassing more about travel, more about general interests and how it can be interweaved," says Melissa Pordy, media director of Zenith Media. "It's a way to keep them fresh and vital."

"They are reflecting the needs of their audience," adds Paula Brooks, managing



F&W's new home section is out now.



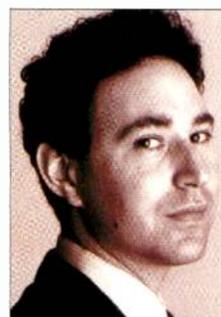
partner, director of media service at Margeotes/Fertitta & Partners. "If we just wanted food stuff, we'd go to cook books."

Not every title in the category is looking to expand. Rather than tinker with edit, executives at *Savueur* are busy rebuilding the sales team under new owner World Publications, which cleaned house after buying it in January. Time Inc.'s *Cooking Light*, which already folds lifestyle coverage into its mix, is focused on new Latino spinoff *Gusto!*, says editor Doug Crichton. And new entrant *Foodie*, which launched in the spring with beginning circ of 197,000, hopes to steal a seat at the table with its young-professional targeted focus on trends and big-city hot spots. —Lori Lefevre

60 SECONDS WITH...

Alan Light Editor in chief, *Spin*

Q. *'Spin'* had been coasting for months until your boss, Robert Miller, decided in March to yank the magazine's for sale sign.



What's new?

A. We hadn't been able to look at budgeting beyond one month to the next. Now it seems we're finally able to implement that. [Former Request editor in chief] Hans Eisenbeis started [this month] as a senior editor, and he is way more tech, Web and digital music-literate than we are. [Design-wise,] over the first year and change [since taking over], we found solid and successful templates for sections and a better way to navigate the magazine. Now we need to take them to the next level. **Q.** Your newsstand sales in the year's first-half topped 15.9 percent over last year. What happened? **A.** It's been up and down. I've been encouraged to see some things do quite well that I didn't expect to do much. [June cover] Moby did quite well. Some things that I expected would do decently didn't. [March's] Rage Against the Machine, which had been on our cover in '96, didn't do as well as it did before. **Q.** How did you guys cook up October's hilarious '100 Sleaziest Moments in Rock?' **A.** Honestly, I'm not sure if this is a great idea or a joke gone too far. We just started talking about how this ethos of sleaziness has become common currency. **Q.** What's your sleaziest rock moment? **A.** My moment has to be the two weeks I lived in a hotel under an alias to dodge death threats from the Jewish Defense Organization. When I was editing *Vibe*, I supported that we were using Fruit of Islam security backstage at an anniversary party. The [Jewish group] labeled me a traitor to my people and said I was a disgrace who must be eradicated. [They] gave out my home address and phone number, which I still don't know how they got because I was in a third-hand illegal subplot.

Mediaweek Magazine Monitor

Weeklies

September 11, 2000

New York magazine's Fall Preview issue this week, with 138.90 ad pages, tied as the biggest fall special in the title's history. The magazine attracted a diversity of advertisers, from regulars including Absolut, Macy's and Banana Republic, to newcomers like D&G Fragrance, Vindigo and Drambuie. "You really get a cross-section of advertisers in the Fall Preview because people hold on to the issue for months," says *New York* publisher Alan Katz. Year-to-date, *New York* has seen a 7.88 percent bump in pages, to 1,757.10. —LL

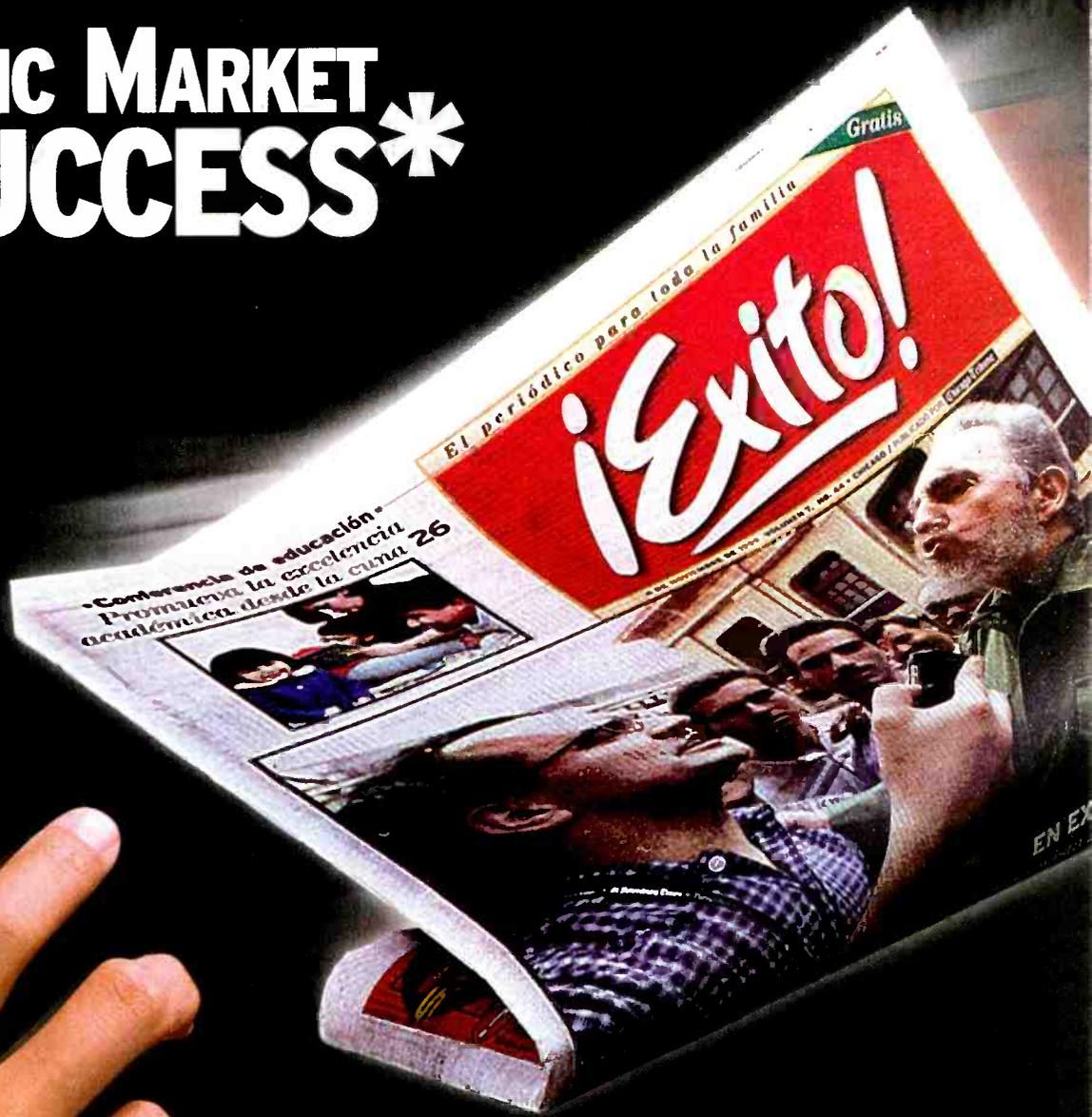


	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
Business Week	11-Sep	121.38	13-Sep	126.87	-4.33%	3,981.86	2,979.17	33.66%
The Economist	2-Sep	45.00	4-Sep	50.75	-11.33%	2,054.50	2,052.07	0.12%
The Industry Standard	11-Sep	151.00	13-Sep	81.00	86.42%	5,445.00	1,229.00	343.04%
Newsweek	11-Sep	48.33	13-Sep	53.35	-9.41%	1,524.90	1,593.67	-4.32%
The New Republic	11-Sep	8.34	13-Sep	19.82	-57.92%	291.23	304.71	-4.42%
Time	11-Sep	78.66	13-Sep	44.63	76.25%	2,004.10	1,806.22	10.96%
US News & World Report	11-Sep	70.38	13-Sep	29.61	137.69%	1,143.70	1,304.59	-12.33%
Category Total		523.09		406.03	28.83%	16,445.29	11,269.43	45.93%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	11-Sep	38.11	13-Sep	28.31	34.62%	1,070.40	1,074.04	-0.34%
Entertainment Weekly ^{TT}	8-Sep	43.79	10-Sep	81.52	-46.28%	1,298.34	1,317.44	-1.45%
Golf World	8-Sep	30.42	10-Sep	16.33	86.28%	1,140.47	1,024.80	11.29%
New York	11-Sep	138.90	13-Sep	112.20	23.80%	1,757.10	1,628.80	7.88%
People	11-Sep	96.20	13-Sep	77.41	24.27%	2,715.94	2,721.23	-0.19%
Sporting News	11-Sep	14.61	13-Sep	17.43	-16.18%	569.40	632.50	-9.98%
Sports Illustrated	11-Sep	88.81	13-Sep	55.98	58.65%	1,899.44	1,949.04	-2.54%
The New Yorker	11-Sep	38.90	13-Sep	42.59	-8.66%	1,433.27	1,164.20	23.11%
Time Out New York	6-Sep	98.06	8-Sep	103.20	-4.98%	2,526.38	2,403.75	5.10%
TV Guide	9-Sep	45.21	11-Sep	86.33	-47.63%	2,137.79	2,208.78	-3.21%
US Weekly ^W	11-Sep	29.17	NO ISSUE		N.A.	669.73	367.33	82.32%
Category Total		662.18		621.30	6.58%	17,218.26	16,491.91	4.40%
SUNDAY MAGAZINES								
Parade	10-Sep	18.06	12-Sep	16.79	7.55%	416.38	424.29	-1.86%
USA Weekend	10-Sep	17.97	12-Sep	14.91	20.52%	395.05	433.94	-8.97%
Category Total		36.03		31.07	13.65%	811.40	858.23	-5.46%
TOTALS		1,221.30		1,059.03	15.32%	34,474.95	28,619.57	20.46%

E=ESTIMATED PAGE COUNTS, W-US LAUNCHED AS A WEEKLY IN MARCH 2000; TT= FALL TV PREVIEW ISSUE IN 1999

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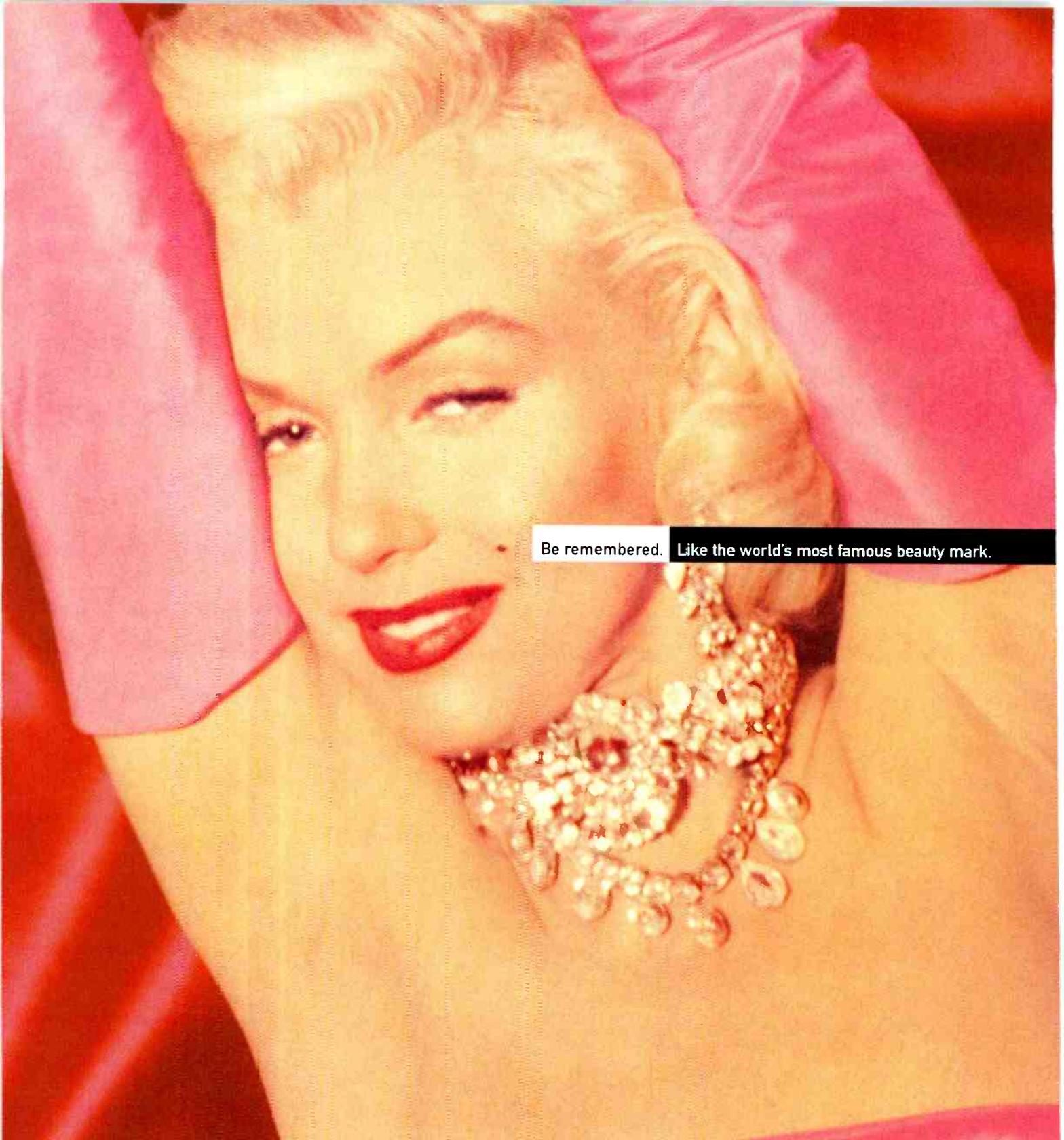
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American Movie Classics

Special Report

Fall TV

The cast of *Titans*



**Summer heat could
boost nets' fall**

page 36

**Gay characters
coming out**

page 38

**Cable's dramatic
pauses**

page 42

Spelling success

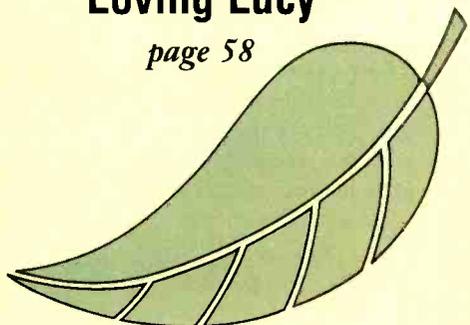
page 46

**Syndicators still
courting viewers**

page 54

Loving Lucy

page 58



Ahead of The Game?

A strong summer and delayed fall could give network shows a running start

By John Consoli

If the viewers who have flocked to CBS' *Survivor* and ABC's *Who Wants to Be a Millionaire*—and sampled some of those networks' veteran shows—come back when the new TV season begins in October, both networks could wind up with a ratings bonanza. But that's a big if.

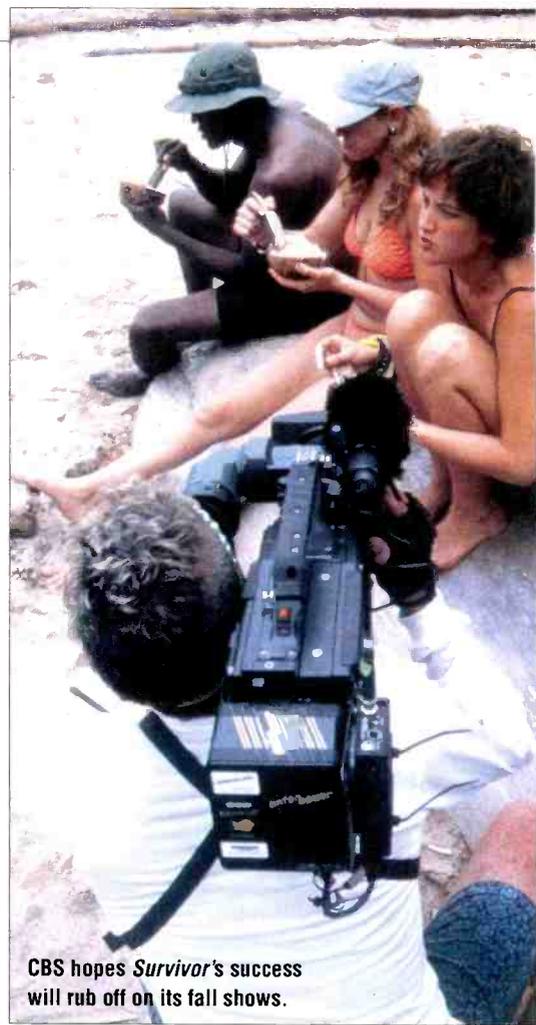
What makes the prospect of retaining these new viewers especially attractive to the networks is that many of them were drawn from cable, according to an analysis of summer viewing patterns by MediaVest, the ad planning and buying service. "The networks' high-profile [summer] programs have indeed attracted new viewers to prime time overall,

and to broadcast specifically," says Liz Nash, vice president and associate media director at MediaVest. Her research shows that in July, the overall broadcast-network schedules' reach increased 7.4 percent, or 2.9 rating points, over 1999, while the overall cable-network schedules' reach declined 1.8 percent. Among the 18-49 demo, broadcast schedule reach was up 2.3 percent, while cable schedule reach was down 1 percent.

"According to our analysis, some of

the viewers [of the broadcast networks] are new to network prime time, and some are shifting from cable to broadcast," Nash says.

A look at the Nielsen Media Research ratings for the summer (May 29 through Aug. 27) shows that persons using television (PUT) levels were up 3 percent over last year, and every major individual demo category was up, led by a 6 percent increase for adults 18-49.



CBS hopes *Survivor's* success will rub off on its fall shows.

Because this summer, with the first-run megahit *Survivor*, was unique in its ability to draw viewers, there is little basis for predicting the impact. Another anomaly is the delay of the fall season due to the Olympics, airing the last two weeks of September on NBC. Certainly, NBC will benefit from promoting its fall shows during the Olympic run, possibly depriving CBS of some of the steam it picked up after heavily promoting its new fall shows on *Survivor*. And the delayed season start will allow Fox to promote its new schedule during the Major League Baseball post-season telecasts.

Advertisers who bought spots on CBS' new and returning fall shows during the upfront buying period may have gotten some bargains, since the networks must refund advertisers for audience deficiencies but cannot collect more if a show overdelivers. Dave Poltrack, vice president of research and planning for CBS, says the network probably would charge more for those shows if it were able to go back and increase prices over what it charged during the upfront. But while audience interest in some shows seems to have heightened during the summer, Poltrack says it

is likely not high enough at this point to begin jacking up fall scatter prices.

CBS shows, including its Monday-night comedies—especially *Everybody Loves Raymond*, *King of Queens* and *Becker*—have received new sampling among younger *Survivor* audiences, Poltrack says. And these same viewers, according to audience-recall testing, appear inclined to watch new shows such as *C.S.I.*, *That's Life*, *The Fugitive* and *Yes Dear*.

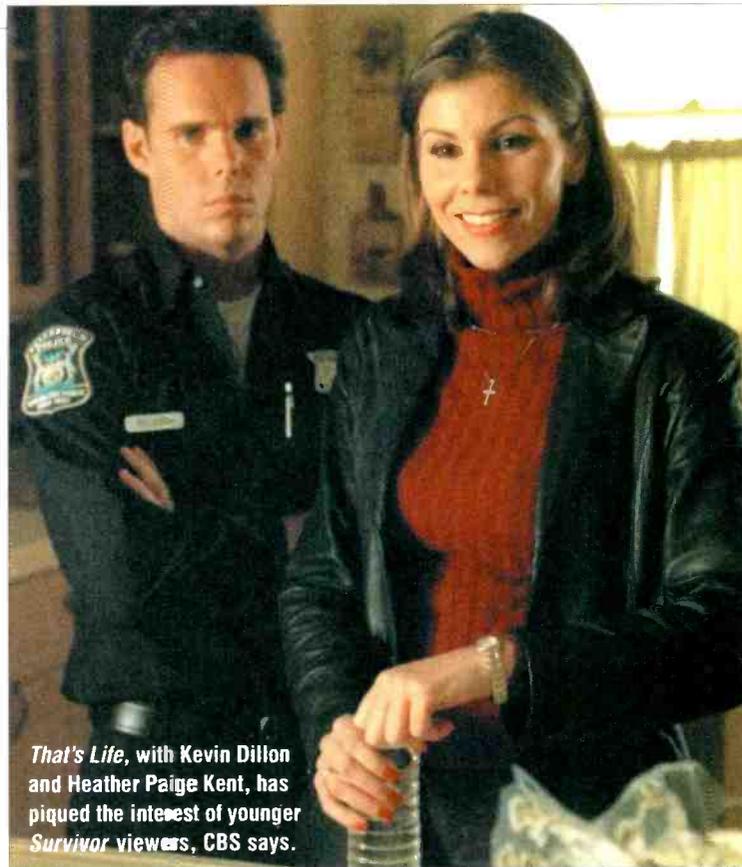
"What happened this summer was a phenomenon, and there is no history to compare it to," Poltrack says. "We're way ahead on our viewer awareness of new shows, particularly among the 18-34 audience, which, in the past, was not as aware as they were this time around until our paid, off-network promotions kicked in, usually in September. So we're way ahead of the game." But he concedes that CBS will have to work hard to keep the momentum going through NBC's Olympic coverage. "That," Poltrack says, "will be a challenge."

As far as media planners and buyers revising their estimates for fall network shows based on the increased summer audiences, most say there are too many uncertainties this fall to make it a worthwhile exercise. "We won't change our audience estimates now, because so much has been bought for the fall in the upfront, and not much scatter is going to be bought between now and when new

shows debut," says Steven Sternberg, senior vice president of broadcast research at TN Media.

Most agencies, he says, will wait until each first new episode airs before revising their ratings estimates. "All the promotion in the world, and all the new audience that is drawn to a show, will not help that show if the first episode is not good enough to keep everybody coming back," Sternberg says. "The last time NBC promoted its new shows during the Olympics, most of them flopped. The opportunity this time for CBS, NBC and ABC is there. But once the viewers tune in, the shows need to hold their interest."

"This is really an atypical year for network television," says Brad Adgate, vice president of research for Horizon Media. Kate Lynch, global research director at



That's Life, with Kevin Dillon and Heather Paige Kent, has piqued the interest of younger *Survivor* viewers, CBS says.

Starcom, agrees. "This summer was a whole different ball game," she says. "You really can't extrapolate what effect it will have on the fall."

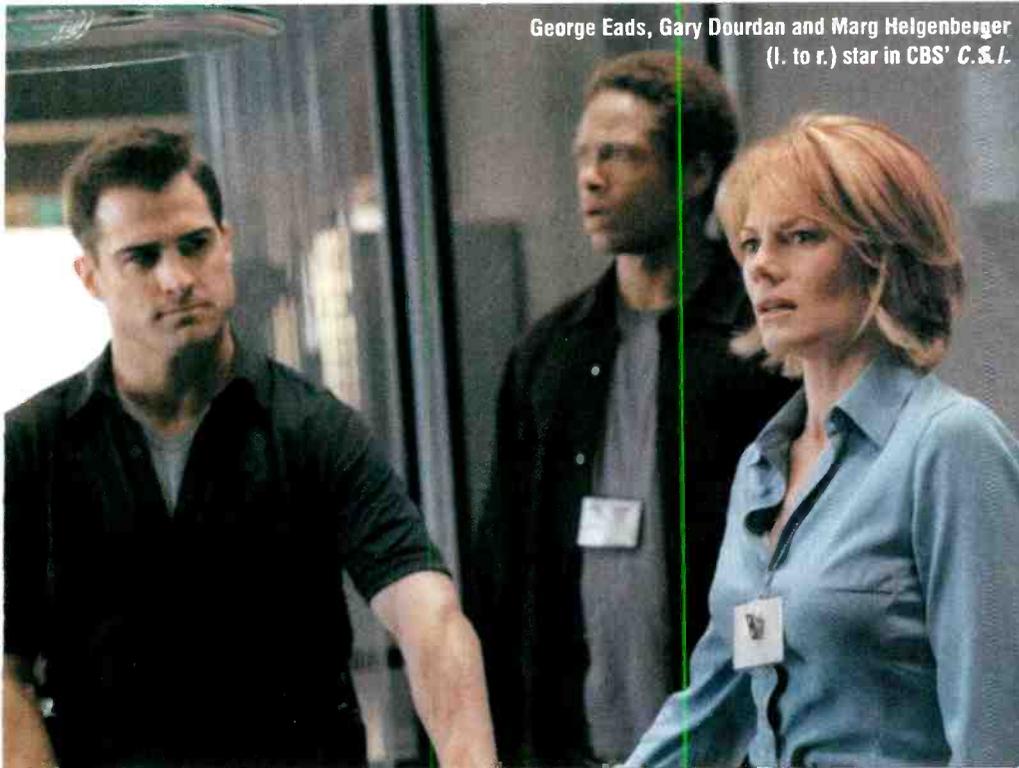
Both Poltrack and agency media-research people agree that while awareness will lead to more viewers sampling a first episode, they will return only if they like the show. "People don't watch networks, people watch shows," says Adgate. "And because they watch one show on a network, that doesn't mean they will watch more."

And while younger viewers of *Survivor* were exposed to heavy promotion for CBS' new Friday-night shows, Adgate says that audience could easily be drawn away by Friday's younger-skewing shows on Fox, UPN and the WB. "UPN will heavily promote its new Friday shows on Thursday's *WWF Smackdown*," Adgate says. "How many of those watching *Smackdown* were *Survivor* viewers? How many will choose the UPN shows over the CBS shows?"

Adgate also wonders whether cross-promoting the CBS shows on Viacom cable networks will result in audiences moving away from other Viacom nets like MTV, VH1, Nickelodeon and TV Land: "Will they cannibalize themselves? Will Friday-night MTV viewers watch *The Fugitive*?"

John Consoli covers network television from Mediaweek's New York headquarters.

George Eads, Gary Dourdan and Marg Helgenberger (l. to r.) star in CBS' *C.S.I.*



RON FIM/OUTLINE/STONE

Will Power

Gay leads are finding acceptance in prime time—not that there's anything wrong with that

By Alan James Frutkin

As NBC's *Will & Grace* enters its third season, the comedy's continued success is affecting more than just the network's bottom line. Not only is it the first series since ABC's *Ellen* to feature a gay lead character, but its growing popularity has begun to spawn like-minded network sitcoms that also hinge on gay leads.

On Nov. 1, Fox launches *Normal, Ohio*, in which star John Goodman's character is gay. After series creators Bonnie and Terry Turner (*Third Rock From the Sun*, *That '70s Show*) and Bob Kushell (*Third Rock*, *The Simpsons*) scrapped the pilot—featuring Anthony LaPaglia as Goodman's straight

roomie—the show now will focus on the relationship that Goodman's Los Angeles-based character forges with his Midwestern family upon returning home.

Meanwhile, CBS is gearing up for its midseason sitcom *Kiss Me Guido*, based on the 1997 indie film of the same name, about a gay man rooming with a straight man. For fall 2001, CBS is developing *Say Uncle*, a comedy from *Just Shoot Me* creator Steve Levitan and *Frasier* producer Jeffrey

Richman, about a single gay man who inherits his teenage niece and nephew.

What's behind this embrace of gay characters? Most programming trends, such as the game-show revival, can be pinned to the copycat principle. But with a subject that has proved to be as sensitive as gay content, its growing acceptance has several explanations.

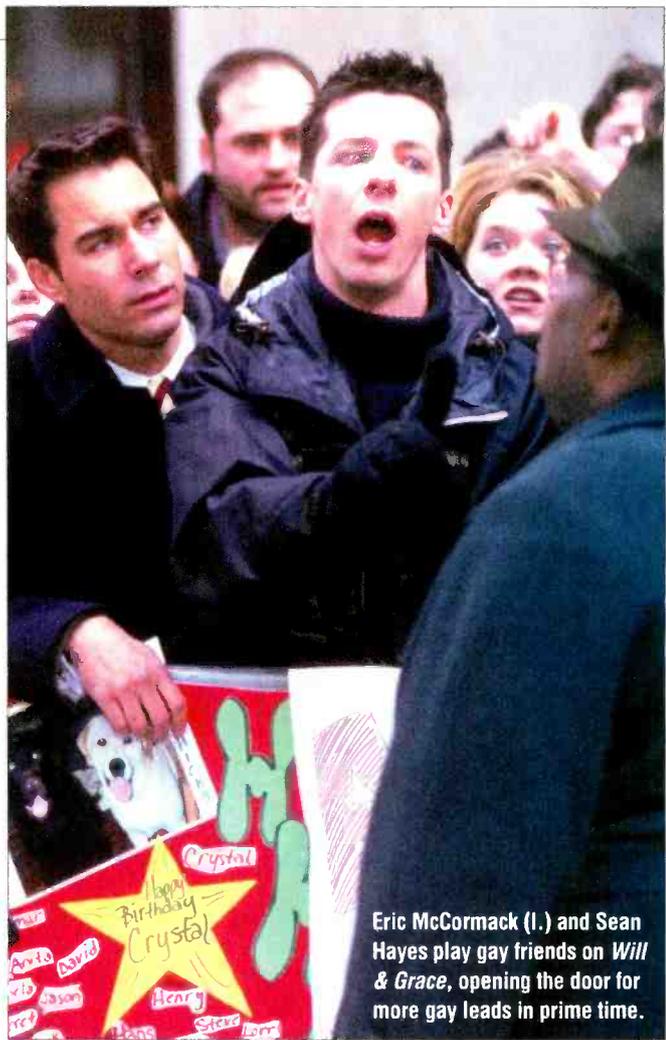
Gay characters offer comedy, a genre declared dead several times during the past

few decades, a new spin. "The main thing in storytelling is having obstacles to overcome," says David Kohan, who created *Will & Grace* along with Max Mutchnick. "With a lead character who is gay, there are built-in obstacles."

Perhaps the greatest obstacle lies in the fact that gay male leads don't get—or even want—the girl. "The sexual undercurrent is not the main dynamic," Mutchnick says. "You never see a man and woman who are best friends, and that's all they'll ever be, so it's a fairly new archetype."

A dynamic that's new to TV can influence every aspect of a comedy, Mutchnick adds, and he points to his own series as an example. "Because there are none of the traditional sexual politics going on, Grace [played by Debra Messing] ends up expressing herself more openly," he says.

Normal co-creator Terry Turner says the nation's changing attitudes have prompted more gays to be open, which in turn has made them seem less of an anomaly. "People are 'out' in America," Turner says. "They're out in places that are not just major metropolitan centers. They're out in suburban areas, in church, in every aspect of life. They're part of the landscape."



Eric McCormack (l.) and Sean Hayes play gay friends on *Will & Grace*, opening the door for more gay leads in prime time.

ROBERT GILBERT/ABC



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And as viewers' attitudes have evolved, so have the attitudes of many advertisers. "It's not an issue anymore in television," says an agency TV exec who declined to be identified. In fact, the exec recalls that when Fox initially pitched the Goodman show at last spring's pre-upfront meetings, "the anti-gay gang notwithstanding, it didn't upset buyers particularly."

Part of the reason for that may be due to the decline in organized opposition to such programming, particularly from Christian groups. "The religious right is finding that its voice is becoming ineffective to the masses," says Scott Seomin, entertainment media director for the Gay and Lesbian Alliance Against Defamation, citing the 1997 boycott of Disney products by Southern Baptists and Jerry Falwell's 1999 denunciation of *Teletubbies'* Tinky Winky. "And the American public, whether conservative or liberal, doesn't want to be told what to do."

But judging from the success of *Will & Grace*—and *Ellen's* failure—the American public also knows what type of gay content it is most comfortable watching. "You can argue about *Ellen's* failure in many different ways, but people primarily felt that the show was moving from humor to political commentary," says the unidentified agency exec. "It wasn't the lesbianism that hurt the show; it was the soapbox."

That sentiment is shared by other producers on prime-time gay comedies. "Once *Ellen* embraced the subject [of homosexuality], it seemed to hammer home the issue constantly," says *Say Uncle's* Richman. "All the stories became about [the character of] Ellen Morgan and how gay she was."

On the other hand, says Levitan, *Will & Grace* is more subtle. "The show isn't just about a gay man," he says. "These are human stories with funny dialogue, all of which has gotten America to like those characters. And once America liked the characters, they accepted them more readily than if they were to stand on a soapbox and say, 'Accept me because I'm gay.'"

Although gay dramatic leads have yet to appear in prime time, gay themes continue to be prominent in the long-form genre. Lifetime scored its largest audience in five years for an original movie with *The Truth About Jane*, about a mother coming to terms with her daughter's homosexuality. The film was viewed in 3.6 million households, according to the cable net.

For Lifetime's entertainment chief, Dawn Tarnofsky-Ostroff, the continued success of gay-related long forms is a direct

result of the format itself. "It gives you more time to get into the story," she says. "And it allows you to tell more sophisticated and more compelling stories."

That type of complexity is unlikely to characterize the new crop of comedies. "I don't think you'll see a lot of shows about openly gay people who are openly gay onscreen," says former *Ellen* producer Tim Doyle, referring to the exploration of gay relationships on TV. Doyle, a co-executive producer on ABC's new comedy *The Trouble With Normal*, says that *Will & Grace* embodies what network executives see as the winning—and perhaps the only—formula for comedies with gay characters. "There is never an episode where Will's relationship with another man is taken seriously to the point where it's fully explored," Doyle says. "It is always tangential to Will's relationship with Grace, and correctly so, in terms of casting a wide net and drawing in viewers."

Mutchnick says the issue of a boyfriend for Will (played by Eric McCormack) is more about good casting than anything else. "When we find the perfect guy who is compatible with [Will], we'll explore that," he says. "We have no interest in developing a relationship in any direction if it's not written and cast as well as the pilot."

How far such a relationship could go remains a sensitive subject. Laura Caraccioli, vice president and director of entertainment at Starcom, says *Will & Grace's* producers would have to proceed with caution if they push the sexual envelope. Pointing to the comfort level that viewers have reached with the series, she says, "Maybe that comfort level is there because [the producers] haven't gone down that road."

With *Say Uncle*, Levitan says a romantic relationship may be even less of a possibility. "We have to be sensitive to it, because there are children in the house," he says, referring to the gay lead's niece and nephew. "How would a straight man deal with it? How seriously would he take his position as a parent? Any thinking person is going to put the children first."

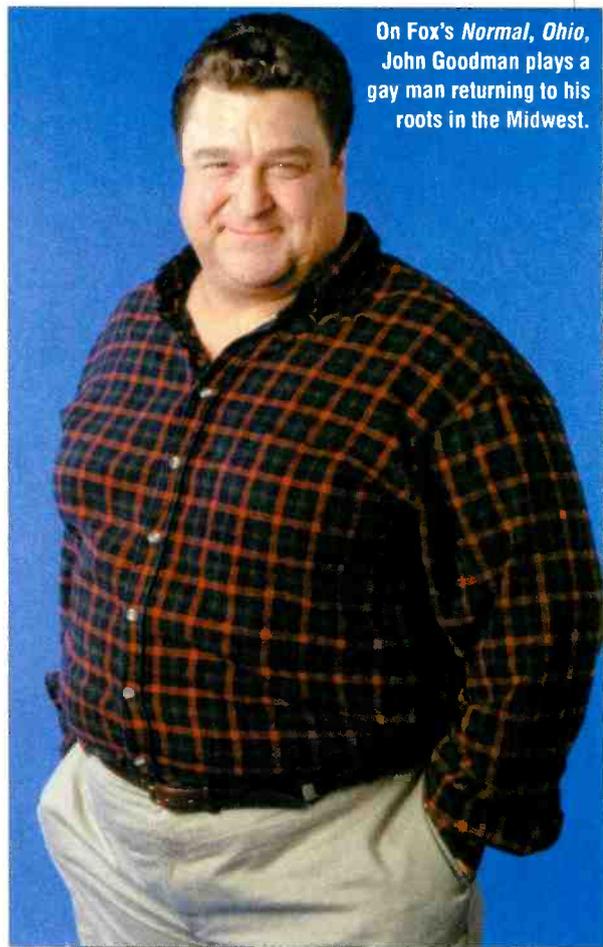
Terry Turner says most TV viewers still are not ready for depictions of gay sexuality. "No one is comfortable with people of

the same sex kissing in a romantic way on television," he says, adding that the bygone era of *Father Knows Best*-style romance may be the best way to acclimate viewers to a gay-relationship story line. "I think viewers could be perfectly accepting of flirting, of romance—almost, in a way, as if TV stepped back three decades."

But Kohan hints that *Will & Grace's* star may take a giant step forward this season, suggesting that Will might snare a boyfriend or, at the very least, kindle some kind of relationship. And he acknowledges that taking Will down that road requires some finesse. "You want people to identify with what Will wants, to be able to want for him what he wants for himself," Kohan says. "If he wants romantic attachment, you want the audience to want that for him."

And if Will reaches that goal, *Normal's* Turner says he may follow. "*Will & Grace* is the yardstick," he says. "How far they go and don't go, that pretty much tells you where we are." ■

Alan James Frutkin covers the creative community from Mediaweek's L.A. bureau.



On Fox's *Normal, Ohio*, John Goodman plays a gay man returning to his roots in the Midwest.



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High Drama Quotient

Bucking the network trend, cable keeps its money on dramas

By Megan Larson

The cable world is full of drama these days. Once the exclusive provence of the Big Four, scripted drama is flourishing as never before on cable, even as the broadcast networks stumble over each other trying to catch the reality wave. Channels as diverse as FX and Lifetime are pouring record amounts of money into developing the genre this season.

“The cable networks are a little more established,” notes Laura Caraccioli, vice president and director of Starcom Entertainment. “Five years ago there was a feeling among producers that cable was not necessarily beneath them but

that their series were better off on broadcast. Then all of the sudden, a group of people realized they could make money on cable.”

In the last few years, advertisers have also come to perceive cable networks as on a par with broadcast. Advertising revenues continue to see yearly double-digit increases, and next year ad revenue is expect-

ed to increase 16.1 percent for cable and satellite combined, according to analyst firm Paul Kagan Associates.

Cable networks will spend \$3.5 billion on original productions this year, estimates Kagan, and nearly \$4 billion in 2001. Lifetime and USA, pioneers in original drama, have added more series to their schedules, while MTV, TNT, VH1

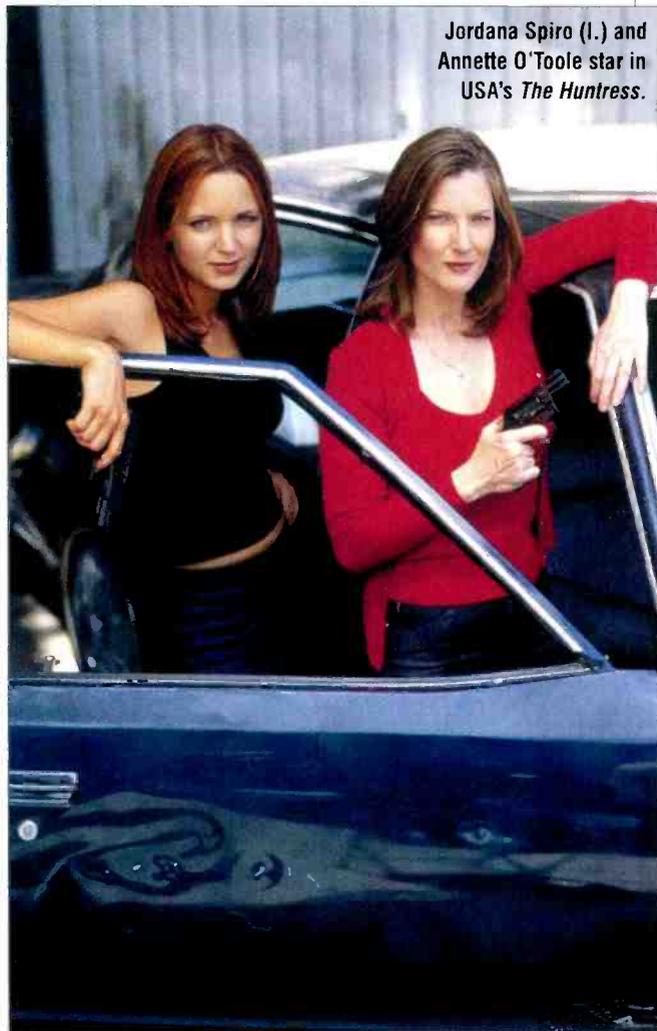
and A&E are entering the arena for the first time. The comparably youthful FX has pledged \$100 million to programming this year, part of which will go to two original dramas in development for 2001, while the 2-year-old Fox Family Channel will air a pair of dramas this fall.

“It’s pure opportunism,” says Tim Brooks, vice president of research for Lifetime. “Cable networks have become known for long-form programming—movies and acquired hour dramas. Developing original hours fits the viewer’s expectations of the network.”

Cable networks also have the advantage of possessing distinct brands. Drama, which can hook viewers into returning if the story line is good, can be conducive to reinforcing network identity, Brooks says. Lifetime launched *Strong Medicine*, about a women’s clinic, in August.

“I don’t think the lesson of *The Sopranos* was lost on any good programmer,” adds Brian Graden, president of programming for MTV. “HBO defined themselves with that series, which just goes to show that if you put the money

Jordana Spiro (l.) and Annette O’Toole star in USA’s *The Huntress*.



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into the right quality fare, you can get a return not only for your rating but for your brand." Graden recently launched *Live Through This*, chronicling the offspring of an aging rock band and their relationships with their parents.

"We as programmers are starting to realize that as more and more channels pop up, we need some sort of original programming that telegraphs to the viewer who we are and what kind of experience they will have watching us," says Maureen Smith, president of Fox Kids. *Fearing Mind*, about a writer and the impact of his active imagination on his family, launches this fall.

Though drama is the genre du jour, USA returned to sitcoms this season after a failed attempt in 1997. Network president Steven Chao says, however, that *Manhattan*, *AZ* and *The War Next Door* have scored weak ratings, while new drama *The Huntress* and the year-old *Cover Me* are performing well. "The onus on all the networks is to put on something that punches through, but why it punches through is chemistry that one can't always predict," says Chao. "But comedy certainly has a higher degree of difficulty for channels that have a history in drama." Further proof of drama's lure lies in the network's plans to bring back *La Femme Nikita* for eight more episodes in 2001 after canceling it earlier this year.

Cable ratings rarely rival those of broadcast, but the cost structure of a cable network encourages the production and nurturing of quality series. By coproducing movies and series with studios, cable saves money on production—although the nets often give up international rights to get a show made. Moreover, costs are low because cable nets don't typically hire a Dick Wolf or David Kelley to produce

or cast A-list talent.

Of course, broadcast gets slammed just because it's broadcast. "When a broadcast network comes in seeking a show, the studio or producer is more likely to put a higher price tag on it," says Mike Goodman, an analyst for the Yankee Group.

These excessive costs may lead broad-

Wants to Be a Millionaire. "Broadcast is taking a rule out of the cable playbook," says Caraccioli. Series don't make any money until the second or third repeat, but cable, with its frequent reruns, "will be able to see a profit a lot sooner," she says.

"We have an economic model that makes sense, and broadcast has realized that

there is something to it," says Dawn Tarnofsky-Ostroff, Lifetime's vice president of programming. "It isn't about plugging holes or doing shows en masse. We'd rather do fewer series and get more attention to them."

"We have a quality-vs.-quantity approach," says TNT's president of original programming, Bob DeBietto. "Cinematic releases and original movies have been a part of TNT's strategy for a decade. Our goal is to translate what we have done in the long-form arena to dramatic series."

TNT's Wall Street drama, *Bull*, which earned an average 1.5 rating three weeks after its premiere, is a series that many buyers agree could be on broadcast—a sign of a more level programming field in the future, Caraccioli says.

Law & Order scribe Michael Chernuchin created *Bull*, which backs Caraccioli's point that more producers and writers are migrating toward cable in search of higher profits and more creative freedom. Network executives believe they know how to reel them in. "It always amazed me when you would meet with someone from the networks and they would say, 'OK, writers, be creative. You have four weeks,'" Graden says. "People have to create on a timetable that is organic to creativity, not organic to some calendar the network has." *Live Through This* took two years to develop. ■

Megan Larson covers the cable industry from Mediaweek's New York headquarters.



MTV's new drama *Live Through This* chronicles the offspring of an aging rock band.

NICHOLAS HALLSHAND

cast networks to devote even more of their prime-time schedules to reality shows and newsmagazines, says Lifetime's Brooks, leaving room for cable to become a major player in dramatic programming. To his point: CBS launches *Survivor 2* after the Super Bowl, and ABC airs two reality-based series, *The Runner* and *The Mole*, next year. Starcom's Caraccioli argues, however, that this is not in broadcast's best interest, since profits are reaped from reruns of fictional series. The rerun potential of *Survivor* has yet to be tested, after all.

The real value for cable lies in the repetition of episodes during the week—a strategy that broadcast networks employed this year by stripping *Big Brother* and *Who*

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Spelling's Dynasty Lives

With his 70th prime-time series debuting this fall, Aaron Spelling is still a contender

By Marc Berman

After more than four decades creating TV shows such as *Dynasty*, *Beverly Hills, 90210* and *Charlie's Angels*, Aaron Spelling remains one of Hollywood's most prolific producers. In fact, he's a virtual brand name—a Spelling show is as distinct in its own way as one by David E. Kelley or Steven Bochco. His 70th prime-time show, *Titans*, will hit the airwaves in October on NBC. In an exclusive interview with *Mediaweek*, Spelling discusses the series and looks back on the rest of his career.

MEDIAWEEK: Let's start at the beginning. How did you get into the business?

SPELLING: I directed a play in a little theater on Cahuenga [Blvd. in Los Angeles] over a bus station. And every time the bus would come in, the sets would shake! This is a true story. We did this play and we ran for a weekend, and then we got this great review in the *L.A. Times* and decided to run another weekend.

I did this because the mailroom boys at KTTV wanted to do something. I was at KTTV—well, let me start at the beginning. Before that I was selling airline reservations. For a guy who doesn't fly, I was working for Western Airlines, making reservations. A guy walks in, talks to me and makes reservations for his all-lady

orchestra, Ada Leonard and her All Lady Orchestra, and asked me if I wanted to be the band boy. And I said, "Hell, yes! I'll be in show business."

MEDIAWEEK: And this stranger asks you to work on a show?

SPELLING: Right. Asked me if I wanted to be a band boy for his group, because they also had a show on KTTV out here. That was Ada Leonard and her All Girl Orchestra, and it was a contest. They had amateurs come in, all ladies, and they would perform, and a winner would be declared. The winner got a dress.

MEDIAWEEK: So that was your first stint in show business?

SPELLING: Yeah. I was doing that, and then I got promoted. First of all, I went on tour with them to some surrounding little cities here, and I was carrying drums and cellos and everything. But I got promoted to casting, so then I went to every baton-twirling school, every tap-dancing school, every vocalist school, and all the ladies that I interviewed all sang.

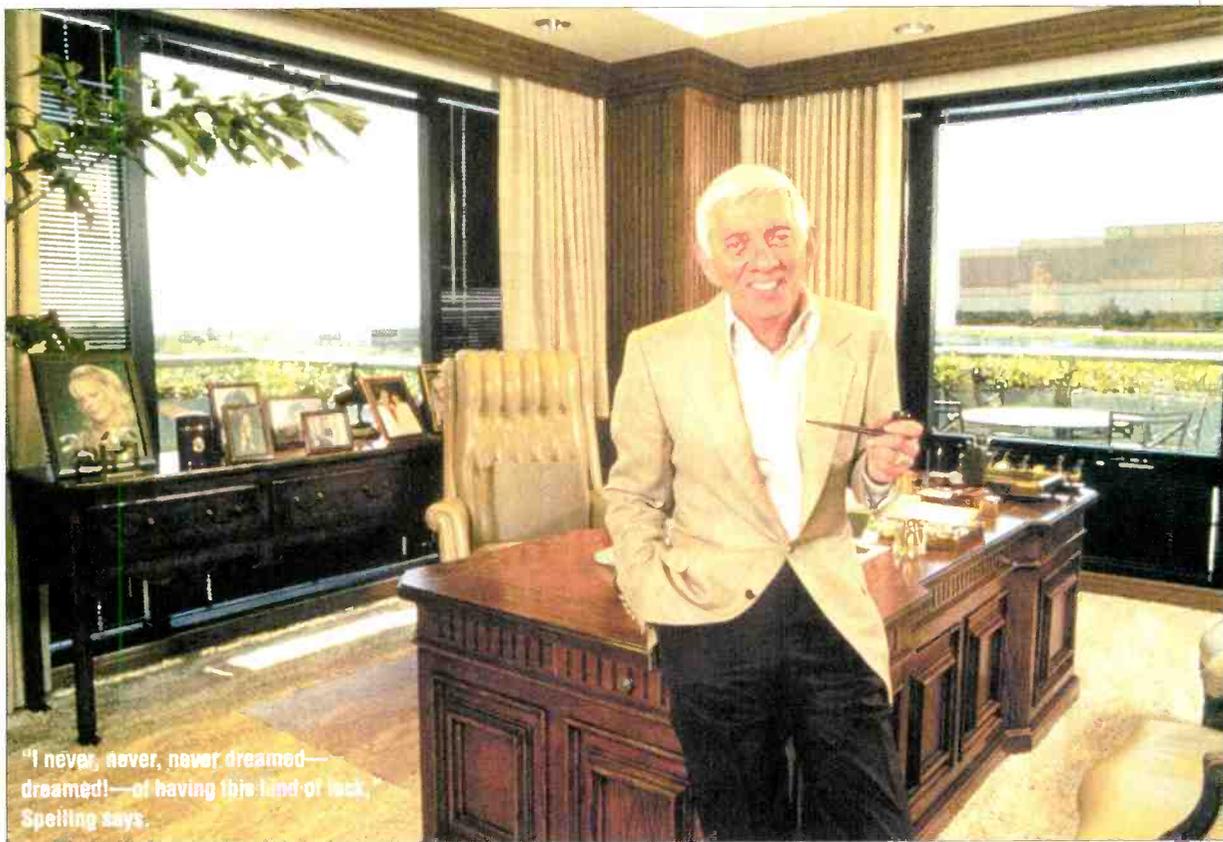
I was in casting, and from there I met somebody, a manager whose client won every show, and he became a friend. I said to him, "Golly, I don't have an agent. I don't have a manager. Can you handle me?" And he says, "No, this is the only client I have." I said, "Well, how do you make a living?" And he said, "Well, when she wins the dress, we sell the dress and split it." His name was George Schlatter [who later created *Rowan & Martin's Laugh-In*], believe it or not.

And then after that they asked me to write this one-act play, and we did that, and we won an award. So then I did a three-act play. *Live Wire* was the name of the show, and, you know, after you directed, you sat out in front and took tickets. There was nothing else to do. So this man walked in with this huge hat and said, "I would like to see Aaron Spelling." And I said, "I'm Aaron Spelling." And he said, "I will talk to you after I see your show." And he walked in, and all I could think of was, he didn't buy a ticket. He

came out and said, "You will open up in my theater in two weeks."

MEDIAWEEK: So, what was your goal?

SPELLING: All I wanted to do was write. ... I came out here to be a writer. I didn't want to be an actor. I was a bad actor. [My appearance on *I Love Lucy* in 1953] was really the last thing I did as an actor, although I was hired for a big movie to act in, and I had three weeks on that movie. It was called *Kismet*. You know what I did? I walked around the entire movie with one line.



MEDIAWEEK: Here you are doing what you want to do—you're now writing. Can you give me an idea of how you kept moving forward in that direction?

SPELLING: Well, I was very lucky. I wrote these things for Dick Powell and he said to me, "Gee, these are great. Why don't you write a script for us?" I said, "Well, I pitched an idea to your producer and he turned it down." He said, "What was the idea?" and I told him, and he picked up the phone and called the producer and said, "I like Aaron Spelling's idea. Let's do it." So I wrote a script for the *Zane Grey Theater*, and you're not going to believe the rest of this. One day, in the second year, Dick Powell said, "Hey, Skinny"—that's what he called me—"You're going to produce this show someday, aren't you?" I thought he was crazy, but you know what? The next year he made me the producer.

Man, I never wanted to be a producer. But then, later on, I did *The Lloyd Bridges Show*. I produced *The June Allyson Show*. I was a producer on *The Dick Powell Theater*. Are you ready for this one? I produced a half-hour comedy that a friend of mine wrote, and it introduced two guys I thought were fascinating. They were called the Smothers Brothers. I had Tom-

my killed in a car accident, and he came back as an angel living with his brother and screwing up his life—the way Tommy always did to Dick.

MEDIAWEEK: Where did you go after Dick Powell passed away?

SPELLING: I was out of a job until I went to dinner at La Scala one night and this guy rushes up to me and says, "Hello, partner." And I got a hug, and it was Danny Thomas.

MEDIAWEEK: And what was the first show you worked on with him?

SPELLING: Oh, God, I think *The Guns of Will Sonnett*. I was the producer. In those days you only had one. Danny was a partner, and we talked all the time. He was still doing his comedy half-hour and was still touring and playing in clubs. Vegas and everything. But he became a dear, dear friend, and we were very lucky.

MEDIAWEEK: And what did you do after that?

SPELLING: I remember a comedy we did. I don't remember the name of it. It was a Western comedy with Tim Conway, about a screwed-up group in the

Civil War. And we did *The Danny Thomas Hour*. *Rango*—that was the one with Tim Conway. Then we did a show [with Danny Thomas] that I love dearly and that you may remember called *The Mod Squad*. 100 hours of it. From 1968-72.

MEDIAWEEK: I remember *The Mod Squad* because I used to watch that on Thursday nights until *The Waltons* began in 1972. If you had to pick your first big hit, would you say *The Mod Squad*?

SPELLING: I would say *The Mod Squad*. Well, I would say *Burke's Law* was the first one, the big one, and then *Mod Squad* was huge, because nobody was doing a young show like that at that time.

MEDIAWEEK: Whose idea was it for you to do that kind of a show? Did you come up with the concept?

SPELLING: A buddy of mine who was a policeman that I saw at a club that a lot of people went to told me that the police department was recruiting younger people so they could go to clubs and everything. From that we took the idea and went on to develop the show.

Then I started my own company because I was exclusive to ABC. They wanted me to do some shows with them,

and I signed a contract with them. And then I was doing my own shows for ABC, and I met a friend there named Leonard Goldberg and went into partnership with him. Before that, on my own, we did *Friends*, we did *San Pedro Beach Bums*.

MEDIAWEEK: On these shows that you did with Leonard Goldberg, were you producing and writing, or just producing?

SPELLING: Mostly producing and re-writing and meeting with writers and everything.

MEDIAWEEK: But how did the concepts come up? How did the idea of doing *The*

like it. Let's see what comes of it."

MEDIAWEEK: Where did the idea for *Charlie's Angels* come from?

SPELLING: *Charlie's Angels* was submitted to us by a writer whose name I forget. But it only ran for five years.

Family came across in a strange way, because nobody was doing a family show, and Leonard and his wife and Candy, my wife, were having dinner in my house one night, and he was very upset because his uncle had been fired due to his age. And we started talking and said, "Golly, you know, it would be interesting to do a show to see what happens to real people." And that's how *Family* started.

MEDIAWEEK: When you say a show like *Family* starts so simply, how did the concept of your upcoming show *Titans* come up? Did NBC come to you and say they wanted to work with you on a project, or did you go to them?

SPELLING: They came to us because I worked with Garth Ancier on *7th Heaven* and *Charmed*, so he asked me to come over and meet him, and he asked me if I thought it was time for a serial. He wanted to do a serial. So we thought about it, and I talked to Chuck Pratt, who deserves a lot of credit because he did *Melrose Place* all these years. And we hit him with the idea of *Titans*, and NBC loved it.

MEDIAWEEK: How do you have the uncanny ability to always capitalize on what people want to watch on television? What kind of an instinct is it?

SPELLING: Well, I'll tell you. You're going to laugh at this. I don't fly, so when my wife and I go anywhere, we go by train. I talk to the people on the train. I ask, "What do you like? Don't say any of our shows! What do you look forward to?" And I kept hearing from normal people on a train who said, "I want to come home after a hard day's work and enjoy myself watching television." And what they were saying was, they like to be entertained, and I think our shows are entertaining. I still

talk to people on the tour buses to get their input on what they want to see on television. I wave to them, pose for pictures with them. I'm thrilled to do that. It makes me feel good people care.

MEDIAWEEK: When you started *Love Boat*, did you stop and think that CBS had lost its once-winning grip on Saturday and you had an idea to put ABC on the map? "How about a fun, escapist show about people on a cruise ship?" Was that your thinking?

SPELLING: Yeah. Plus one other thing. We started—and I will take full credit for this—with *Burke's Law*. That was the first show to use stars as guest stars.

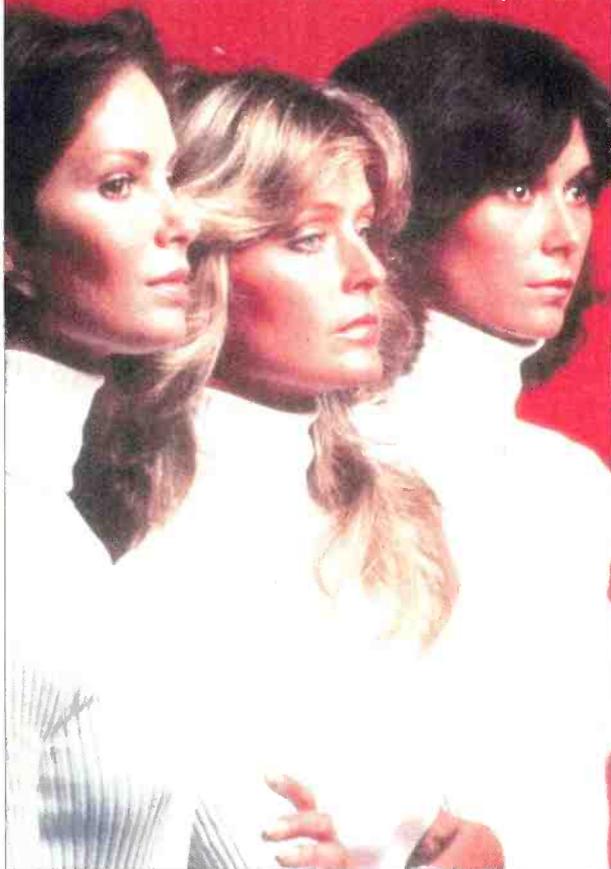
You want to know about our pilot? Our pilot was called *Who Killed Julie Greer*; and it was a movie pilot. I thought, you know, we have a lot of cameos here. Why don't we see if we can get some guest stars to really do something different? And I was told it was a great idea and was asked how much that would cost. Well, when I broke down the script, each guest star works one day. So, let's see ... if we can get them for \$1,000 per day, we'll pick them up in a limousine and take them home in a limousine.

MEDIAWEEK: Was *The Love Boat* the first show that you had after *Burke's Law* that incorporated the weekly guest stars?

SPELLING: Yes. And then after that it was *Fantasy Island* that did it. But I can tell you ... we had a guy in the pilot of *Burke's Law*. You may have heard of him. His name was Ronald Reagan. We had Nick Adams. You remember Nick? We had Mickey Rooney. We had Edgar Bergen. We had Jack Carson, who had just won the Oscar. We had Dean Jones. It was amazing, and Caroline [Jones] did me a favor and was in it. So that started that, and we thought, why don't we do the same thing on *The Love Boat*? We will have a regular cast, but we'll have guest stars.

My heartbreak was, we did *Life With Lucy*. It was sad. I'll tell you what happened. Lucy went to a friend of mine named Marvin Davis—you know, who owned Twentieth [Century Fox] at the time—and said, would I be willing to produce a show for her? I thought, My God, I was an actor in her shows. Good God! But we made a mistake. You know all the

ABC bought *Charlie's Angels* only after Fred Silverman took the helm at the network. "Let's see what comes of it," he said.



ARCHIVE PHOTOS/PICTUREQUEST

Rookies or *Starsky and Hutch* come up? Did ABC come to you and ask for these shows?

SPELLING: No. They never came to us. As a matter of fact, *Charlie's Angels* they didn't buy at first at all, and then Fred Silverman took over at ABC and said, "Hey, I read that *Charlie's Angels* script. Why didn't you ever shoot it?" I said they wouldn't let us shoot it. So he said, "Let's shoot it. I

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funny things she used to do ... she would climb up a ladder. Well, we had one of those same scenes, and the audience didn't laugh. They were afraid for her.

MEDIAWEEK: When you did *Beverly Hills, 90210*, I remember you telling me that Fox had approached you about doing a high school drama.

SPELLING: That's my favorite story. Barry Diller called me. He was in charge of Fox, and he said, "Hey, how would you like to do a high school show?" And I said, "Barry, at my age, what the hell do I know about high school?" And he said, quote, "You have two kids, you idiot. One's in high school, and one is getting ready to go into high school." I said, "Hey, Barry, you're right." Now, none of us thought it would last 10 years. By the way, it didn't work at first. Early on we were picked up for 13 episodes, and instead of giving us a back nine, they picked up three at a time. Last year was the last year, but we hit 300 episodes. That is amazing, and I'm very thrilled about it.

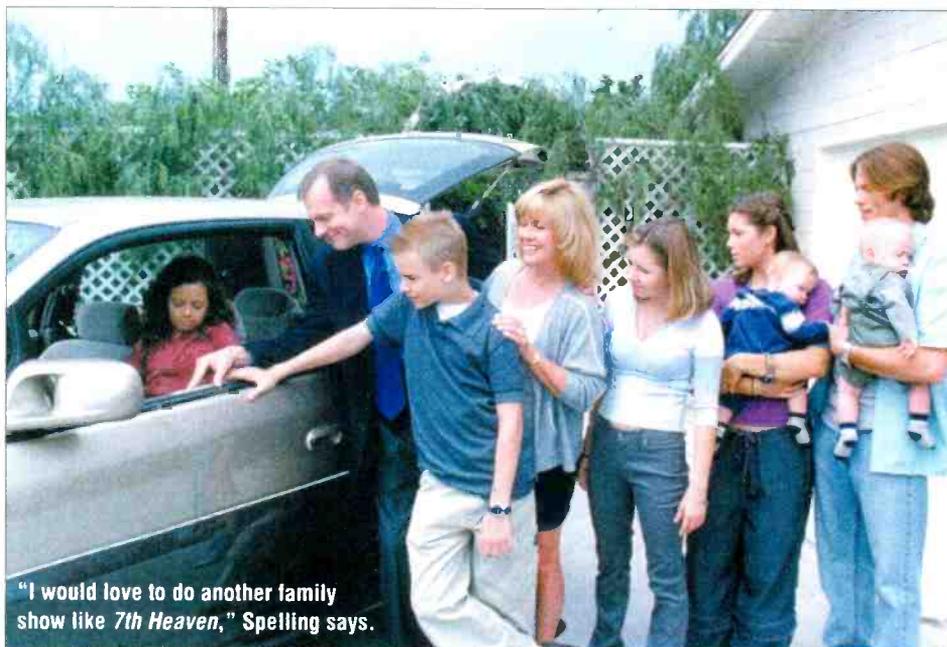
MEDIAWEEK: Was there ever a time in your long career when you never had a show on the air?

SPELLING: I'll tell you what happened. After *Dynasty* was canceled, I was really hurt because one of the big trade papers ran the headline "Spelling's Dynasty Dead." But *Dynasty* wasn't in quotation marks! And it was the first time I hadn't had a show on. Then I got the call from Barry Diller, and we began to go again with all these shows. I was hurt from that.

MEDIAWEEK: How do you compare yourself to somebody like a David E. Kelley or a Steven Bochco?

SPELLING: I think it's different. I have to be honest—outside of shows like *Family* and *7th Heaven* and *Any Day Now* ... they

do shows that say more than our shows do. We mostly entertain, like with *Love Boat* and *Fantasy Island*, although we did tons of



"I would love to do another family show like *7th Heaven*," Spelling says.

THE WB TELEVISION NETWORK

issues, thank God, on *90210*. But I revere Bochco and Kelley. They do some great things, but we're different, I think.

MEDIAWEEK: If you had to pick one reason why you do these types of camp shows, is it to entertain?

SPELLING: You have to remember, I was born in a house in Dallas that cost \$6,000. The street wasn't paved. We had one bathroom and wall-to-wall people in it. You know, I had my sister, my two brothers and me, my parents, and we even had a boarder to make ends meet. And we didn't have a TV set, so my dad would walk me down to a store where they sold TV sets. We would watch the TV through the window.

MEDIAWEEK: As you were watching TV, did you think to yourself, this is really what I want to do?

SPELLING: Yeah, I did. I drove out here in a four-year-old Plymouth from Dallas, and that's what I wanted to do. Hey, I never, never, never dreamed—dreamed!—of having this kind of luck. I never dreamed of it.

MEDIAWEEK: What do you think of all the reality shows? Obviously it's the hot ticket. Do you think that will continue?

SPELLING: I remember when variety shows were the big thing. Variety shows, variety shows, everyone wanted variety shows. Now everyone wants reality shows. I think very few of them are going to work. Obviously *Millionaire* is working, and *Survivor* is working. Fox just canceled their reality show, I read today.

MEDIAWEEK: What if a network came to you and said it wants you to do a reality show? Would you ever consider it?

SPELLING: No. You want to know why? I love writers.

I love actors. I know what actors and writers go through. I would never do a show where you don't employ actors and writers.

MEDIAWEEK: Do you think scripted programming is in danger because of reality?

SPELLING: I don't think so. I think it's just something that's happening now. You and I will talk two years from now, and I doubt if there will be any *Survivors*.

MEDIAWEEK: How is your relationship different with the networks now than it was in the 1970s and 1980s, with all the opportunities created by the new networks and cable channels?

SPELLING: Back in the 1970s, remember, there were only three networks, and we were exclusive to only ABC for quite some time. Now we have shows on the WB (*7th Heaven*, *Charmed*), Lifetime (*Any Day Now*) and one coming up on UPN. And we have other projects going elsewhere. It's a real bonus to have all these outlets. For us, for everyone.

MEDIAWEEK: Does the WB, UPN and cable offer more creative freedom?

SPELLING: Well, because Lifetime is targeted to women, we can do the stories

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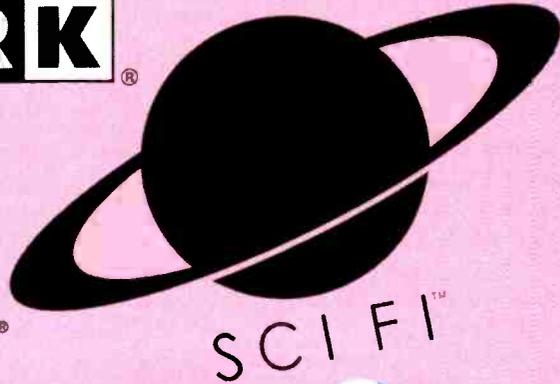


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we really want to on *Any Day Now*. *90210* was really targeted to Fox. I couldn't really see that elsewhere. *7th Heaven* is a show we could do anywhere. But, yeah ... because you have so many good places to shop your shows, you do feel like there is more freedom.

MEDIAWEEK: Let's talk about *Titans*. What's your feeling about that time period? Are you concerned that you are running opposite *Millionaire*?

SPELLING: I'm always concerned, but we have another show, *Charmed*, that is against *Millionaire* on Thursday, and we're still doing fine. It depends on how long these shows last. On the other hand, I still watch *Jeopardy*.

MEDIAWEEK: Do you have any say in when your shows are going to air?

SPELLING: No, not necessarily. Sure, I have preferences, but I let the networks do their job, and we do ours and provide the kind of product we think people will watch.

MEDIAWEEK: Let's talk about *Titans*. Is it a show much like *Dynasty*?

SPELLING: Well, I think it's much younger than *Dynasty*.

MEDIAWEEK: More like a *90210*?

SPELLING: Well, we just signed Ingo Rademacher to be in it, and we have Victoria Principal with two daughters on the show.

MEDIAWEEK: Is there anything you have not tackled yet that you would like to? I mean, you have dramas and the fantasy shows, and *Lucy* was one of the few comedies you have done, right?

SPELLING: Yes. I know very little about comedy, and I admit it. I would love to do another family show like *7th Heaven*. I think—I'm not saying this because Joe Lieberman is saying this—but I think there is a scarcity of family shows on the air. I think that's wrong. The amazing thing about *7th Heaven* is it runs on Monday night, and we do repeats on Sunday and it does numbers. I don't know ... I'd like to keep a balance. I'd like to do more shows starring women, because I remember how tough it was, even on *Charlie's*

Angels. Hearing, "Aw ... three women can't carry a show."

MEDIAWEEK: With four shows this fall and one coming up in midseason, how do you keep up with all of the shows? How involved are you in all of them?

SPELLING: Now you sound like my wife. What I do is surround myself with some great talent. And I want to say it's not something we do alone here. I have great people like Duke Vincent and Jonathan Levin, and we work with writers that we've known and we care about.

MEDIAWEEK: You're obviously very involved in casting.

SPELLING: Totally involved. That's one thing I love more than anything else.

MEDIAWEEK: When Garth Ancier came to you and said maybe it was time to get the serial drama going again, did you initially build the show around Victoria Principal or Yasmine Bleeth?

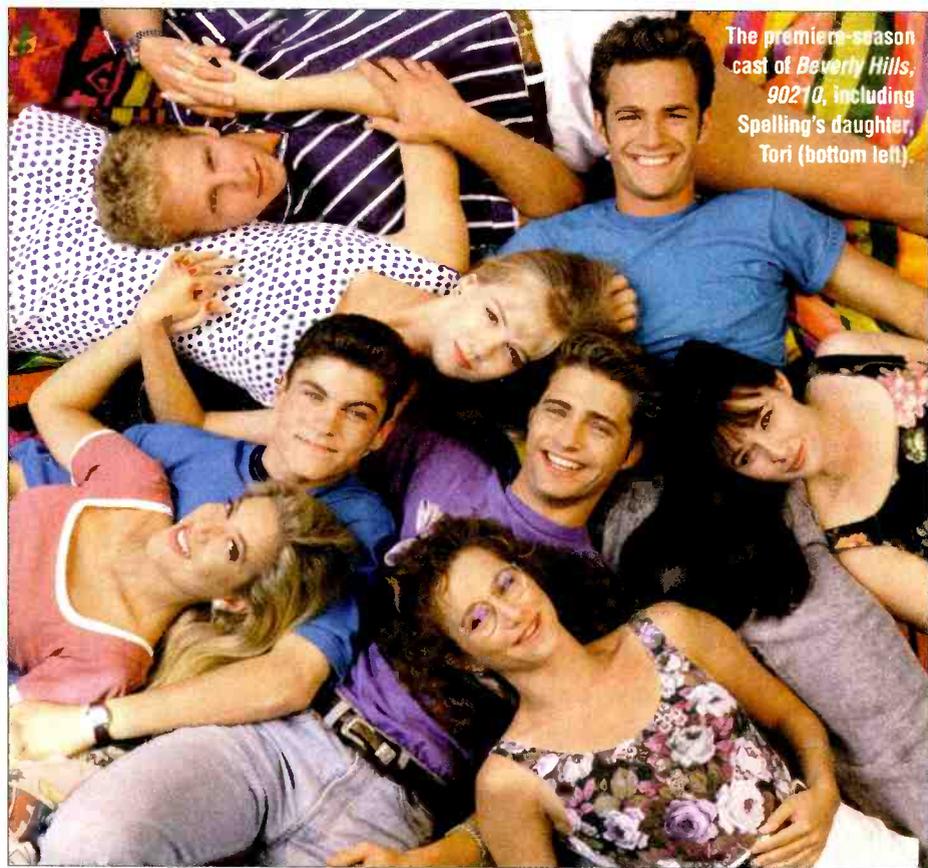
SPELLING: We hadn't cast anybody. We went in and pitched it and listened to some

of their concerns and everything, but we hadn't even considered casting until we had the script. I must tell you, they came up with Yasmine. I had never worked with her. And I think she's marvelous. We came up with Casper Van Dien, and we came up with Ingo Rademacher, Perry King and Jack Wagner. They went to talk to Victoria, NBC did, and then she called me to ask what I thought. I said I thought she should do it. I still cast—you won't believe this—but I still cast the guest spots on *Charmed* and our other shows, except *Any Day Now*. There's nothing like meeting actors, reading actors, taping actors ... there is nothing like it. Having been one, I know the way they feel, but I tell you, they are treated when they come to see us like real people and not actors coming to look for a job.

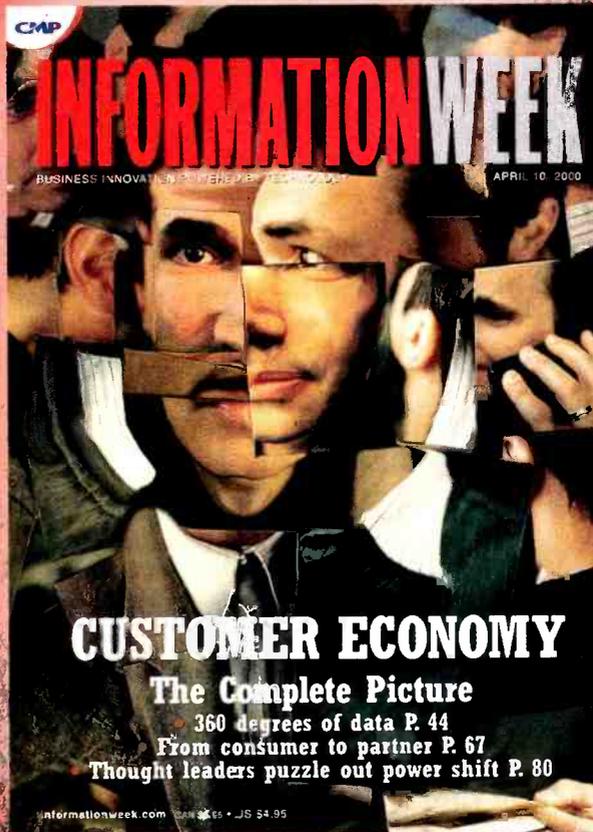
MEDIAWEEK: What do you watch on television? What are your favorite shows?

SPELLING: I like *Providence*. I like that political show *West Wing*, *Millionaire*, *Survivor*. When my wife is not watching, I watch *Sex and the City*. ■

Marc Berman's daily ratings analysis is available on Mediaweek.com. He's based in New York.



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Courts Ruling

Syndicated strips focus on legal battles and the battle of the sexes

By Daniel Frankel

Excessive caseloads are a problem for judicial systems across the country, but they're a boon to the world of daily first-run syndicated television. Eleven judge shows are currently in production—nearly double the number of last year's court strips—and they're scouring the nation's small-claims courts for the best cases.

"The greatest challenge these new [court] shows represent is not that they're going to outrate us, it's that we're all going to be competing for the limited amount of good cases," says Larry Lyttle, president of Big Ticket Television, creator of the No. 1 and No. 2 court strips, *Judge Judy* and *Judge Joe Brown*.

Last fall the field looked crowded when the number of court strips swelled to six. But an entire litter of celebrity-driven talk strips tanked, while the Paramount-distributed *Judge Judy* saw its national ratings rise above 10. And two of the new court shows, both with strong-willed African-American judges on the bench, thrived: Twentieth Television's *Divorce Court* was the breakout success among '99's freshman class of strips, and Warner Bros.' new entry, *Judge Greg Mathis*, quietly built an audience of its own.

Suddenly, syndication executives were blathering on about viewers wanting "resolution" to the types of conflicts traditionally presented in daytime talk; next thing, every major syndicator that didn't already have a court show was taking a new gavel-wielding adjudicator to the National Association of Television Program Executives confab in January. And surprisingly, almost every one of these shows achieved the necessary critical mass of station-clearance

deals.

None of the distributors seems to expect its show to become the next *Judge Judy*. But each sees the potential to be the next *Divorce Court*, which has steadily built to well above a 3.0 average audience national rating.

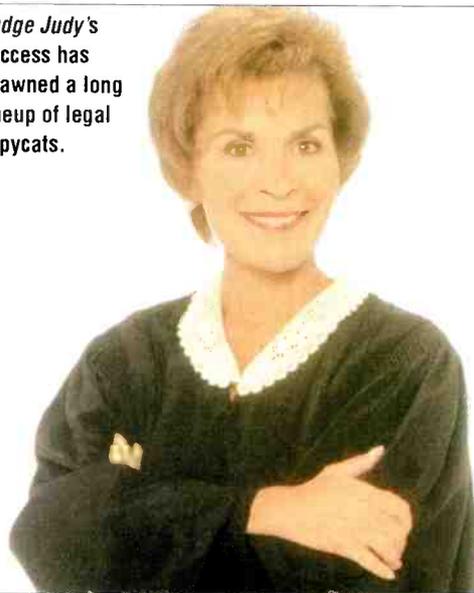
Matching *Judge Judy*'s success "is a pretty tall order for anybody," says Mark Rosenweig, King World's senior vice president for programming and production, East Coast. "But if you look at the landscape, there's a large gap between *Judge Judy* and the rest of the pack. There's a void there, and we think we can fill that." King World is launching *Curtis Court* today as a kinder, more empathetic alternative to the hard-nosed *Judy*. *Curtis Court*'s star, Judge James Curtis, says he's focusing on solving litigants' problems rather than on "yelling at people."

Also premiering today is Columbia TriStar's *Judge Hatchett*, which aims to defy the court genre's skew to older viewers. A former juvenile-court justice, Glenda Hatchett will preside over younger litigants.

Twentieth Television's *Power of Attorney*, which showcases well-known lawyers rather than just a judge, premiered Aug. 28 with Nielsen numbers matching those of *Divorce Court* a year ago, and the show has already been upgraded in several markets. Lawyers including Gloria Allred and Christopher Darden use their high-priced talent to debate small-claims cases. (It's a little like using a nuclear weapon to take out an ant, as one TV critic put it.)

Warner Bros.' hour-long *Moral Court*, meanwhile, eschews small claims and instead delivers justice to "disloyal friends, cheating lovers and lazy co-workers." It

Judge Judy's success has spawned a long lineup of legal copycats.



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premieres Oct. 2 with conservative radio personality Larry Elder as host.

Finally, Red Apple Entertainment's *Singles Court* will also focus on transgressions within relationships. Red Apple delayed the start date from Oct. 2 until January to increase clearance levels from their current 60 percent.

According to Lyttle, it's the appeal of the judges that matters most. "If the talent is viable, there's enough space in the universe for even more to succeed," Lyttle says. "If *Power of Attorney* succeeds, does that adversely affect *Joe Brown*? I doubt it."

One of the most anticipated shows this season is the Dick Wolf-created *Arrest & Trial*, premiering Oct. 2. Though it's been lumped into discussions of how many court shows there are on TV (and there have actually been more of those than court shows), this Studios USA-distributed half-hour program is more of a "reality" *Law & Order*, blending crime reenactments with real cop and prosecutor interviews. *Arrest & Trial* managed to get access clearances in Los Angeles and New

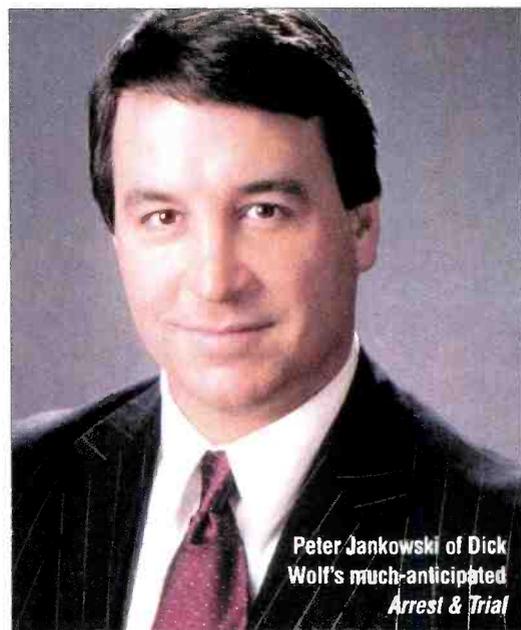
York right off the bat last fall.

"The hope is that if Dick Wolf is successful, it will open the door for more network producers to explore syndication," says Bill Carroll, vice president and director of programming for rep firm Katz Television.

Perhaps even more anticipated—but for entirely different reasons—Paramount's controversial *Dr. Laura* premieres Sept. 11. The studio has kept a low profile on this show recently, quietly working out its kinks and choosing to let Laura Schlessinger's radio show get all the attention as it continues to lose sponsors. According to Carroll, Paramount released a tape of *Laura* segments to frustratedly curious stations late last month; he says station programmers were pleased with what they saw. "The general impression was that [Schlessinger] had a commanding presence on the tape, and she seemed to be in control of the segments that we saw," he says.

A year after its successful launch of *Family Feud*, Pearson Television has again raided its Mark Goodson game-show library. A remake of *To Tell the Truth* debuts Sept. 18, featuring baritone-voiced *Seinfeld* alumnus John O'Hurley as host, as well as comedians Paula Poundstone and Meshach Taylor as panelists. At the recent TV critics gathering in Pasadena, Calif., Pearson executives were noticeably pleased by the comic chemistry generated by Poundstone and Taylor.

Meanwhile, syndication buyers are reportedly laughing at Telepictures Productions' game strip *Street Smarts*, which premieres Oct. 2. Hosted by comedian Frank Nicotero and featuring a format



Peter Jankowski of Dick Wolf's much-anticipated *Arrest & Trial*

similar to *The Tonight Show*'s "Jay Walking" sketch, this show was picked by one agency as the season's most likely freshman hit.

Competition in late fringe for *Street Smarts* will come from two relationship game strips. Studios USA's *Lover or Loser*, featuring two young male guests trying to outwoo an all-female studio audience, premiered in syndication Aug. 21 in 60 percent of the country and will also run on the USA Network at 5:30 p.m. It is produced by Scott Sternberg (*Love Connection*) and stars newcomer Meredith Hunt.

MGM's *Sex Wars*, with a title that says it all—three men compete against three women to determine which side knows more about the other—is from Howard Schultz, who created *Studs*. It premieres Oct. 2.

Also mining gender topics, Columbia TriStar launches *Men Are From Mars, Women Are From Venus* Oct. 2. The hour-long strip—named after the best-selling John Gray book—features a *Politically Incorrect*-like discussion format, with Cybill Shepherd as host. (Interestingly, this show was sold at NATPE to NBC O&Os with Eleanor Mondale listed as the host.)

Finally, yet another strip dabbling in relationship melodramas is the Buena Vista Television-distributed *HouseCalls*. Premiering today, the half hour will feature veteran psychiatrist and "relationship expert" Irvin Wolkoff issuing on-the-spot and on-camera counseling to folks in the midst of domestic abyss. ■

Daniel Frankel covers the syndication business from Mediaweek's Los Angeles bureau.



Power of Attorney's Gloria Allred, Lisa Bloom, Christopher Darden and Andrew Napolitano

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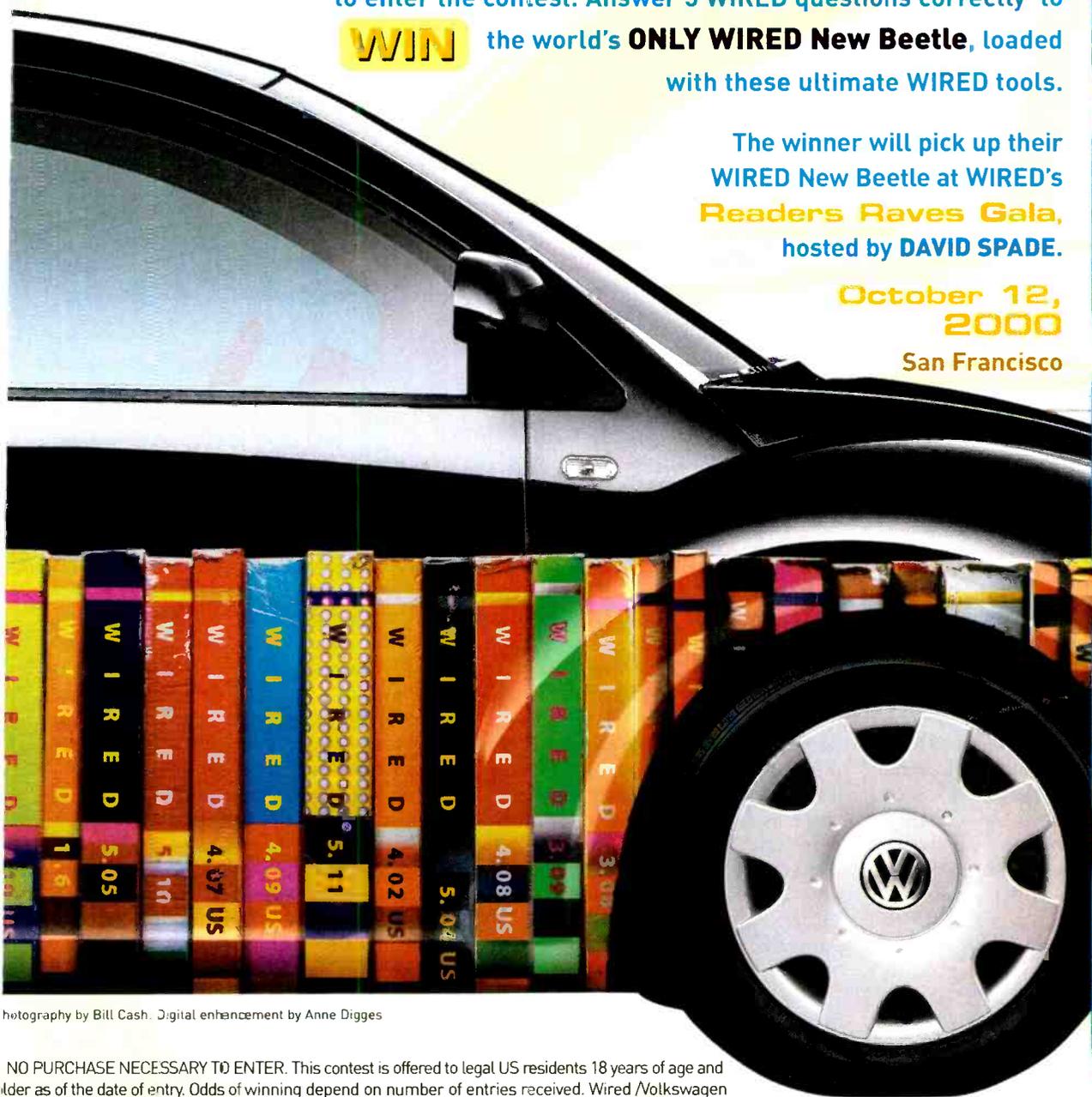


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Timeless Appeal

Nearly 50 years later, 'I Love Lucy' still resonates

By Marc Berman

It seems everyone still loves Lucy. Nearly 50 years after the debut of *I Love Lucy*, the evergreen appeal of the show and its star, Lucille Ball, could be seen at the annual Loving Lucy Convention held recently in Burbank, Calif. Lucy lovers feasted on endless memorabilia, panel discussions, a Lucy auction, a

Lucy-themed game show and an original *I Love Lucy* stage show. Everything from bottles of Vitametavegamin to an original Little Ricky doll, posters and Lucy bookends were for sale.

Included in the vast mix of attendees were Lucy's cousin, Cleo Smith, secretary Wanda Clark, assistant Frank Gory, bit players Eve Whitney, Janet Waldo and Shirley Mitchell, actress Carol Cook, *I Love Lucy* writer Madeline Pugh-Davis and sister-in-law Zoe Ball.

"Lucy would have been delighted over the response this convention continually gets," Clark said.

For some die-hard fans, participating in Loving Lucy meant a temporary wardrobe switch. Two women dressed as Lucy and Ethel in their candy-factory uniforms, and another pair dressed as the gals in their multiflowered friendship dresses, brought back scores of fun-filled memories. For sisters-in-law Donna and Pam Ford, the annual Loving Lucy convention is their yearly bit of extravagance. "For years we were known as the 'burlap girls,' because we always dressed in costumes mirroring when Lucy and Ethel were in Paris unknowingly wearing clothing made from burlap," Donna Ford said. "This year we couldn't resist coming as the girls in their friendship dresses."

With screenings at the convention including the birth of Little Ricky, the

gang of four staying in a rickety motel in Cincinnati, Lucy getting her head stuck in a loving cup and the Ricardos moving to the country, you couldn't help feeling that the lovable redhead was really present. "Whether you have seen Lucy once, twice or a hundred times, it still strikes a cord," said writer Bob Weiskopf, who along with original *I Love Lucy* scribe Bob Schiller received a tribute on the opening night of Loving Lucy. "I had the wonderful

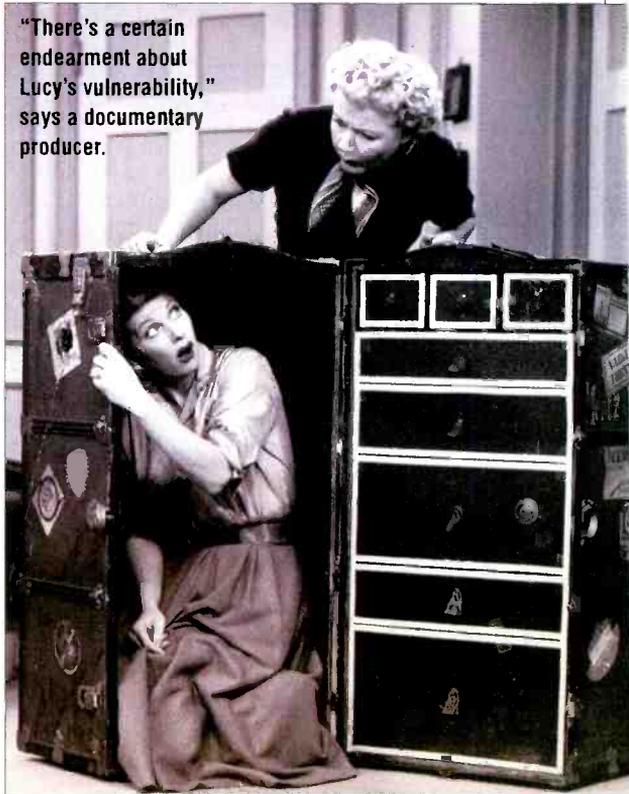
advantage of writing for an actress whose gift for physical comedy was spectacular. She was never afraid to do anything, and her dedication showed."

Currently seen in more than 75 countries and in more than 30 languages, *I Love Lucy* has, in fact, never once been off the air since its inception in 1951. At any given moment, someone somewhere is watching *Lucy*. Its impact on the medium is undeniable.

Even Bette Midler, set to star in her first sitcom, *Bette*, noted: "I am no Lucille Ball—nobody is or ever will be. I am still, to this day, learning from her comedy."

No matter how many new network comedies come and go, nothing quite compares to the zany antics of Lucy and

"There's a certain endearment about Lucy's vulnerability," says a documentary producer.



her co-stars. And, thanks to a then-unprecedented decision by Desi Arnaz to film *I Love Lucy* rather than perform it live, high-quality prints of each episode have survived, enabling a whole new flock of young fans to happily discover the comic brilliance and uncanny appeal of the first lady of television comedy.

"There is a certain endearment about Lucy's vulnerability that makes people identify with her and laugh at the same time," says Jim Romanovich, executive producer of a series of upcoming specials on the Learning Channel, *Inside Television's Greatest*, which will pay homage to the comedienne in episode one. "With so many comedies launched since her show's inception, new is definitely not better in the world of television comedy." ■



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Back in the halcyon days of tech-stock overvaluation, starry-eyed latecomers dreamed of laying claim to their piece of the rising dot-com soufflé. The trick to winning was getting out before the whole thing collapsed. Last week the big losers were the folks at Pop.com, which arrived stillborn despite the company's Hollywood power-broker parents. The takeaways from this sad episode in the growing pains of online entertainment? Well, 1) Hollywood is still clueless when it comes to "getting" the Web and 2) It's not as easy as it looks.—Kipp Cheng

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NativeMinds Inks Deal

NativeMinds, a San Francisco-based provider of automated, natural-language customer service and sales representatives for the Internet, today announced that online automobile market B2B forum **Loanfirst.com** has signed a licensing agreement to use NativeMind's virtual representative technology on its Web site.

iWon Goes In-House

iWon.com, a combination portal and sweepstakes site, has announced it will bring all but run-of-site ad delivery in-house. As part of the expansion, iWon has hired **Evan Sternschein**, formerly evp of ad sales for ESPN/ABC Sports, as evp of sales, and has opened several sales offices nationwide. **DoubleClick**, which had handled iWon as a branded site, will now deliver only run-of-site ads.

DevX Launches Library

DevX.com, an online resource for the global application development community, has launched the DevX Source Code Library, designed for developers searching for a key piece of code for their programming projects. The library—which allows keyword searching or category browsing—is free and open to the public, said company reps.

Engage Taps Unicast

In a deal announced today, **Unicast** will deliver its Superstitial online advertising format across **Engage's** media network. The deal involves three divisions of Engage: Engage Media, comprising over 4,000 sites, Engage Business Media, including 224 B2B sites and Engage Enabling Technologies, the company's data-gathering and analysis service.

2Roam, iWon Ink Deal For Wireless Delivery

By Ann M. Mack

Marking its first portal customer win, **2Roam**, a wireless application service provider that takes HTML content from Web sites and converts it to wireless markup language (WML), announced today that **iWon.com** has selected it to extend their content from the Web to wireless. As a part of the deal, 2Roam plans to transfer iWon mainstays, such as news stories, sports scores and weather, as well as the potential to win cash prizes, to mobile devices. Just as in the wired world, users can earn chances to win iWon's daily, weekly, monthly and annual drawings while they surf, said Bryan Wargo, CEO of 2Roam.

While companies continue to grapple with the best way to enter the wireless arena, iWon saw this as an opportunity to extend their brand presence now, rather than wait for the killer app, said Andrew Bein, iWon vp of corporate development. "It is the extension of the Internet at this moment," Bein explained. "It is an outgrowth of our existing Web site." The wireless site is due to launch in six to eight weeks.

Redwood City, Calif.-based 2Roam has amassed a list of about 24 customers, including auction site eBay, sports e-tailer Fogdog and commerce guide ShoppingList.com, the company reported. Although the 1-year-old company faces competition, they differentiate themselves by offering customers con-

trol, said Wargo. 2Roam equips content providers with a PC-based application tool that allows them to stipulate which services and content should be made available. These "rules" live on 2Roam's server, which extracts the specified material and delivers it in a customized format to wireless devices. "Branded content is very important," said Wargo. "The content provider has complete control over their identity. They can control and maintain their brand."

For companies like 2Roam that transfer content onto a variety of devices, "There's some mileage there," predicted Dan O'Brien, an analyst for Cambridge, Mass.-based Forrester Research. "People who are into this need minute-to-minute updates."

Earlier this year, 2Roam partnered with ad network firms Avenue A, MediaPlex and Engage to offer advertising capabilities to its customers. Andover, Mass.-based Engage will act as the wireless ad-serving network for Irvington, N.Y.-based iWon, enabling the portal to monetize eyeballs.

O'Brien questioned the viability of ads on wireless devices, saying, "I have yet to see a compelling ad in a wireless environment." As new wireless ad formats, like click-to-dial offers, coupons and interstitials, come to fruition, however, this will be less of a concern, said Wargo. ■



As part of the agreement, 2Roam will convert iWon's Web content—including news, sports scores and weather—for wireless device users.

Quios Unveils Peer-to-Peer Communications Platform

BY ANN M. MACK—After completing a beta test in Amsterdam, Quios, a San Francisco-based startup that provides instant messaging and information push services for mobile device users, today introduced its peer-to-peer communications platform. Called PlanetQuios, the free service, which is subsidized by advertising, gives consumers the ability to send and receive SMS (short message service) text messages on time-sensitive events through their wireless devices.

Consumers passionate about a sport, hobby or event can don a reporter's cap and cover subject matter ranging from Wimbledon to the New York City club scene, said Marc Vanlerberghe, founder and CEO of Quios. In turn, passive enthusiasts can sign up to obtain this peer-created content on their wireless devices. To use the service, consumers visit Quios.com, register as a content provider or subscriber and select the information they want to create or receive.

"[Quios] has a tough road ahead of them," said Dan O'Brien, an analyst

for Cambridge, Mass.-based Forrester Research. By trying to attract individuals to both create and receive content, "they are trying to reach both sides of the street."

Vanlerberghe countered, saying the beta test in Amsterdam, which had mobile phone users sending instant messages about the local party scene to other wireless users, netted positive results, proving PlanetQuios' viability. Of the 1,000 consumers notified about the test, about 70 volunteered to create content and 200 subscribed to receive it, he reported.

O'Brien also raised concern over content quality and verification. For instance, club owners could write a rave review about their own establishments. Content creators do not have carte blanche over their material, Vanlerberghe reassured. Recipients can weed out questionable content by critiquing the amateur reporters' work on Quios.com.

Quios hopes to monetize the service's 19- to 34-year-old demographic through advertising or direct wireless marketing. ■



PlanetQuios users can register at the Quios.com site.

EarthLink, Sprint Go to Extreme

BY JANIS MARA—Extreme sports will be only a click away for EarthLink and Sprint members under a new agreement with active sports site Bluetorch, the companies announced today.

The Irvine, Calif.-based Bluetorch, which focuses on extreme sports coverage, can now be accessed from EarthLink's site. EarthLink, an Internet service provider based in Atlanta, will also use Bluetorch's extreme sports content, as will Herndon, Va.-based Sprint.

Bluetorch will deliver its sports programming to EarthLink through co-branded Web sites. Bluetorch, owned by the Broadband Interactive Group, covers surfing, snowboarding, bodyboarding, inline skating and motocross on the Net via streaming video, articles and photos.

Bluetorch considers itself an integrated

cross-media network, running four print magazines, an events company and a daily program on Fox Sports TV, in addition to its Web site.

"We wanted to reinvent the media company and start a business that could offer integrated packages to advertisers," said Scott Bushman, Bluetorch's senior vp of interactive programming and print.

Bushman said of the partnership, "This is a value-add for EarthLink because they now have exciting content to offer to an appealing demographic, and, of course, it's great for us because it drives traffic to our site."

According to Erika Jolly, EarthLink's vp of business development, the agreement benefits EarthLink because its members will have access to "compelling sports content, including features, the latest news, competitive results" and more. ■



mediaconnect

It's one thing when a tech title like *Wired* tries to introduce readers to new hardware; quite another when *Parade*, with nearly a



60-year history and an 80-million circulation, tries it. But that's exactly what the weekly publication did with its Sept. 10 issue, showcasing its partnership with Dallas-based DigitalConvergence, makers of Cue:C.A.T.,

a bar-code-reading device that consumers can use to jump from print ads to advertiser Web pages.

"Given that our editorial tone is a conversation with America, we feel we've now extended the conversation and can go digital with it," says **Joan Sheridan LaBarge**, senior vp of sales and marketing for Parade Publications.—*Jennifer Owens*

Why did Parade want to introduce C.A.T.s to its readers?

When you think about it, *Forbes* and *Wired* [the first publications to introduce C.A.T.] are going after the early adopters, and *Adweek* [which follows in October] is going after a key business market. *Parade's* role is to bring the C.A.T. to the masses ... Radio Shack is the distributor of C.A.T.s to the general public. By the end of year, Radio Shack and DigitalConvergence will have distributed 10 million C.A.T.s, and by the end of the second quarter next year, 50 million C.A.T.s will be in distribution.

How are you promoting C.A.T.s?

We look at the whole project in three phases: the education phase, the launch phase and the expansion phase. Really, in the education phase, which is what we're in right now, we need to educate the general public about DigitalConvergence. So starting with the Aug. 27 issue, it was in our "Inside.com" column, where our writer ... talked to readers about the technology, where they could get it and how they could use it. We will continue to plant these educational feeds leading up to Sept. 10, when the cues will be in the magazine.

We also have advertisers coming on board in the early stages [including Radio Shack, Bristol-Myers Squibb and Buena Vista Home Entertainment] and then we'll be in the launch phase, where we'll be building critical mass in November and December. Then come 2001, we're there and we're into our expansion phase. ■

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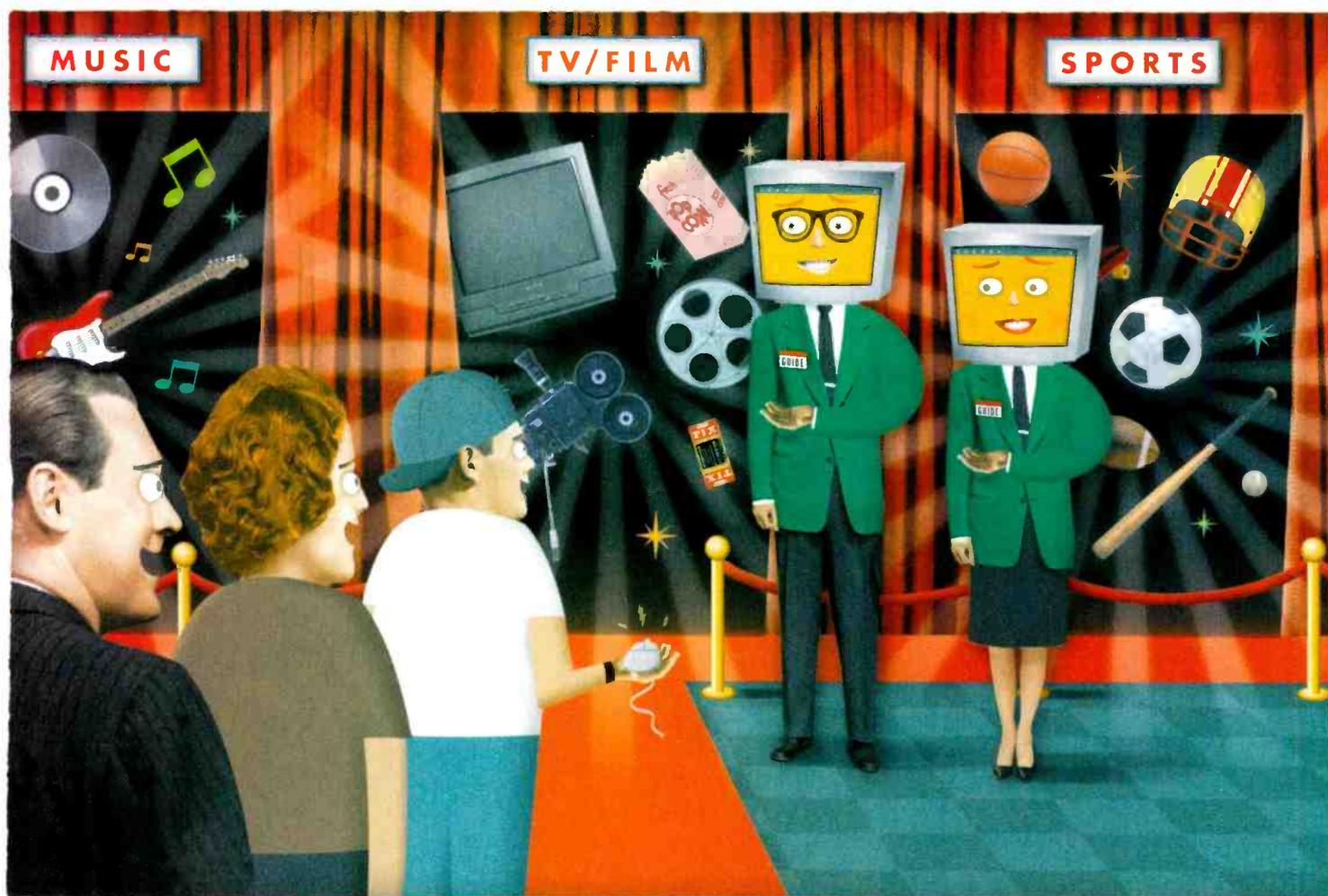


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Guide-ing Light

The walls of TV Guide's offices in New York tell a version of America's history few others can. Along the corridors and hallways, open spaces and nooks, blow-ups of *TV Guide* covers chronicle the evolution of TV, entertainment and ultimately Americana over the past 47 years. On one wall, Lucille Ball smiles laconically on a wholesome cover from the '50s, while elsewhere Archie Bunker smirks in his favorite chair in the '70s. And further down, covers featuring Britney Spears and 'NSync usher in pop stars for the new Millennium.

This might be the last place you'd expect a technology revolution to unfurl. With its age-old brand, TV Guide may seem everything but high tech. Sometimes, however, what's old can be very

The printed bible of couch potatoes is reinventing itself in the world of interactive programming.

By Hassan Fattah

Illustrations by John Ueland

new again. For TV Guide, in fact, reinventing what's old is exactly what holds the key to the company's future.

"The *TV Guide* that existed 40 years ago has no relevance to our readers today," says Gemstar-TV Guide's co-president and co-COO Joe Kiener. "But if you look at what we're doing today, it all fits where we've been going."

Indeed, less than two months after Gemstar completed its acquisition of TV Guide from News Corp. and Liberty Media, the newly reborn integrated media company—Gemstar-TV Guide

International, Inc.—is outlining a bold vision as Sherpa to the world of interactive programming.

At the heart of that is the amalgamation of TV Guide's media properties and, more significantly, the adoption of the interactive

**"11 million subscribers later
and they're still calling us a start-up."**



Rank	All Digital Media	Total Monthly Usage Minutes (000,000)
1	AOL Network – Proprietary & WWW	26,897
2	Microsoft Sites	4,656
3	Yahoo Sites	3,929
4	JUNO/JUNO.COM	1,400
5	eBay	1,366
6	Excite@Home	1,065
7	IWON.COM	745
8	Go Network	687
9	Lycos	678
10	Flipside Sites	413
11	AltaVista Network	363
12	NBC Internet	272
13	Time Warner Online	252
14	About.com Sites	229
15	Amazon	224
16	The Uproar Network	211
17	FREELOTTO.COM	197
18	EarthLink	188
19	Viacom Online	184
20	Snowball	181

Source: Media Metrix, June 2000 Top Properties

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programming guide (IPG) found on digital cable boxes, satellite decoders and other set-top boxes; a mundane tool at face value, but one that's extremely powerful because of its ubiquity.

TV Guide's interactive TV mavens figure their depth of resources and killer distribution adds up to an entertainment portal like no other: an opportunity to lead people through some 500 digital channels, video-on-demand, interactive content and more entertainment than anybody knows what to do with. If Gemstar-TV Guide manages to conquer the IPG, some analysts say, Yahoo! and AOL will have nothing on this stalwart of the analog age. The only question, of course, is whether interactive TV is ready for prime time.

"The Internet is a legacy medium as far as we're concerned," insists Dick Porter, Gemstar-TV Guide's executive vice president, media sales. "For us, the future's all about interactive TV."

FROM RAG TO RICHES

That's a far cry from TV Guide just a few years ago. It's hard to believe, in fact, that not long ago the venerable giant was in the same position as other established magazine brands from the '50s.

The digest, launched by publishing magnate Walter Annenberg in 1953, became renowned for its broad mix of listings, reviews, gossip and industry news. It was a mix that worked so well that no publication managed to compete with it. Sure, newspapers inserted TV supplements with their Sunday papers, but *TV Guide's* national brand never faced any serious challengers. Almost in no time, the digest became the largest-circulation weekly in the world, reaching more than 19 million at its peak in the mid '70s.

But toward the late '80s, its fortunes turned along with many other magazines. In 1988 Rupert Murdoch's News Corp. acquired *TV Guide* and other properties for a whopping \$3.2 billion. But the magazine was far from ready for the future, and moving into the mid-'90s seemed ever tougher as competition from younger, hipper titles and from Web sites stole some of its show. With its circulation dropping from 16 million in 1989 to 10 million in 1999, *TV Guide* began to look like a relic.

Salvation came in the form of a dish. United Video Satellite

"The *TV Guide* that existed 40 years ago has **no relevance to our readers today, but if you look at **what we're doing today**, it all fits **where we've been going.**" —Joe Kiener, Gemstar-TV Guide**

Group, a satellite programming and promotion service, was a perfect suitor for TV Guide. In early 1999, United bought TV Guide from News Corp. for \$800 million cash and a 44 percent interest in the resulting company. In 1995, the satellite services company had merged its service with Liberty Media's Netlink to form the largest



BIG SPIKE: TV Guide Online gets its fair share of late afternoon traffic as office workers log on to plan their evening TV viewing.

U.S. provider of C-band satellite content. It had entered the world of electronic program guides with its Prevue Channel and had developed its own interactive program guide, one that drew it into various legal disputes with Gemstar, its fierce rival in the electronic program guide business. (Shortly before the TV Guide acquisition, United Video made an unsuccessful bid for Gemstar.) With that, TV Guide, Inc. was born again, a Tulsa, Okla.-based company owned equally by News Corp. and Liberty Media, with a slew of technologies and, of course, the über-brand of *TV Guide*.

But the deal making wasn't over yet. The biggest step for TV Guide came last October when Gemstar itself came in with a \$15 billion offer for the company. The deal would combine Gemstar's IPG operations and technologies with TV Guide's powerful brand, content and technology. Effectively, it was a merger between a tech player and a content producer, but it redefined TV Guide's business and squelched a long-running feud between United Video and Gemstar over the IPG standards.

Suddenly, TV Guide was the king of TV guidance once again. With properties spanning print, online and broadcast, the company's marketers figure they now reach some 79 million viewers in the United States, plus a growing base abroad.

Now the company's new chairman and CEO, Henry Yuen—a man who started his business because people couldn't program their VCRs—was lionized as the "Bill Gates of TV." By combining his patents for IPG technology with TV Guide's, he amassed a lock on the burgeoning world of IPGs that few can crack.

THE NEW COTERIE

With the merger completed in July, Gemstar-TV Guide became an amalgam of intertwined assets that resemble Greek salad more than a stew. "Think of it as a platform-agnostic brand for guidance on content," says Porter. "Part of that strategy is occasion based—the print version is good at being portable, the online version is good for searching."

The logo for internet.com features the word "internet" in a white, lowercase, monospace-style font on a red rectangular background. To its right, ".com" is written in the same font on a black rectangular background. A small trademark symbol (TM) is located at the top right corner of the black background.

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Officially, the company operates four main business sectors: Technology and Licensing, Interactive Platforms, Media and Services (which includes *TV Guide* magazine and the TV Guide Channel) and Investments and Holdings. The entire organization is overseen by Yuen and three co-presidents and co-COOs, including Kiener, Peter Boylan and Elsie Leung. The ultimate goal: leverage the TV Guide name to sell advertising across a slew of media platforms.

"We're offering a unique opportunity here to leverage the über-brand, tailor-made with a mix of content," says Kiener. "We're moving the relationship beyond the tactical realm of delivering ad space into a market solution." Indeed, adds Kiener, *TV Guide* has been very successful at getting the magazine's advertisers to advertise across its other platforms.

MORE THAN A MAGAZINE

What most people think of as *TV Guide* is encompassed by the Media and Services sector, which manages the flagship digest, printed in 200 local editions every week, and ancillary sub-brands launched over the past several years. Sub-titles include names like: *TV Guide Ultimate Cable*, a full-sized magazine with room to list 150 channels in more detail; *The Cable Guide*, distributed to cable subscribers through joint marketing deals with cable operators; and *TV Guide Crossword*. Even more brand expansion is planned soon, with expanded editions of *TV Guide* focusing on teens and sports, according to Porter.

"The Internet is a legacy medium as far as we're concerned. For us, the future's all about interactive TV." —Dick Porter, Gemstar-TV Guide

Despite all that effort, the decline in *TV Guide's* readership continues. This summer, the company reduced circulation yet again to 9.9 million. But Kiener insists the battle is no longer about holding up the magazine's circulation, but about spanning the entire media spectrum. Much as Web sites discovered half a decade ago, the entire battle is about eyeballs.

That's where the Media unit fits in. It manages *TV Guide's* Web site, the TV Guide Channel and TV Guide Interactive. Thanks to the merger with United Video, TV Guide got United Video's Prevue Channel and turned it into the TV Guide Channel, a media property in its own right. Technically, the channel is a split screen that includes scrolling listings of what's on in the bottom-third of the screen and programming, including interviews, celebrity profiles and more in the upper two-thirds. In many ways, the channel is a chance to brand TV Guide as well as an opportunity to garner more advertising dollars.

"The channel about what's on often has better ratings than what's on," muses Porter, who points to the TV Guide Channel's reach into 54 million households nationwide and its average

Nielsen viewership of 27 million per week.

TV Guide Online, meanwhile, is the offspring of TV Guide's TVGEN (TV Guide Entertainment Network) and Prevue Online. With its ZIP-code based searchable listings and content, and more importantly the brand recognition, the late-blooming site brought in 1.44 million unique users in June, according to Media Metrix. A distribution deal with AOL rakes in even more users from several AOL channels, making TV Guide a central source of TV listings for AOL's

20 million users. How can they tell? Everyday, about 4 p.m., the site traffic spikes, says Porter, suggesting that in the last hour of work users are logging in to see what's on TV that night.

But the apple of all the executives' eyes is TV Guide Interactive, the interactive program guide being incorporated into digital cable boxes. Like TV Guide Online, the Interactive Guide is a searchable, interactive listing that tells you what's on, what's coming and offers all kinds of details on movies, TV and more. But it has an important

edge—it's quick, built-in, easy to use and accessed several times a day either through new digital cable boxes or through Gemstar's "GUIDE Plus+ Gold" system, incorporated in many VCRs and TVs.

All Kiener needs is quick, back-of-the-envelope addition to figure out the potential of that. "Our research indicates that consumers with the Guide access it on average four times an hour, typically three pages deep," Kiener says. "That amounts to 84 page views per household per day. With our combined distribution base in excess of 7 million

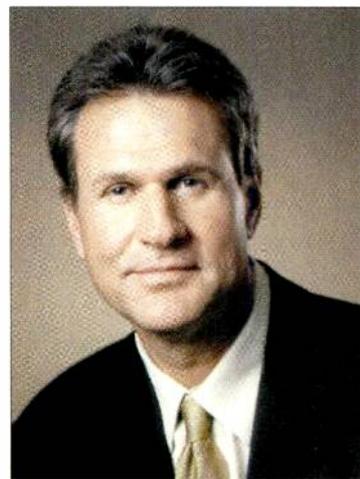
IPGs ... that amounts to more than 200 billion page views per year." And if adoption of the IPG goes as planned, 10 million households will be using it next year, amounting to 300 billion page views a year.

SETTING SIGHTS ON INTERACTIVE TV

As channel lineups reach into the hundreds and video-on-demand becomes mainstream through personal video recorders such as Tivo and ReplayTV, or through Scientific Atlanta's video-on-demand boxes now shipping to select cities, the IPG becomes even more critical in viewers' lives.

But it's not the Net. Indeed, focusing on convergence being the Internet misses the whole point, TV Guide's executives insist. As Porter sees it, the Net has only prepared consumers to use interactive TV. People are used to multitasking, and they're comfortable with e-commerce. But what they really want is TV. All you have to do is add advertising to the IPG, add commerce capability—or T-commerce as Yuen calls it—to buy movies or even to buy products advertised, and you've got one hell of a portal.

"The market has changed in a way that benefits our brand,"



Gemstar-TV Guide International co-president and co-COO Joe Kiener believes that TV Guide Interactive has enormous potential.

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Kiener underscores. "TV has become more complicated, and people need us like never before."

How significant is the opportunity? Analysts note that if it rolls out fast enough, the profits can be massive. "The IPG is an absolutely essential navigation tool," says Jack Meyers, CEO and chief economist at Meyers Group. "People will soon be switching from surfing to pre-planned navigation. And that space that comes up with the IPG becomes the most valuable real estate around." Forget the networks, forget cable channels, TV Guide will be your key to the hearts and minds of consumers. Meyers figures TV Guide is already capturing revenue through the IPGs on the "GUIDE Plus+" system built into more than 3 million TV sets. In the first place, manufacturers must license the technology, then broadcasters must license the content and then advertisers can pay for the placement. Meyers figures that any smart advertiser would take a look at the new system.

NEW, NEWER, NEWEST TECHNOLOGY

But the success of the Interactive Guide is centered around Gemstar-TV Guide's combined 140 patents, which all but lock up control of the IPG space in Gemstar-TV Guide's hands. It's a lock Gemstar has long protected vigorously, suing everyone from personal video recorder maker Tivo and Scientific Atlanta to TV Guide itself for patent infringement or breach of contract. Nobody expects that to change.

But that's a blessing and a curse, a growing tide of competitors say. Most important, they note, the courts have never tested how far the patents can reach. And more significant, some suggest, the patents lock-in outdated technology. "The best thing about the acquisition [of TV Guide by Gemstar] is it freed up the marketplace to look at other technology," says Barbara Needleman, vp of entertainment products at Tribune Media Services, the interactive arm of Tribune Company. Tribune, which produces most of the TV listings in newspapers, launched its own cable channel guide last December and is planning its own interactive program guide to be launched next year, but it will be doing it through completely different technology, Needleman says. "Gemstar does have valuable patents, but many of those were issued a long time ago. We think there can be a lot better technology out there. Our focus is that technology is an enabler, not the end-all-be-all."

Needleman says Tribune intends to give cable companies something TV Guide doesn't: control. "We allow cable operators to control the brand and some of the content," she says. "The market has needs they don't feel TV Guide can offer."

But TV Guide is also making a big bet on interactive TV. While it makes sense that convergence is on the way, the question is whether the result will look more like the Web or more like TV. "If you're betting that more people will watch TV on a PC rather than on the TV, I'm willing to bet against you," says Kiener.

But as the clunky rollout of broadband Internet access has proven, the commercial introduction of large-scale interactive TV will be far from smooth. "If interactive TV doesn't make it, then they're not going to make it," underscores Brad Atgate, senior vp and director of research at Horizon Media.

Yet, many of TV Guide's competitors also figure TV Guide's already won. "Is TV Guide the navigation hub to interactive TV? Yes. Will they dominate that space? Yes," admits Jonathan Greenberg, CEO and founder of Gist, the online TV listings player. "But could people like us be a good alternative? Absolutely." The question is will end users turn to that alternative. ■



Yack: More than chat

For years, Jeff Morris watched as the world of broadcast television became more complex. He saw TV go from a world of general entertainment into one of niche interests. And he realized that companies like TV Guide would be the biggest winners in all of it. "With all that channel proliferation," says Morris, "it became clear that the killer app in all of this is the electronic program guide."

When Web content exploded, Morris instantly saw the value of guidance in the new space as he helped Showtime build content for it. Now, as president and CEO of Yack, the oldest guide to online events and programs, Morris is working to do for online content what TV Guide's done for TV. A year after taking the helm at Yack, Morris has transformed the site from a listing of chat sessions to a comprehensive listing of content on the Web.

It's a business that boasts significant opportunities as broadband access proliferates, but it also poses massive challenges, as Morris and his minions are learning. Morris estimates that there's about 7,000 hours worth of digital cable and satellite TV content available on a given day; in contrast, he figures there's probably 700,000 hours or more of streaming content on the Web. And unlike the 30-minute to 2-hour-long programming on TV, online streaming content ranges from 2 minutes to 30 minutes. "The multiple is 1,000 to 10,000 times greater," he says, "and when you figure in live events, which are usually stored for future playback, the magnitude of the task is huge."

Keeping track of it all could be a daunting task, until you realize that content producers need Yack as much as the audience needs it. "Our goal is to connect the audience with the content, but it's also to connect the content provider with the audience," he says. With over 260 deals signed with content providers ranging from SonicNet to House of Blues, all of which provide listings to their content and other sites' content, the process of producing 3,400 listings a week becomes much more straightforward. Morris boasts his site is the first to be selling "tune-in" advertising, Yack's key source of revenue, along with licensing and syndication. Citing TV Guide as an example, Morris figures Yack has print and broadcast content in its future. "Nobody's [guiding] people with the comprehensiveness we are," Morris claims as he draws out a bigger vision for the still privately-held venture. "We started out PC-centric, but you can expect we'll grow to several different platforms."

There are even bigger rumors of TV Guide in Yack's future, however. While TV Guide executives deny any discussion and Morris downplays the possibilities, he admits, "In my mind, it's inevitable that Internet guidance and electronic guidance will merge ... I see us as mutually exclusive businesses but very related businesses." One thing is clear, if Morris can help it, Yack's future won't be all talk—or chat. — HF

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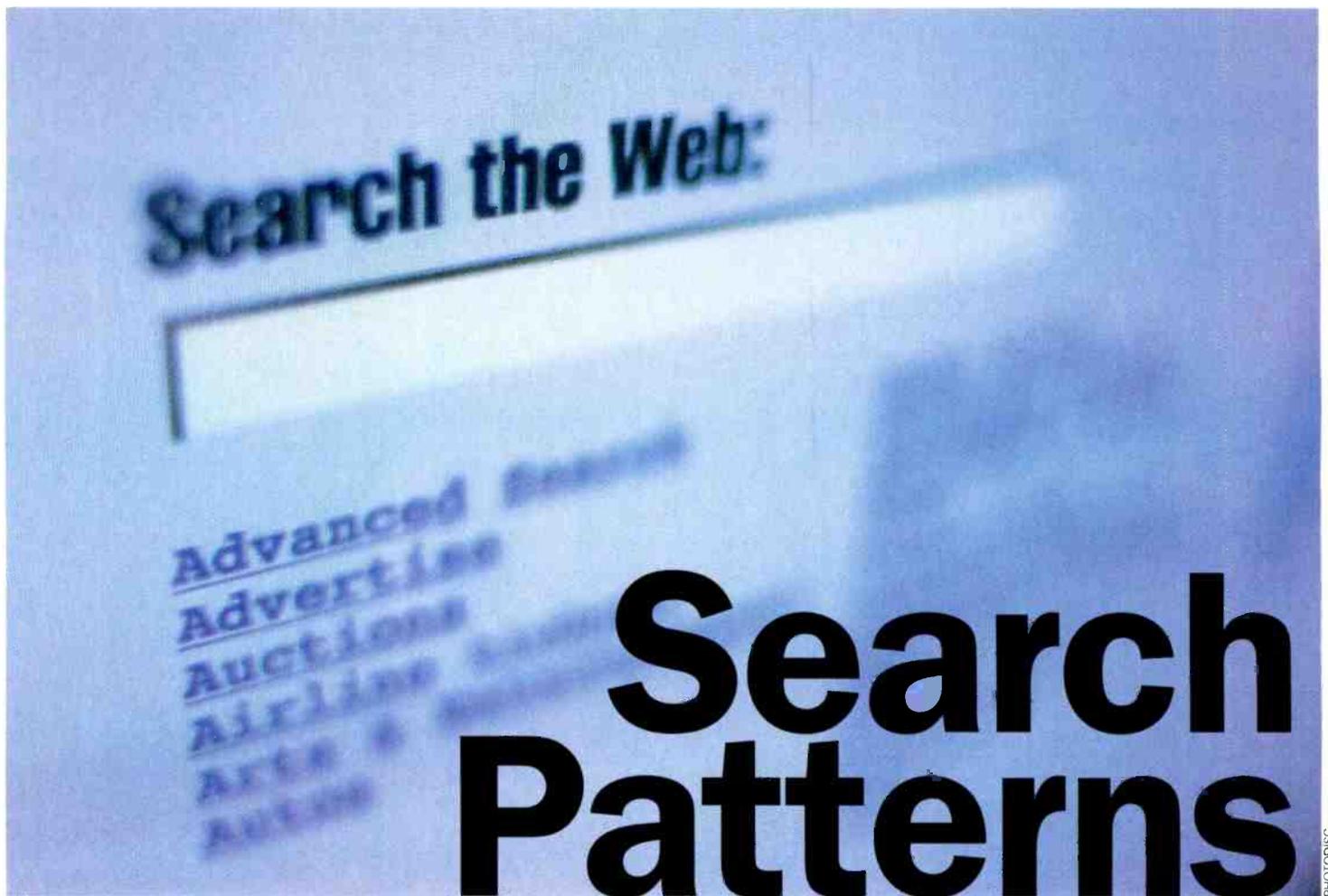
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Search engine optimization firms help dot-coms get top billing on all-important search engines.

By Karl Greenberg

With more than 2 billion documents already on the Web and an additional 1 million pages added each day, a major part of Web site marketing involves letting the world know that a site exists, and then bringing in qualified leads to said site. While banner ads and offline marketing are obvious elements of that effort, the stone that kills both birds is a prominent position on the right search-engine results list, since, according to studies by the Georgia Institute of Technology, a whopping 85 percent of all Internet users go directly to search engines to find what they are looking for online.

Those users are also much more likely to take an action when they get to the site they've selected from a keyword-search results list, says Andy Johns, chief financial officer of New York-based Internet technology and ad distribution company 24/7. "They are highly qualified leads: The person who has typed in that keyword is clearly motivated to follow through, so you don't just get a clickthrough, you get a dramatically increased rate of conversion after the click."

Given the size of the Web, the sophistication of search engines and their expansion to include portal functionality and human-edited directories, marketers now need to know how to get top placement on the right search-engine results pages, ideally the ones a site's potential customers cross every day. But how is a marketer—who may have little experience with search engines, keywords, spiders or even what his ideal customer is likely to physically type into the search field—going to climb the ranks on a results page?

Enter search engine positioning or search engine optimization (SEO) companies, whose job is to make a Web page relevant for the keywords that are in it, or to amplify the existing keyword content of a site's documents. While some SEOs have been regarded in the past as digital mercenaries for getting their clients on top by any means necessary, according to Danny Sullivan, editor of U.K.-based SearchEngineWatch.com, others have gained respect and legitimacy as their services have become more sophisticated and crucial. "There are a few people who will go to very big extremes to get good rankings on the search engines," he says, "and they generate significant problems for both the search engines, search engine users and those optimizers who are trying to play by what good rules exist."

PROOF'S IN THE FORMULA

Sullivan explains that, contrary to the persistent myth that search results are up for sale by most portals, achieving a prominent position requires technical finesse. It also requires the keyword match-making skills of a digital yenta.

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"The core skills that a good SEO has—understanding how people search, how to place sites in areas where people are searching and how to target those sites toward particular terms that makes sense for the client—take time to develop, and most advertisers and agencies don't have the time to do that kind of research or develop that expertise," Sullivan says.

Fredrick Marckini is founder and CEO of search engine positioning firm iProspect, whose client roster includes Sharp Electronics, Schering-Plough, inc.com, Kitchen Etc. and other companies in pharmaceuticals, telecommunications, and Internet and financial services. He explains that the trick of the trade is not merely getting a client listed on a results page, but getting a berth in one of the top 30 slots, "since the 85 percent of Internet users who start their Web sessions at search engines rarely, if ever, pass the first three pages of results."

Marckini points out that iProspect's services include running a detailed analysis of a site's past performance and ensuring that the keywords—the search terms users type into search engine query fields—targeted for the search engine positioning program are the ones being queried by the target audience in the major search engines.

He points out that as recently as last year, when search engine positioning was still something of a cottage industry, positioning meant merely writing the right keyword meta tag (HTML characters and phrases that search engines "see" but users don't) on the right Web site page. "Three years ago, if you put a keyword meta tag containing five words on your page, you'd get a ranking for most of those words," Marckini says. "Of course there were only 100 million documents on the Web. Today there are 3 to 5 million indexed in the average search engine. As recently as a year ago, there were eight major search engines, now there are 20, including human-edited directories and portals with their own networks."

KEYWORDS EQUAL LEADS

Search engine positioning is not something advertisers or ad agencies are likely to tackle themselves, which may explain recent alliances between search engine positioning services, interactive agencies and advertising networks, according to Sullivan. He predicts the trend will continue.

In August, San Francisco-based Organic formed a partnership with Arlington, Mass.-based iProspect, which Marckini founded in 1996. During the same month, New York-based Internet technology and advertising distribution company 24/7 acquired WebsiteResults,



HITTING THE TARGET: Grabbing the attention of a search engine spider means displaying keywords in content, URL, title and source code meta tags.

an Internet technology company that drives increased traffic through keyword optimization. The acquisition was through an all-stock transaction valued at \$95 million.

"Search engine positioning may be just one part of an online marketing strategy, but it is the fundamental part," says Tom Kiernan, Organic's vp and global director of marketing services. "It's the baseline," he says. "If you are doing nothing else, search engine optimization and keyword-related advertising can make up 80 to 90 percent of traffic."

Cliff Hawk, product manager for Seattle-based interactive advertising company Avenue A, agrees. "Statistics suggest the majority of companies are pursuing strategies to get better rankings in search engines." He says search optimization used to be the domain of smaller firms that couldn't afford a large advertising budget, "because there's little incremental cost to building a Web page or redesigning one, whereas the larger companies could afford advertising and portal deals." Now, he says, large companies are using search engine optimization as well.

He explains that since there are two types of results—directory and spidered—optimization services fall into either directory submissions or search engine positioning services, though many are a hybrid. "Directories are human-powered, so changes in Web design won't effect them. Search engine results will change as you change your site." He says search engine optimization firms may take two broad approaches: optimize a Web site's pages so they rank better on search engine results, or leave them alone and create "doorway" pages that never existed before, entirely designed for search engine function in mind and statistically more likely to get better results.

How many SEOs are there? "I'd put them in the hundreds," says Hawk. "I've spoken with probably 50 firms, but there's a lot more." He says Avenue A forms partnerships with SEOs on a client-by-client basis.

A QUESTION OF HUMAN BEHAVIOR

In 1997, iProspect's Marckini wrote a book on search engine positioning, "Achieving Top Ten Rankings in Search Engines," as a free source for clients of WebPositions, at that time the only software that could measure a site's ranking on a search engine. Web-Position clients could suddenly see their ranking, but didn't know quite what to do about it, according to Marckini, who explains that at that time the lack of standards and lack of automated Web site-ranking software meant a weekly ordeal of engine-by-engine cataloging, manually. "If you wanted to see how you ranked in 1997, on the eight major search engines with 10 keywords, you had to type

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While automation has made Web site ranking easier, the increasing sophistication of users has helped make optimization a lot more challenging. "More and more, Boolean-type searching [in which operators such as 'and' and 'or' allow more complex queries] is becoming more prevalent," explains Avenue A's Hawk. Not long ago, he says, most search queries were expressed in one word. "Someone might type 'cruise.' Now they type, 'I want to go on a Caribbean cruise.' And people are typing more questions than they used to." He says it's becoming more important for people trying to optimize themselves to understand how different kinds of searches and different types of search engines work.

Marckini adds that the ever-changing nature of search engines complicates matters more. "It is essential for a company to address all the relevant search engines, or it will exclude a large segment of its target audience."

Ultimately, the best search engine positioning services may be the ones whose strong suit is the amorphous world of human behavior: How are certain kinds of people likely to ask for certain categories of a Web site? "The additional value-add we look to bring to the table [with WebsiteResults] is not just technology, but also the business process of understanding the keywords that are going to be best targeted to a client's page, and the one that optimizes conversion," says 24/7's Andy Johns.

Fundamentally, according to Marckini, search engine positioning is an iterative process. He says iProspect's minimum engagements are for a year, and it's between one and three months before first results materialize for a typical search optimization campaign.

"We recently hired a woman with a doctorate in linguistics to help us evaluate the keyword universe, because different audiences construct their queries differently, and you capture your audience based on the way they compose a query," says Marckini. He also says one of iProspect's clients is a Fortune 100 manufacturer. "When we looked at their log files, we alerted them to the fact that their number one driver for traffic was the keyword 'swirl mark.' They'd been selling abrasives and rubbing compounds, but the whole world is looking for something that removes swirl marks." Language is the rub, so to speak.

CRACKING THE TOP 30

Sullivan agrees that, ironically, effective search engine optimization has to address the human who begins the query, and the people who edit directories. "If every search engine came up with paid listings, and that was the only way a site could get listed, someone still has to understand how to buy those listings," says Sullivan. "Most clients are unlikely to want to take the time to do the research to find out which terms to target." Also, he says, submission for review is still going to continue no matter whether the search engine goes toward a human-edited database or a spidered one.

Who needs search engine positioning? "It cuts across all verticals and business categories," says Marckini. "No company that wants to thrive on the Web can do so without a top ranking on the major engines. You can spend a million or two on a Web site, but if you don't do the things you need to do to make it found in the major search engines in the top 30 matches, your million-dollar Web site is a billboard in the woods." ■

Spiders Weave a Tangled Web

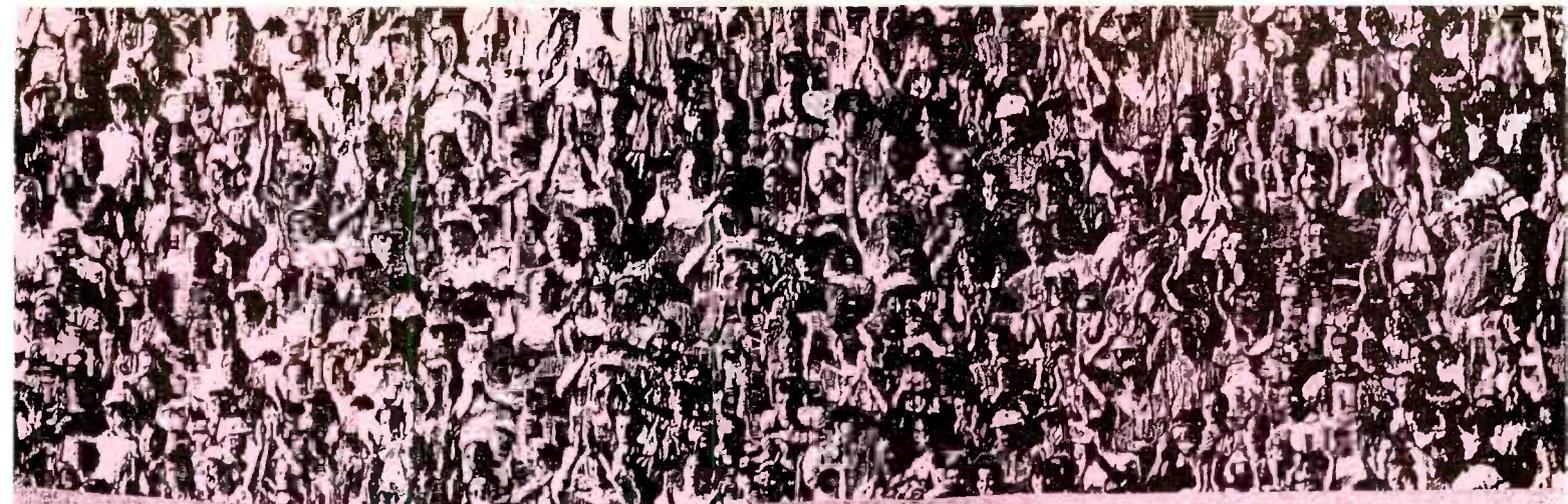
Web site developers may spend a lot of money on elaborate site design, but without paying obeisance to search engine spiders—the automated applications that drive search engines and supplement all portal and directory services—it's a design no one will see.

"But, search engine spiders are very simple creatures," says Fredrick Marckini, CEO of iProspect. "They crawl the Web much as they did four years ago, looking for pages with big, centered headlines and three paragraphs of text and a graphic. When pages look much different than that, they don't do so well." Avenue A product manager Cliff Hawk explains that among ways to influence spidered results is to make sure keywords are framed by meta tags, of which there are three kinds: meta tag titles, meta tag descriptions and meta tag keywords. "Getting recognized for the relevant keywords means making sure that those keywords are in the page title, in the URL of a site's domain name or extension and referenced within the content of the page itself," he says. A Web site selling a product or service may have a page within it with 1,000 words of copy describing its product, but unless the name of that product or what it does is written in the title, or meta tagged on the page, the page may as well be a blank sheet of paper as far as a search engine is concerned. "If a page isn't being found on search engines, the site designers selling a product may have simply failed to put that product name in the keyword meta tag," says Marckini, "or in the title and the meta description."

Another hurdle for spiders is the query string, essentially a question mark with data after it, which identifies a user session and session ID, according to Marckini. "Sometimes it's the result of a dynamically generated page. Shopping carts, for instance, frequently indicate their presence on a page." Since most search engines can't index Web pages that contain them, a "work-around" has to be done, a process involving changing a system setting so the page is displayed without the string or without the question mark. "A work-around," says Marckini, "is some change in the system setting that presents the dynamic page with a more 'normalized' URL, that does not include the question mark or session data."

While graphics are becoming vital components to Web site design and creation, spiders can't read text embedded in them, says Marckini. He says site pages built entirely in Macromedia Flash, JPEG, or another graphics format, in which all content is contained in graphics, have to be retooled so that a search spider is served keyword meta tags for that page—instead of HTML titles such as file.jpg1 or file.jpg2. "Macromedia Flash is written as a graphical interface," explains Hawk, "as is Java or image maps. Within the content of that page, you want to make sure you are mentioning the relevant terms."

Marckini says the difficulty spiders have of dealing with graphics evinces an essential problem for Web sites that want to be found. "Web site building technology is outpacing Web search engine technology."—KG



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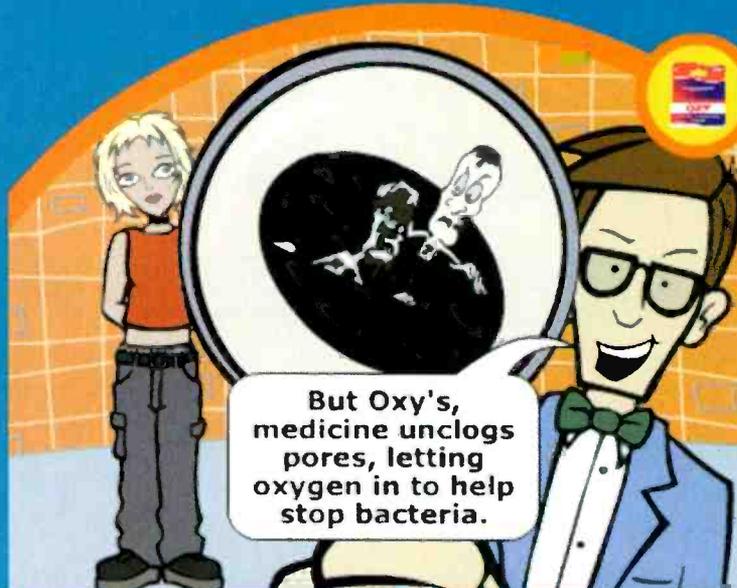
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[This Site Uses Shockwave - if needed, Click here.](#)

CRATER FACE: Like its offline counterparts, Oxy's OxyOxygen.com Web site features animated characters Angela and Chip, who invite users to battle pore-clogging microbes in a Shockwave-enabled game.

Zit Drive

After a trial run in 1999, interactive agency Touch unveils a new and improved integrated campaign for Oxy-brand acne medication.

By Karl Greenberg

The online effort for SmithKline Beecham's Oxy brand has been an ongoing learning experience for New York-based Touch, the interactive arm of Jordan McGrath, Case and Partners, also New York. In Touch's 1999 online campaign for the acne medication, which offered co-branded screensavers featuring teen bands such as 'NSync, the Oxy brand was inadvertently trumped by the pop stars. "Last year, the co-sponsoring bands overshadowed the product message," says Linda Gerstman, Oxy account supervisor at Touch. "So while banners offering band-themed screensavers did well, branding impact was low."

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This time around Oxy wanted an integrated campaign that emphasized a strong branding message and created a tight continuity of theme and content across television, radio, print and the Internet. "That was our objective," says Paul Sklar, senior brand manager for SmithKline Beecham. "We wanted to give a seamless look to the audience regardless of media." Touch's job was to make the online effort look and feel as much as possible like the offline campaign.

THE SITE

Touch found its branding message in the bottle: Oxy's medication uses an oxygen-based formula to kill acne-causing bacteria, so the agency came up with the mnemonic motto, "Think Oxy, think oxygen. Get it?," supported by an animated, breathing bottle of Oxy. But the real stars of the campaign, online and offline, are the two animated characters from the MTV Imaging studio in New York: Angela, a skeptical shaggy-hair blond dressed in cargo dungarees and a tank top and Chip Wansker, the officious Oxy enthusiast and archetypal high school astronomy club president dressed in glasses and bow tie. True to the integration strategy, the two characters are featured on TV, print and radio spots, as well as prominently featured online in rich-media banner ads, animated interstitials and the Oxy Web site, located at www.oxyoxygen.com.

"A lot of companies try to mesh or blend communication through television or print and the Internet in terms of color schemes and overall look," says John Fischetti, director of Touch. "But what we've accomplished is essentially the same thought, same exact visuals on different platforms. Online is the same message presented about the same way as the broadcast message."

LIKE, TOTALLY: As part of its integrated campaign for Oxy acne medication, SmithKline Beecham enlisted teen-oriented music site MTV.com to co-sponsor a contest where winners could see a live taping of *Total Request Live* at the MTV studios in New York (top right). A Shockwave game, *The Oxygenator* (bottom right), let users clear their pores of microbes.

Gerstman adds that the agency chose animation because Macromedia Flash, the rich-media authoring tool, is conducive to animation and because of the touchy nature of the subject matter. "We looked at a number of ways to

approach this [and] animation seemed to click. Acne is a very sensitive issue, so using cartoons takes away the stigma and makes it something you can talk about," says Gerstman. "It's entertaining and there's also a fantasy element."

STRATEGY

The television portion of the campaign started in late February, while print and radio followed in March. Touch's online campaign began mid-May. "We assumed the reach of television would define the characters, make them familiar, so that by the time the online leg hit, the characters and message would be familiar, allowing an effective direct-marketing push," says Fischetti.

Touch launched animated GIF banner ads and Unicast Superstitials on Alloy.com, TalkCity.com, MTV.com, Seventeen.com, ChickClick.com and on other teen-oriented sites. Media buys were designed to drive traffic to the newly designed, Macromedia Shockwave-powered *OxyOxygen.com*. The site, also featuring Chip and Angela, lets visitors play a video arcade-style game, get product information and coupons, and enter an online sweepstakes.

The first month featured a co-sponsored promotional contest with MTV's *Total Request Live*, where viewers could go online at MTV.com and submit their song requests. Oxy's site featured a link to the *TRL* pages on MTV.com, and in turn the *TRL* pages

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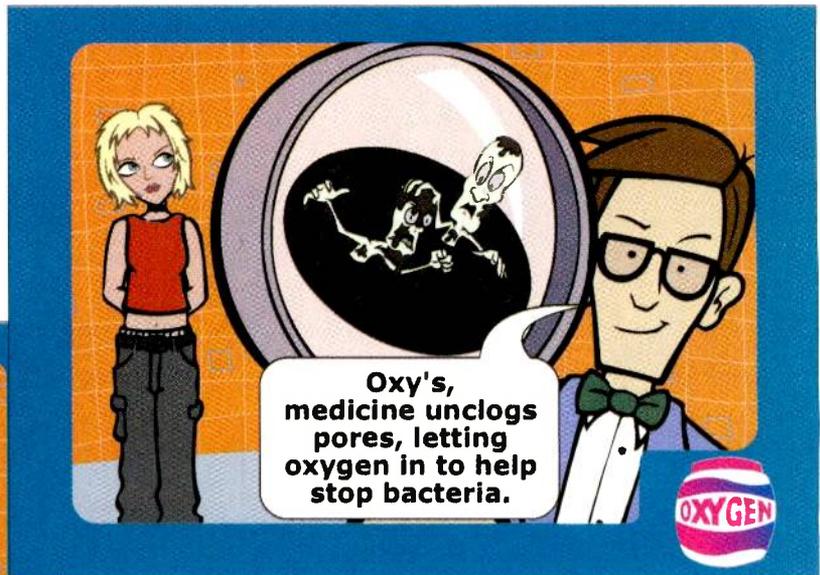
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at MTV.com hosted Oxy-branded Superstitials featuring a sweepstakes for a trip to New York to view a live taping of *TRL*, as well as links to the Oxy site. "Oxy and MTV both benefitted from that, since we advertised with them on TV and on their Web site, and they in turn were willing to co-sponsor the promotion, which drove traffic back to our site," says Sklar.



UH, EXCUSE ME: New York-based Touch employed Unicast Superstitials to deliver Oxy's value proposition to consumers in a humorous way that stayed on message without alienating teen sensitivities.

Fischetti adds that one of the strongest—albeit least visible—benefits of the online campaign was the back-end statistical data it offered to Touch and Oxy. "We can measure clickthrough rates, number of visits to the site from banners and from Superstitials. We can break visits down to number of visitors requesting coupons, playing the game, etc. We are monitoring all activity from our server-based applications and from phone surveys. So we have the chance to learn a huge amount from this campaign."

TECHNOLOGY

To help achieve the same feel online as offline, Touch enlisted Unicast Superstitials, pre-loading interstitial-type windows and

Macromedia Flash-powered animation. "Teenagers have short attention spans," says Gerstman, "and getting through to them means entertaining them. Unicast's Superstitials have no latency period, [they] will pop up and start playing instantly with full sound and full animation."

John Policano, Touch's art director for the interactive components, adds that the agency produced two Flash units in-house for the Superstitial units, from animation developed at MTV. One features Chip, the other Angela, and in both, the characters "speak" in cartoon-like word balloons until "Think Oxy, think oxygen. Get it?," the final line and branding message, appears. "Audio files are heavy, to make them talk the entire time would make the download extremely large," says Gerstman. The closing screen of the units displays buttons linking to either the game, contest, coupon or product information at the Oxy site.

The Macromedia Shockwave-enlivened OxyOxygen.com features a product information section emceed by Chip, which

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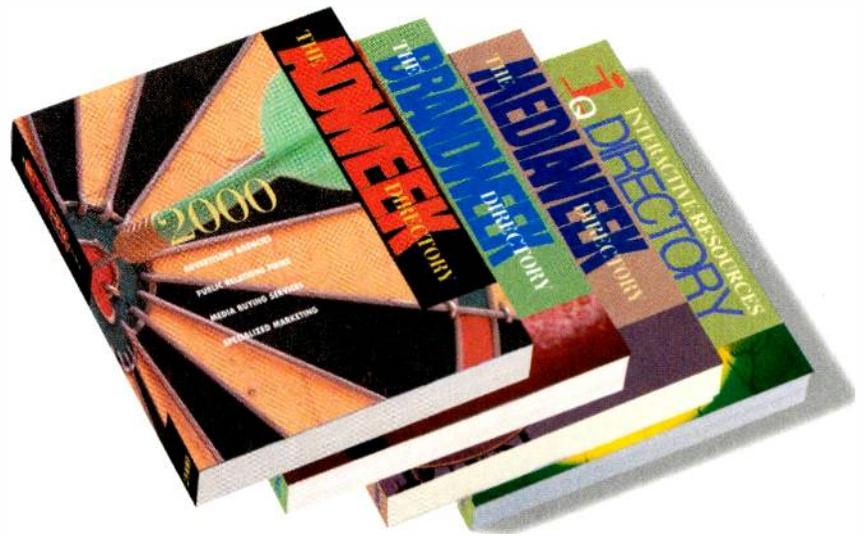
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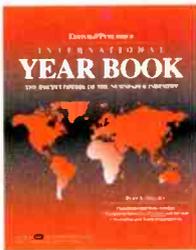
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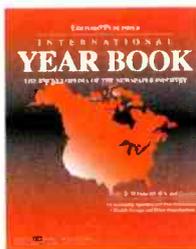
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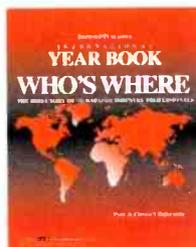
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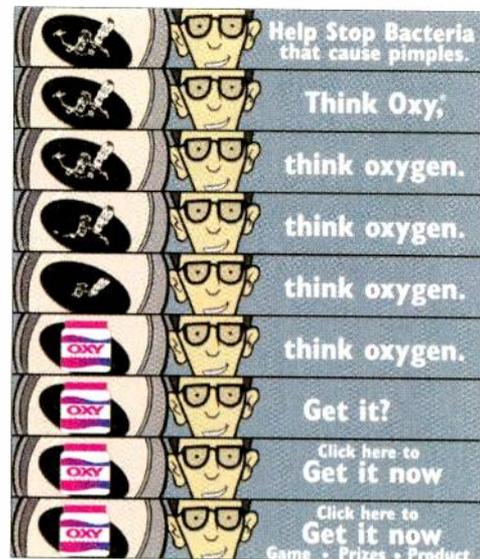
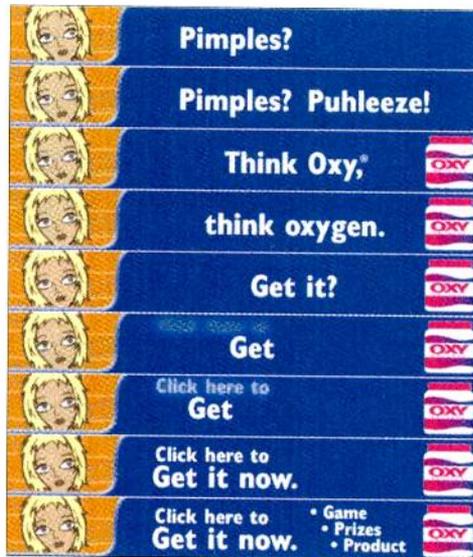
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provides teen-oriented descriptions of cleansing pads, washes and astringents that reinforce the branding message (the copy about Oxy uses the word "oxygen" no fewer than seven times). The site also offers a recently launched "Fun in the Sun" sweepstakes, offering recreational goods and electronics co-sponsored by TheGlobe.com, HappyPuppy.com and Bolt.com. A visitor can click through to the HappyPuppy site and opt-in there to enter a chance to win CD players, cameras, skateboards and other gadgets. On Bolt.com, the co-sponsorship features a quiz with such questions as "Acne is caused by: electricity, wood or bacteria?"

But the real star of the site, garnering the strongest draw, according to Fischetti, has been the Oxygenator video game. A Shockwave-powered game that visitors play using a mouse, the Oxygenator—a sort of microbial space-invaders—features attacking bacteria (that look like a cross between Casper the Ghost and the mask from *Scream*) instead of aliens. As either Chip or Angela, you shoot to unlog the pores, then shoot to kill the bacteria descending through the opened pores. If you don't shoot the bacteria, you get a glowing, red zit. Fortunately, nothing about the game is the least bit dermatologic. "We specifically designed the game to illustrate the equity of the brand in the most entertaining way possible," says Fischetti. "We counted on the fact that teens are driven by interactive games. This one embodies the branding message."



PIMPLES, SCHMIMPLES: Animated GIF banners featured the characters Angela and Chip—who appeared across all media platforms—rather than celebrity spokespeople who would inadvertently trump the product's branding message.

RESULTS

Traffic to OxyOxygen.com for the first month alone was three-times higher than during all of last year's effort, according to Fischetti. "We were fairly happy with the last effort, but this has taken off to a whole new level." He says coupon requests have been three-times as high, adding that banner and buttons click-through rates were two- to four-times better than last year's campaign.

The May MTV promotion pushed close to 20 percent of the OxyOxygen.com traffic for the first month. The Oxygenator game had the largest number of visits of site elements in May. "In our first month, with the

MTV/TRL sponsorship and all other media running, we experienced close to three-times the amount of user sessions than we did for the full duration of the last campaign," says Fischetti. "And in June, with the Bolt.com and Globe 'Fun in the Sun' sponsorships running, we almost doubled the May visits."

Gerstman says the clickthrough rates for the Superstitial units have been ten-times the average banner clickthrough rate, principally to the Oxygenator game page. "The interactivity and pop-up nature of the Superstitials are driving more traffic than the banners, which was to be expected," she says. ■

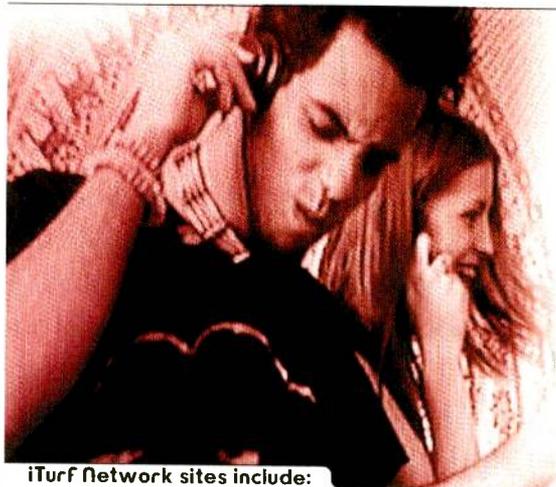
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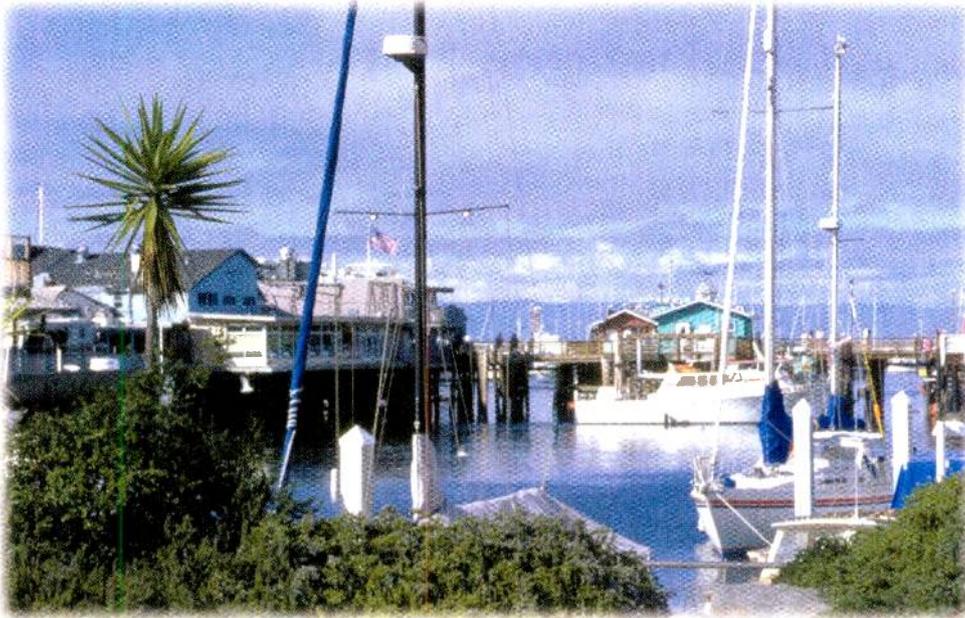
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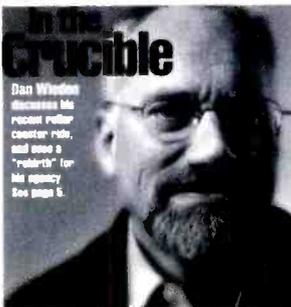
The former partner at advertising consultant Erickson in San Francisco is now heading a search at Seattle. His Internet-based firm is helping the company to look for "strong" names on the West Coast. See page 2.

YELLOW CAKE

Reader group The National Beer Retailers of Southern California are looking for a new group. For the last 10 years, the group has been run by former National Beer Retailer, Rick Elliot. Elliot's four companies are in the market for the business. See page 3.

BBDO.COM

Multi.com, an investment research web site, has awarded \$2.5 million to BBDO's business, following a review of the firm's work. The award resulted from a review and analysis of the site by the firm. See page 4.



Crucible

Dan Winick discusses his recent roller coaster ride, and how a "rubber" for his agency. See page 5.

ONE VEHICLE FOR FORD SALES

Ford has decided to advertise its SUVs under a single brand and improve the resulting budget share in a new campaign. See page 6.

TEEN GIRLS

Teen girls' buying behavior is changing rapidly, and high school students are more interested in their appearance and accessories. For a list of the top 100 teen girls' magazines, see page 30.

Musical Chairs

Y&R Activates Succession Plan

With Terry Bell succeeding Peter Gwynne as the head of Young & Rubicam Inc., the advertising agency, the firm's own leader, former Ogilvy chief executive 19.8% Maitland, Ed Y&R becomes chairman and chief executive officer of the holding company. See page 7.



See page 7 for more on the new CEO of Y&R.

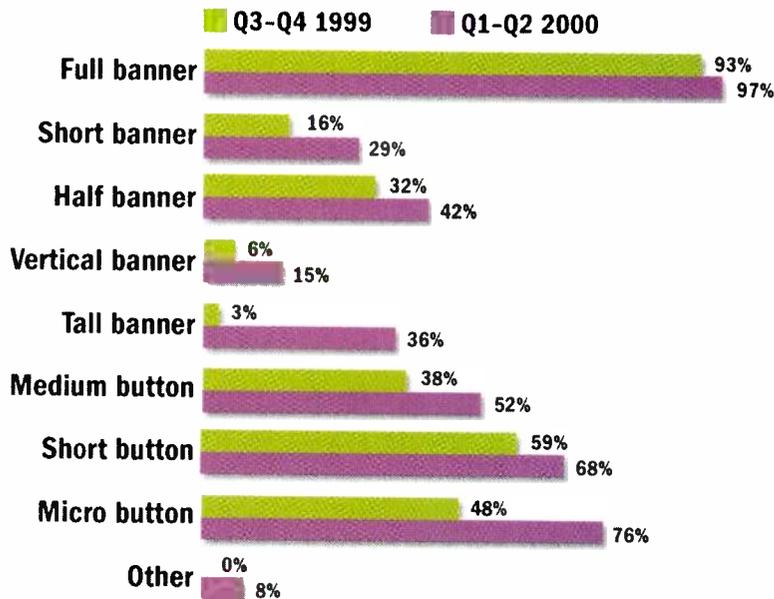
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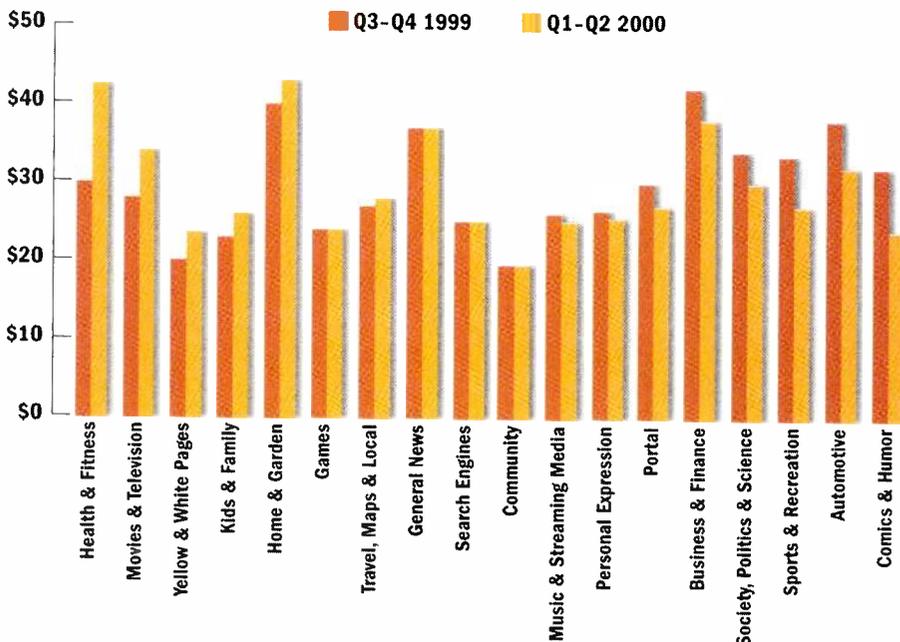
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Declining Clickthrough Rates on Banner Ads Tell Only Part of Story

Percentage of Web Sites Using Each Dimension



Average CPM by Advertising Category



Despite the hype surrounding the numerous innovations in online marketing, when it comes to banner ads, advertisers still seem to prefer what's been tried and true, namely the good, old-fashioned 468-by-60 pixel banner. Indeed, while Web publishers and agencies have continued to experiment with different dimensions for online ads, the standard banner still accounts for more than 95 percent of all online media buys.

That may appear ironic, considering that clickthrough rates have plummeted. "Just a couple of years ago, [clickthrough rates] were 3, 4 percent," said Marc Ryan, director of media research for Seattle-based AdRelevance, a division of Media Metrix. "Now they're .3, .4 percent."

So why does the reliance on banner ads persist if they are largely ignored by the majority of Web users? According to Ryan, low clickthrough rates tell only part of the story. "I think the reality is that the banner works in many [other] ways," said Ryan. "Direct marketing metrics like clickthrough can be one of the ways to measure a banner's [efficacy]. But if you think of somebody like a Ford or McDonalds or a P&G, they're going to be looking at other metrics, like branding and awareness and purchase intent and image association." For banners, there is more to life than a mere clickthrough.—Sid Ross

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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 9/4/00

Artist/Group: **P.O.D.**
 Song/Video: **"Rock the Party"**
 Album: **Fundamental Elements of Southtown**

The second single from their major-label debut, P.O.D. (Payable on Death) has already opened for the likes of Primus and taken the main stage at OzzFest. It's been quite a good year for this Christian hardcore metal outfit, who's influences range from Bad Brains to U2 - who's "Bullet the Blue Sky" they often cover live.

Artist/Group: **Disturbed**
 Song/Video: **"Voices"**
 Album: **The Sickness**

Yet another rap/metal band with a touch of industrial and electronica thrown in for good measure. "Voices" is the second single from the band's debut record.

The Hollywood Reporter's Box Office

For weekend ending September 4, 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	Bring it On	17,362,105	3	17,362,105
2	New	The Art of War	10,410,993	3	10,410,993
3	1	The Cell	9,676,012	10	33,745,083
4	3	Space Cowboys	6,514,903	24	63,709,955
5	2	The Original Kings of Comedy	5,906,038	10	21,213,020
6	5	What Lies Beneath	4,612,974	38	130,919,547
7	4	The Replacements	4,075,896	17	30,777,664
8	New	The Crew	4,051,921	3	4,051,921
9	6	Nutty Professor II: The Klumps	3,560,195	31	109,992,755
10	8	Autumn in New York	3,267,896	17	26,822,408

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CULTURE TRENDS

MTV Top 20 Countdown

Week of 9/4/00

1. **Nelly** "Country Grammar"
2. **Janet Jackson** "Doesn't Really Matter"
3. **Madonna** "Music"
4. **Eminem** "The Way I Am"
5. **Creed** "With Arms Wide Open"
6. **Papa Roach** "Last Resort"
7. **Incubus** "Stellar"
8. **Red Hot Chili Peppers** "Californication"
9. **Deftones** "Change"
10. **Common** "The Light"
11. **Disturbed** "Stupify"
12. **Ruff Endz** "No More"
13. **DMX/Sisqo** "What You Want"
14. **Christina Aguilera** "Come on Over"
15. **Big Tymers** "#1 Stunna"
16. **Foo Fighters** "Next Year"
17. **Busta Rhymes** "Fire"
18. **P.O.D.** "Rock the Party"
19. **Mya** "Case of the Ex"
20. **98 Degrees** "Una Noche"

©2000 MTV

Top R&B/Hip-Hop Albums

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

<i>This Week</i>	<i>Last Week</i>	<i>Wks on Chart</i>	<i>Artist</i>	<i>Album</i>
1	1	9	Nelly	Country Grammar
2	2	15	Eminem	Marshall Mathers
3	-	1	Wyclef Jean	The Eclectic...
4	-	1	Lil' Zane	...The Future
5	7	49	Yolanda Adams	Mountain High...
6	4	18	Toni Braxton	The Heat
7	6	9	Kelly Price	Mirror Mirror
8	3	7	Soundtrack	Nutty Professor II
9	5	5	Big L	Big Picture
10	8	9	Various Artists	Ryde OR Die (Vol.2)

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Top Country Albums

Compiled from a national sample of retail store sales.

<i>This Week</i>	<i>Last Week</i>	<i>Wks on Chart</i>	<i>Artist</i>	<i>Album</i>
1	1	4	Soundtrack	Coyote Ugly
2	3	42	Faith Hill	Breathe
3	2	10	Billy Gilman	One Voice
4	4	52	Dixie Chicks	Fly
5	5	4	Jo Dee Messina	Burn
6	6	14	Lee Ann Womack	I Hope You Dance
7	7	5	Aaron Tippin	People Like Us
8	8	68	SheDaisy	The Whole Shebang
9	9	147	Shania Twain	Come On Over
10	11	69	Tim McGraw	A Place in the Sun

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EAST

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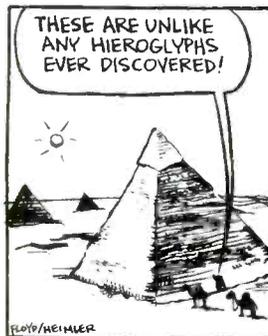
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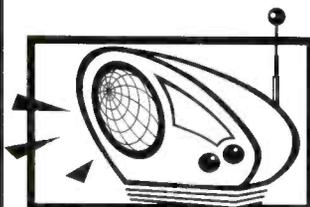
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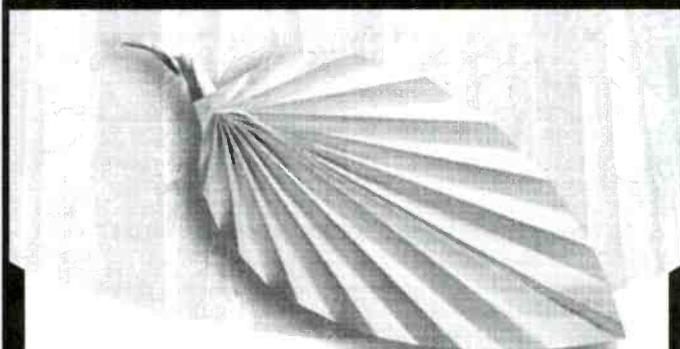


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This key management position oversees all worldwide strategy and development for Intel advertising targeted at the business and information technology communities. This spans from processors to networking products across all media. Requires at least 10 years of advertising experience, agency and/or client side in B-to-B marketing, and experience with technology products. MBA is preferred. Position in Santa Clara, CA.

Senior Brand Managers

Create, manage, and implement processor branding strategies and programs. Familiarity with systems architecture and technology is valuable, as well as a basic understanding of Intel's market segments. Successful candidates will have experience managing vendors and internal customers, developing persuasive collateral, and coordinating across organizations. Knowledge of branding fundamentals and the ability to synthesize input into convincing proposals to senior management essential. MBA is highly desirable. Positions in Santa Clara, CA.

Retail Merchandising Managers

Develop communication materials to be used as promotional pieces worldwide in thousands of stores. Hire graphic designers, copywriters, demo vendors, technical support and POP production vendors; craft creative briefs and oversee creative development; develop content for in-store demos. Achieve consensus to ensure materials are suitable across worldwide retail environments. Track schedules, budgets, roll out, and inventory; manage technical aspects of demos; and direct the demo and POP task forces. BA in Marketing, Advertising, Graphic Design, or related field with 6+ years of experience in marketing communications required. Retail channel or multimedia development experience is a plus. Positions in Santa Clara, CA.

Become a part of the Intel experience.

For immediate consideration, please e-mail your ASCII text resume to: marketingjobs@intel.com
(No attachments/enclosures. Please include your resume in the body of your e-mail.)

To expedite your response, please indicate Dept. Code Mktg.-multi on all correspondence.

Join Intel Now.

Becoming a part of the Intel experience involves sharing in the results of each employee's contributions. In addition to base pay and benefits, we offer stock plans, periodic paid sabbaticals, the Intel® Home PC Program, group performance bonuses and profit sharing. For specific job descriptions and more information about Intel, please visit our Web site at:

www.intel.com/jobs

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MasterCard International



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

Manager, Advertising A "Priceless" Opportunity

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

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

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

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

MasterCard International
2000 Purchase St, Purchase, NY 10577-2509
Fax (914) 249-4128. Human Resources, Dept. MGRADV
Or email resume w/Dept. Code to: jobs@mastercard.com
(NO PHONE CALLS PLEASE!)

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ACCOUNT SUPERVISOR

AUSTIN: Five-plus years of agency experience (two – three years at Account Supervisor level), retail/utility/telecommunications experience a plus, along with market analysis experience. This person is responsible for coordinating the total efforts of the agency to help the client compete in up to 20 new markets.

ACCOUNT MANAGERS

AUSTIN: Five years of agency experience with experience in direct mail. The key client contact for field marketing personnel, this person is responsible for planning, coordinating and executing all field advertising.

AUSTIN: Two – three years of agency experience, responsible for daily management of five to eight utility client markets. Responsible for competitive analysis, market research and implementing the appropriate creative and media mix to meet market conditions and client needs.

GSD&M

Please mail or fax résumé and cover letter, attn: Jennifer K.
828 West 6th St. • Austin, TX 78703 • Fax: 512-427-4845

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As the world of technology advances on a daily basis, Canon is making things easier for all of us...creating first of their kind products...from cameras and copiers, all the way to digital radiography, Canon is the bridge between technology and humanity, providing thousands of products and one simple idea...giving people know how.

ADVERTISING SUPERVISOR

We're looking for a highly motivated experienced professional to work on innovative business-to-business national advertising campaigns.

In this highly creative, hands-on position in our Corporate Communications division, you'll be responsible for conceptualizing, developing and executing national print & broadcast advertising for our business-to-business product areas. You must be a strategic thinker, possess creative judgment and understand business-to-business advertising on and off-line.

To qualify, you must possess a bachelor's degree with 5+ years of advertising agency or corporate advertising experience. Excellent presentation and organizational skills a must in addition to demonstrated computer proficiency with both MAC and PC.

Canon U.S.A. offers a competitive salary, outstanding benefits package, profit sharing, a 401K Plan and exceptional opportunities for growth. Please send your resume with salary history and requirements to: **Canon U.S.A., Inc. LS-Human Resources Dept. AS, One Canon Plaza Lake Success, NY 11042.** E-mail: hqrec@cusa.canon.com; FAX: 516-328-4669. www.usa.canon.com. We are an EOE.

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VH-1, our 24 hour music channel, is seeking a talented professional to manage their internal consumer products marketing program including initiating all marketing and promotional concepts and strategies, handling all publicity, develop and prepare sales presentations, develop and manage promotional support for retailers, oversee all creative briefs, project execution, trade show creative needs and promo content and create on-air promo calendars.

The professional we seek will possess a Bachelor's degree and at least three years of experience in a consumer product, licensing and/or marketing environment. You must be a creative thinker with excellent communications, organizational and multi-tasking skills. Strong knowledge of Word, Excel and PowerPoint is essential. Your ability to work under deadline and customize promotions and presentations for individual client's needs will be key to your success.

We offer competitive salary and benefits package in a fast-paced, challenging environment. To explore your career with MTV Networks, please send your resume, including salary history and job code, to: **Staffing Resources Job Code GKMCP, MTV Networks, 1515 Broadway, 16th Floor, New York, NY 10036, fax: 212-846-1473 or e-mail: jobmtv@mtv.com**

1
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MANAGER, CORPORATE MARKETING

Selected candidate will be responsible for developing & managing the implementation of marketing programs and materials for the Independent Film Channel. Position requires 5+ years marketing exp, Bachelors degree pref'd. Ability to work independently a must. Excellent communication & writing abilities a must. REF # 0911AW0728JPP

SUPERVISOR, AD SALES MARKETING

Selected candidate will be responsible for supporting the Director of National Ad Sales Marketing in his/her efforts on behalf of the national ad sales group to provide tactical support on key initiatives that drive brand awareness to the advertising sales community. Must possess a minimum of 2-3 years experience in an account services position at an entertainment company or advertising agency. Experience working with sales teams, writing and producing sales presentations, producing branded marketing materials and promotions. Working with in-house as well as out of house creative agencies required. BA/BS in Marketing or Communications desired. REF #0911AW0731JPP

We offer a competitive compensation and a comprehensive benefits package. Mail resume, which must include REF # in cover letter, to: Rainbow Advertising Sales Corp, Dept JPP, 1111 Stewart Ave, Bethpage, NY 11714, Email to: careers@cablevision.com (indicate REF # in subject line of email). EOE

Regional Marketing Coordinator

PETCO, the leading nationwide specialty retailer of premium pet food and supplies is looking for an experienced Marketing Coordinator for our Dayton, NJ regional office. This region encompasses 11 states in the mid-Atlantic and 70 retail stores.

This event-oriented position is responsible for directing store level marketing programs, assisting with national sales marketing efforts, developing regional vendor co-op programs, generating public relations exposure and establishing local marketing partnerships.

Ideal candidates will have a degree in advertising or marketing with at least 2 years experience with multi-store retail marketing and/or special events. Retail experience preferred.

Please send resume to:

Petco, Attn HR
9125 Rehco Rd.
San Diego, CA 92121
Fax (858) 677-3040

e-mail: recruiter@petco.com. EOE

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DIRECTOR OF CORPORATE DEVELOPMENT

The Advertising Council, the country's leading provider of public service advertising seeks a professional who wants to apply his/her skills to our corporate development dept. This person will conduct corporate visits, assist in identifying new corporate sponsors and develop funding strategies to secure financial support. 3 years of fundraising or corporate relations exp at a supervisory level required. Excellent communication skills and the ability to work in a team environment are essential. We offer competitive salaries and an excellent benefits package.

Please mail or fax resume to:
Human Resources
Ad Council
261 Madison Avenue
New York, NY 10016
Fax: (212) 922-1676



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Not the one you're thinking of or everyone is talking about, but the one that is coming to specialized b2b markets where iterative electronic behavior will change the way we know and create advertising.

We're a ten year old agency that's always focused on specialized, highly technical markets with national and international click and mortar brands. And we're looking for an executive vice president with exquisite management skills as demonstrated in the past among staff and clients.

Since we're growing like a weed right now, our evp needs to be a senior manager with service process design, implementation and maintenance expertise. And have a thorough knowledge of the b2b e-business front-end and cursory knowledge of the backend as well as backbone systems. Oh yeah, you should also bring some b2b experience and be willing to commit to extensive travel for the next 5 years. Equity stake after two years.



Email your resume to evp@mbcb2b.com

ADVERTISING SALESPERSON

Billboard Magazine seeks an experienced advertising salesperson for an important assignment in its New York office. Reporting to the Group Advertising Director/East, this person will work in the most exciting and dynamic areas of the music industry including e-music, and in addition call on national consumer accounts. Successful candidates will have at least two years of advertising space sales experience with an affinity for music if not experience in some aspect of the entertainment industries. Send resume to:

Billboard
Attn: P. Jennings
770 Broadway
6th Floor
New York, NY 10003
Fax: 646-654-4799

CURIOUS, PERSISTENT, PERFECTIONISTIC WRITER.

We're a Philadelphia B2B marketing communications firm with analytical, practical clients. If you're that unique (damn near) writer who can (and wants to) learn, digest, and express the telling details of the products and services in industries from building products to financial services to semiconductor manufacturing, we'd love to hear from you. And meet you. And offer you heaps of work (with rewards to match).

Fax us a resume:
Rector Communications, Inc.,
215.963.9672
don@rector.com

MARKETING

Coordinator, Marketing Communications

Radian Guaranty, a national provider of mortgage insurance, seeks marketing professional to design and develop regional and national marketing collateral.

Utilizing the corporate desktop publishing system, individual will develop promotional and communication pieces to support overall sales strategy, interact with and manage print, mailhouse and other vendors and manage project budgets. Applicants must have marketing experience with proven project management skills, demonstrated desktop publishing experience with proficiency in QuarkXPress, Adobe Illustrator and Photoshop; excellent communication and organizational skills with the ability to interact effectively with all levels of personnel. Editing/proofing experience a plus; Bachelor's degree preferred.

We offer competitive salary and compensation including 401(k) and flexible healthcare options. Please send resume with salary requirements to: Radian Guaranty, 1601 Market St., Phila., PA 19103 or e-mail to: send.resume@radianmi.com. EOE. M/F/D/V.



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SUPERVISOR MEDIA SALES
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3-4 years experience in advertising sales.

Key team member of global advertising sales team targeting international clients and agencies with creative advertising/marketing solutions.

Responsibility for New York agencies.

Development of new portfolio of clients.

Dynamic, self-motivated with creative sales skills and international outlook.

The ideal candidate will enjoy working in a fast-paced environment.

Knowledge of international advertising community an advantage.

Please send resume and salary expectations to:

Human Resources

National Geographic Channel International

1145 17th St NW Washington, DC 20036

or FAX to 202-828-8039

Ukibi Inc is seeking professionals for the following positions:

Salesperson

Develop and close prospects among portals, community sites, WAP services and telecommunications companies in the United States for Internet services company based in New York and Paris. 5-8 years experience in selling high-end media, Internet services or high-technology products. Good presentation and communication skills, multilingual a plus.

Inside Salesperson

Assist outside salespeople with client development, follow-through, background work, contracts, developing specifications. Good writing and telephone skills, detail orientation. Knowledge of French (or other languages) helpful.

Business Development Manager

Develop partnerships with various websites, Internet and telecommunications companies toward improving the visibility and marketability of a prominent online address book solution for portals, community sites, WAP services and telcos. Must have great communication skills and ability to think outside of the box. Strong knowledge of the Internet and good technical sense also necessary. Language skills a plus.

For immediate consideration, please forward your resume to:

Ukibi, Inc.

1 Wall Street Court
Suite 403 New York, NY 10005
www.ukibi.com

New Business Dev

Dynamic, hi-energy print outsourcing co. seeking aggressive entrepreneurial salepeople. Min. 2 years print sales exp selling to high level mgmt. & proven track record. Competitive comp w/ stock ops and benefits. **E-mail cover and resume to ranas@servador.com or fax to 212-431-0912**

Servador

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DCA Advertising, Inc.

666 Fifth Avenue
New York, NY 10103

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

Product Manager

eMadison, a dynamic, NY & California based internet start up, that is revolutionizing the buying and selling of advertising media is looking for a **Product Manager** to drive product strategy and development for our **Cable Network** and **Broadcast Network** media segments. You will excel in defining and prioritizing product requirements based on input from sales, client services, customers, and our partners. You will work closely with the engineering team developing eMadison solutions. You will manage Beta tests, execute product launches and lead product specific marketing efforts.

Requirements:

- 5-7 years successful product management (cradle to grave), product marketing, and innovation in a world class software organization.
- Strong understanding of business processes within the Cable Network and Broadcast Network industries.

Contact Info:

Fax: (510) 739-4798 Email: ssteale@emadison.com www.emadison.com

Fashion Magazine Associate Publisher/ Advertising Director

Leading trade publication in the youth-oriented fashion field offers exciting position to publishing/sales leader with proven track record in this area. Ideal candidate should have excellent communication and interpersonal skills, should love and live the designer apparel industry and have some background in editorial. Compensation package in the six figures. Please send your resume to:

AdWeek Magazines

Box E-4131

770 Broadway, 7th Floor New York, NY 10003

NATIONAL ACCOUNT MANAGERS

Exciting opportunity for 15 National Account Managers with a start up company with "a different kind of magazine", targeting one of the most highly sought-after audiences, the business professional, with average incomes 5 times greater than the national average. 5 positions available in each office - **New York, Chicago and Los Angeles**. Successful candidates must have at least 5 years of very successful national magazine sales experience, be highly organized, be self-motivated and possess good communication and presentation skills. Salary of up to \$100,000 based on experience and prior salary history. Earning potential \$200,000+. Benefits include 401K, insurance.

ADWEEK Classified - Box 01353

770 Broadway 7th Fl.

New York NY 10003

or email peves@adweek.com

(reference #31J0007 on subject line)

NEW BUSINESS BUILDER

Northern NJ based branding consultancy/marketing communications firm seeks dynamic, entrepreneurial professional to identify, generate and develop relationships w/top corporate prospects. Demonstrated strategic/creative abilities and excellent communications and presentation skills are required. Candidate must possess database management skills, be able to work independently, interact with top management, and manage multiple projects. Competitive compensation and opportunity for personal and professional growth with ownership participation. Resume and salary requirements to: **Adweek Magazine, Box 4127, 770 Broadway, 7th Floor, New York, NY 10003.**

Advertising 30K-150K

General, direct, interactive advertising agencies. Small creative boutiques to large top ranked shops. Industries across the board including hot new media accounts. All levels **Account Management**. Please contact Deborah:

Phone: 212-499-0835

Fax: 212-448-0932

or Email:

dparnes@tuttleagency.com

Snr. VP/Research/NYC

Our client, a world class media service co. is looking for a heavyweight Research Guru. Obviously, you are proficient in synd & original research, heavy emphasis on broadcast.

Contact: Lee Rudnick

DBI Media & Entertainment

Executive Search

Ph: 212-338-0808 Ext. 5

Fax: 212-338-0632

Email: lee@dbiny.com

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HELP WANTED

Media Planners

Gray, Kirk/VanSant Advertising, one of the largest ad agencies in Baltimore, is seeking Media Planners and Supervisors to work on National, Regional and Local accounts. A minimum of two years experience is required.

Please submit resume and salary history to:
Media Department

Gray, Kirk/VanSant Advertising
401 East Pratt Street
Baltimore, MD 21202
Attn: LR-AMD

No phone calls please.

**HELP!
THE MONKEY RAN AWAY.**

Full-service AAAA New York Ad Agency seeking copywriter for financial and B2B accounts. Must have at least 4 years of experience writing financial advertising. Must have a knowledge of money. Must know other words for money or own a thesaurus. If we show you a quarter and a nickel, we expect you to be able to point out which is which. Knowledge of offline and online markets is important but not required. Neither is knowledge of mid-eighties television theme songs.

AdWeek Classified, Box 4130, 770 Broadway, 7th Floor, New York, NY 10003

**CREATIVE/
PRODUCTION**

Fast-paced growing NYC ad agency seeking a rising star. Responsibilities include Copywriting for all media plus Radio and TV production. Work on a variety of Retail, Health Care, Dot Com accounts. Strong computer skills and 1-5 years advertising experience a must! Knowledge of Mac based Protocols and/or audio production experience a big plus. Tremendous growth opportunity. Email, fax or mail resume including salary requirements to:

Furman Roth Advertising

Dept. C, PO Box 1723
New York, NY 10017

Fax: (212) 953-3197

Email: eroth@furmanroth.com
(No phone calls please!)

**Account Management
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Contact: Lee Rudnick
DBI Media & Entertainment
Executive Search
Ph: 212-338-0808 Ext.5
Fax: 212-338-0632
Email: lee@dbiny.com

**Market/Media Research
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KMR is seeking an exp'd market researcher who can shepherd the progress of a research instrument from questionnaire design thru back end data processing. The candidate will deal w/requests from subscribers & interact with suppliers to meet deadlines. The person needs to be well organized & able to juggle multiple tasks. OTC/DTC Background a plus. Growth potential. Excellent compensation package. Immed. hire. **Please fax resume along w/ cover letter to 212 373-8909, Attn: HW.**

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media logic 

Account Executive wanted by Advtg, Mktg & PR Co. in New York City. Must have Bach. in Mktg & Advtg and 6 months exp in job or as Asst. Account Executive. Respond to: Debra Breslin, Messner Vetere Berger McNamee Schmetterer/Euro Rscg, 350 Hudson Street, New York, NY 10014.

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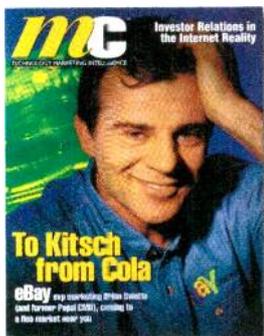
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MC is the only publication completely dedicated to the strategy of marketing technology: computers, software, telecommunications, and Internet products and services.

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marketing intelligence they need to stay on top. If they're your target for new business, you should turn to MC, too. For ad space, contact Publisher Ron Kolgraf at ron@marketingcomputers.com or (617) 482-0876. For subscriptions, call (800) 722-6658.



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CULTURE TRENDS

The Billboard 200

5 Years Ago

The top-selling albums from **9/9/95**

1. Soundtrack/Dangerous Minds
2. Hootie & the Blowfish/Cracked Rear View
3. Alanis Morissette/Jagged Little Pill
4. Soundtrack/The Show
5. Bone Thugs-N-Harmony/Eternal...
6. TLC/crazysexycool
7. Shania Twain/The Woman in Me
8. Blues Traveler/four
9. Selena/Dreaming of You
10. Jeff Foxworthy/Games Rednecks Play

10 Years Ago

The top-selling albums from **9/8/90**

1. M.C. Hammer/Hammer Don't Hurt 'Em
2. Wilson Phillips/Wilson Phillips
3. Jon Bon Jovi/Blaze of Glory:Young Guns II
4. Mariah Carey/Mariah Carey
5. Poison/Flesh & Blood
6. Bell Biv Devoe/Poison
7. Anita Baker/Compositions
8. Keith Sweat/I'll Give All My Love...
9. New Kids on the Block/Step By Step
10. Soundtrack/Pretty Woman

©2000 Billboard/Soundscan

Billboard Modern Rock Tracks

Compiled from a national sample of airplay provided by Broadcast Data Systems.

<i>This Week</i>	<i>Last Week</i>	<i>Peak Pos.</i>	<i>Wks on Chart</i>	<i>Title</i>	<i>Artist</i>
1	1	1	21	Last Resort	Papa Roach
2	4	2	16	Right Now	SR-71
3	3	3	16	Change (in the House of Flies)	Deftones
4	5	4	11	Stellar	Incubus
5	2	1	13	Californication	Red Hot Chili Peppers
6	7	1	25	Kryptonite	3 Doors Down
7	8	7	8	Teenage Dirtbag	Wheatus
8	6	3	13	Promise	Eve 6
9	16	9	3	Hemorrhage	Fuel
10	9	5	20	Judith	A Perfect Circle

©2000 Billboard/Broadcast Data Systems

Billboard Top Video Rental

Compiled from a national sample of retail store rental reports.

<i>This Week</i>	<i>Last Week</i>	<i>Title</i>	<i>Studio</i>
1	5	Erin Brockovich	Universal
2	3	Magnolia	New Line
3	13	The Talented Mr. Ripley	Paramount
4	1	The Beach	FoxVideo
5	4	The Ninth Gate	New Line
6	11	The Hurricane	Universal
7	2	Boiler Room	New Line
8	6	American Beauty	DreamWorks
9	8	The Whole Nine Yards	Warner
10	7	The Green Mile	Warner

©2000 Billboard/SoundScan, Inc.

CABLE TV

Lee Schroeder was promoted from director to vp of government and regulatory strategy. She arrived at Cablevision in 1997 from Washington Utilities & Transportation Commission, where she consulted on telecommunications policy...**Jola Harris**, former director of affiliate marketing for the entertainment channels of Fox Channels Group, was promoted to vp of affiliate marketing of the new Fox Cable Networks Group. She will oversee Fox networks FX, Fox Movie Channel and National Geographic Channel. Also at Fox Cable Networks Group, **Heather Thomas** was named to the new position of director of creative services. Previously, Thomas was manager of creative services at ESPN.

SYNDICATION

Paramount Domestic Television named **Michael Dimich** director of its new controversial syndicated strip, *Dr. Laura*. **Deborah Alpert** was named supervising producer of the show. Dimich's credits include ABC's *Politically Incorrect*, as well as the long-since-cancelled syndie talker *The Magic Hour*. Alpert most recently served as supervising producer of Telepictures' *Extra*, as well as the short-lived Tribune Entertainment strip *Richard Simmons' Dream Maker*. Elsewhere at Paramount, **Leah Cain** was promoted to vp of Midwest sales, syndication, for Paramount Advertiser Services. She moves up from manager of Midwest sales...Among recent appointments at Tribune Entertainment Co.: **Bob McPhee**, former national account executive at Columbia TriStar Television in New York, was named director of advertising sales. **Jon Krobot** was promoted to manager, Western region, moving up from account executive for the region. And **Lori Birnbaum** has been named manager of research for Tribune Entertainment. She most recently worked as a research and training director for HRP Inc....**Erik Storey**, vp of development at Von Zerneck-Sertner Films since 1997, has joined NBC Studios as vp of movies and miniseries. Storey has been involved in the (continued on page 93)

NBC's Lax Wraps Last Lap

The NBC Olympic Profiles unit added the last voice-over to its athlete features last Thursday, just one day before the network began airing coverage of the Summer Games from Sydney, Australia. But the unit's three-minute segments personalizing the major competitors are the culmination of a process that started right after the 1996 Summer Games in Atlanta. Headed by Lisa Lax, NBC Olympics senior profile producer, the unit's staff and production crews traveled some 300,000 miles and visited 40 countries to create the segments.

Initially, four researchers were hired to attend the World and European athletic championships to interview winning ath-



NBC's Olympic profiles unit paid early visits to athletes like track star Marion Jones.

letes and gather interesting nuggets. The effort yielded a list of 250 athletes, which Lax and Peter Diamond, senior vp of Olympic Programming, and Joe Gesue, manager of Olympics research, whittled to 100. Then the shooting and travel began. "I challenged each

producer to tell a story through imagery, not to give me just haphazard shots," says Lax. After several drafts, the final versions were sent to NBC Sports chairman Dick Ebersole for final approval.

At this point, Lax deserves to re-lax. Her project is wrapped—and besides, she's already held the first research meeting for the February 2002 Winter Olympic profiles. —*John Consoli*

SPOTLIGHT ON...

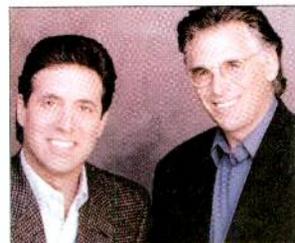
Gary Grossman and Rob Weller
Partners, Weller/Grossman Productions

With the goal of creating syndicated and network series, Gary Grossman and Rob Weller in 1992 set up a worn card table inherited from Weller's grandmother and launched their TV production business. After picking up a few specials for A&E and a then-unknown HGTV, Weller/Grossman Productions steadily grew into a lucrative company that this year will produce nearly 100 documentaries, specials and series for major cable networks. "Unbeknownst to us, we caught the cable wave back in 1993 when [household] penetration was" much lower, says Grossman, citing a current diverse client list that includes Discovery, Court TV and Sci Fi.

The biggest project on their plate right now is Food Network's highest-profile cooking series yet, *Wolfgang Puck*, set to launch in January. The show, whose host drew rave reviews at June's TCA, will be the first for the chef who put fusion cuisine on the tip of the gourmand's tongue.

Among Grossman's previous credits are broadcast series *America's Funniest Videos* and the 1992 documentary *Hugh Hefner: Once Upon a Time*. Weller is the "face" of the duo, having once served as host on *Entertainment Night* and the *Home Show*. He currently hosts A&E's *Top 10*, produced by Weller/Grossman.

"We built the company caring about the audience, respecting it and providing it with information," says Grossman. "We're ready for anything." —*Megan Larson*



Dynamic duo of cable productions

Expect



MOVERS



Gonzalez returns to NYC TV on WXTV



Lasiewicz lands on Creative Planet

(continued from page 91) development and production of assorted long-form projects for NBC, CBS, ABC, TBS and Lifetime Television. Prior to joining Von Zerneck, he was director of development for Diana Kerew Productions.

PRINT

Deborah Fine, publisher of *Glamour*, has been promoted to vp of the Condé Nast fashion book...**Geoff Russell**, executive editor of the New York Times Co.'s *Golf World*, has been named editor, replacing Terry Galvin, who has stepped down to serve as a consulting editor of the Golf World Group...**Catherine Romano**, formerly an executive editor at *Details*, will join *Reader's Digest* on Sept. 25 as deputy editor...At Upside Media, **Richard Marx**, formerly Eastern advertising director for *Upside* magazine, has been promoted to associate publisher...**Carole Cusani**, former senior account manager at AllAdvantage.com, has been named advertising director of Hearst Magazines' *Classic American Homes*.

RADIO

Carl Hamilton has been promoted to market manager for Clear Channel's eight radio stations in Houston. He was formerly vp and general manager of Clear Channel's KBXX-FM, KHYS-FM, KJOJ-AM, KHMV-FM, KTBZ-FM and KKTL-FM in Houston...**Todd Goodman** was named director of marketing and communications for Westwood One. He comes to Westwood from the National Hockey League's broadcasting department...**Carlos Cuervo** has been named national sales manager for Radio Unica's KQTL-AM in Tucson and KIDR-AM in Phoenix. Cuervo comes to Radio Unica from KDKB-FM in Phoenix, where he was an account executive. Also, **Manuel Carvajales** was promoted to local sales manager, from senior account executive, of Radio Unica's WNMA-AM in Mia-

mi...**Barbara Rehm** has been promoted to managing editor for National Public Radio News, from acting managing editor...**Clint Culp** was named vp of stations for the Radio Advertising Bureau. He was formerly a financial consultant with Salomon Smith Barney and prior to that vp and general manager of KTXQ-FM and KRRW-FM in Dallas.

TELEVISION

J.J. Gonzalez has returned to New York TV news as managing editor of Noticias 41, the news programs of Spanish-language Univision 41, WXTV. Gonzalez spent nearly three decades at WCBS, starting in 1967 as the first Latino reporter to work for English-language television in New York. He rose through the ranks at WCBS from reporter to assignment editor to correspondent, eventually becoming director of public service programming and earning five Emmys and myriad other awards. Most recently Gonzalez served as news director for cable TV's Bronxnet Community Programming Corp....

Dan Foreman was named news director at ABC-owned WABC in New York. He was formerly assistant news director at NBC-owned WNBC in New York...**Abby Auerbach** has been promoted to executive vp at the Television Bureau of Advertising, up from senior vp of marketing. Before joining the TVB last June, Auerbach was senior partner, director of local broadcast USA, Ogilvy & Mather.

AGENCIES

McKinney & Silver has upped **Beverly Logan** to director of broadcast media. A 12-year veteran of the Raleigh, N.C., shop, Logan was most recently spot supervisor, handling clients including Audi of America, Ben & Jerry's and Royal Caribbean Cruise Lines.

PRODUCTION

Bob Lasiewicz has been named vp of sales at Creative Planet, the Los Angeles-based provider of tech solutions and online resources for the media production industry. Lasiewicz joins Creative Planet after 17 years at the helm of Media Info systems, a provider of training and system development services to entertainment industry companies. He also co-founded ShowBiz Expo, the entertainment production trade show.

Results

The who's who are all here.

New York Times readers are the most culturally active people around, attending more movies, museums, theater and dance performances than readers of any other consumer publication measured by MRI.*

To ensure a sold-out audience at your next cultural event, contact Jyll Holzman, Senior Vice President, Advertising, at 212-556-4058 or jholzman@nytimes.com

The New York Times

Expect the World

*MRI Spring 1999. Attended dance performance, theater, or museum in the past year and movies once a month or more.

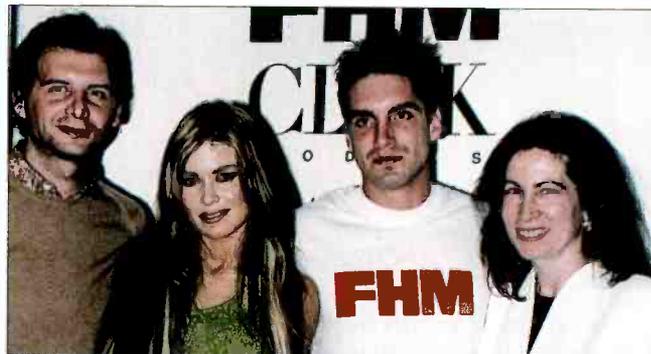
MEDIA DISH



In Minneapolis for the recent Senior PGA Coldwell Banker Clasic Pro-Am, the winning team of (l. to r.) Ed Erhardt, president, ESPN ABC Sports customer marketing and sales; Harv Furman, associate media director, Campbell Mithun Esty; Chuck Moran, PGA pro; Les Mauser, CFO, CME; and Betsy Burgeson, vp/director of broadcast media, Martin/Williams Advertising



Tennis magazine saluted the nation's top collegiate players on the eve of the U.S. Open at the 2000 Rolex Collegiate All-Star Outing, held at the West Side Tennis Club in Forest Hills, N.Y. (L. to r.) Buzz Keenan, national sales manager, *Tennis*; Ellen Fields, group account director, DDB; Walter Fisher, CEO, Rolex Watch USA; Jim Sargent, media manager, Rolex Watch USA; David Fuller, global account supervisor, Grey Worldwide; and Doug Ng, vp/associate media director, BBDO.



At Bloomingdale's in New York for the recent Men's Model Search 2000 co-sponsored by the department store and Emap's *FHM* magazine, (l. to r.) *FHM* fashion director Antony Wright; actress Carmen Electra, contest judge and *FHM* cover girl this month; Model Search winner Sean Sacca; and *FHM* executive publisher Dana Fields



The YM Fashion & Music Explosion national mall tour kicked off recently at the Menlo Park Mall in New Jersey with a performance by O-Town, the stars from ABC's *Making the Band*. (L. to r.), Stephanie Jones, director of marketing, Trans Continental Records; Lou Perlman, founder of Trans Continental; and Laura McEwen, publisher, YM



Atlanta's Standard Club was the site of the recent "Meltdown" party hosted by the Atlanta Broadcast Advertising Club and co-sponsored by AdValue, *Mediaweek*, WB36, UON 69, WSB-TV, TG Madison Advertising and BBDO South. On hand for the daylong golf/tennis/pool party were (l. to r.) Leigh Champion, BBDO South; Cindy Barber, Rubin Postaer & Associates; and Jody Davis, WATL/WB36 Atlanta.

AT DEADLINE

(continued from p. 5) aired last week and will run again this week. The campaign also includes print ads in *Entertainment Weekly*, *TV Guide* and *People*. In the BBDO-produced ads, two characters in M&M's current ad campaign make the announcement.

CBS, WebTV to Interact With Each Other

CBS and Microsoft WebTV Networks have agreed to jointly deliver approximately 500 hours of interactive programming this fall, including dramas, comedies, specials, variety shows, movies and sports. CBS programming will be carried through WebTV Networks. In addition, subscribers to Microsoft's WebTV or UltimateTV services will be able to access enhanced on-demand content including sports-related data, cast biographies, live polling, program updates and chat capabilities.

Hearst Buys WMUR-TV; Emmis Picks Up Tab

Hearst-Argyle, owner of ABC affiliate WCVB-TV in Boston, has agreed to acquire WMUR-TV, the ABC affiliate in nearby Manchester, N.H., from Imes Communications for \$185 million in cash. Most of the tab, \$160 million, will be picked up by Emmis Communications, which agreed in June to purchase a TV station for Hearst in exchange for Hearst's three radio stations in Phoenix. WMUR is the only VHF station in New Hampshire.

Addenda: ESPN's coverage of the Tennessee Titans'–Buffalo Bills game on Sept. 3 generated the highest ratings of any program on cable this year with an 8.34 rating, delivering 6.5 million homes, according to Nielsen... **Abby Auerbach** was promoted from senior vp to executive vp of the Television Bureau of Advertising. Grace Gilchrist, vp/general manager of Scripps-owned WXYZ-TV in Detroit, was named board chairperson of the TVB, and **Jim Keelor**, president of Cosmos Broadcasting, was named vice chair... **Mary Pizzarelli**, formerly vp/consumer marketing of Primedia's *Seventeen* and the Youth Entertainment Group, has been named vp/magazine circulation of American Express Publishing.

Corrections: In the Aug. 21 issue, an advertising insert from the Association of Hispanic Advertising Agencies misquoted Marcia Fusilli, implying that the Pillsbury Co. purchased Las Palmas. In fact, B&G Foods acquired Las Palmas from Pillsbury in 1999. Also, the Aug. 7 issue's Market Profile on Richmond, Va., cited incorrect newspaper circulation data. The Audit Bureau of Circulations information for the city of Richmond is: households, 82,200; *Richmond Times-Dispatch* daily circ, 43,797; Sunday circ, 45,691; daily market penetration, 53.3 percent; Sunday market penetration, 55.6 percent.

Timing

is everything

More than 18 million of your best prospects are sitting in physician's waiting rooms each month — waiting to see their doctor, waiting to see your message on AccentHealth's innovative in-office television programming. And once they leave the doctor's office, they'll be shopping — shopping for health and beauty products, filling their doctor's prescriptions.

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the physician's
waiting room

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

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

PricewaterhouseCoopers will present the **2000 Global Entertainment, Media & Communications Summit** Sept. 19 at New York's Marriott Marquis. Contact: Deborah Scruby at 212-259-2413.

The **Newspaper Association of America** will host its ninth biennial **libel conference** 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 newsmaker luncheon Sept. 27 at the Waldorf-Astoria in New York. Contact: John Kienker at 212-867-6650, ext. 303.

The **Virginia Cable Telecommunications Association** will hold its **34th annual convention** Oct. 8-11 at the Hyatt Regency Hotel in Reston, Va. Contact: Barbara Davis at 804-780-1776.

Adweek Conferences, as part of its **Agency Dynamics Seminar Series**, will host a seminar Oct. 12-13 at the Atlanta Hilton & Towers in Atlanta. Contact: Adweek Conferences at 888-536-8536.

CTAM will host a **Broadband Opportunity Conference** Oct. 18-19 at the Santa Clara Marriott in Santa Clara, Calif. Contact: Seth Morrison at 703-549-4200.

The **Society of Professional Journalists** will hold its **annual convention and conference** Oct. 26-29 at the Adam's Mark Hotel in Columbus, Ohio. Contact: Tami Hughes at 765-653-3333.

Association of National Advertisers will host a series of seminars Nov. 13-15 at the Rye Town Hilton in Rye Brook, N.Y. Contact: 212-697-5950.

Inside Media

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

CNN Promotes Levy, Bird to Co-Presidents

Following the recent promotion of former Turner Broadcasting Systems International president Philip Kent to president/CEO of CNN News group, David Levy and Andrew Bird were promoted last week to serve as co-presidents of the division. Together, Levy and Bird will oversee programming, distribution and marketing of Turner properties—Cartoon Network, CNN and Turner Classic Movies—in Asia, Europe and Latin America. In addition, Nan Richards, former president of TBS Europe News Networks, was promoted to president of TBS Europe, overseeing business development for the news and entertainment departments in Europe, the Middle East and Africa.

Sterling Named Eagle Rock President

Eagle Rock Entertainment, the independent London-based TV programming distributor, has tapped Steve Sterling as president of Eagle Vision, the company's New York-based distribution unit. Sterling will develop domestic and international programming deals and oversee video and DVD distribution. Eagle Vision currently is developing a TV special from the Up In Smoke tour, featuring Dr. Dre and Eminem. Sterling previously was VP of development and marketing for Sony Music Entertainment's Automatic Productions, and producer of A&E's *Live by Request* and of the PBS series *Sessions at West 54th*.

Odyssey Signs Carriage Pact With EchoStar

Odyssey Network signed a long-term distribution deal with EchoStar Communications last week for 4.3 million subscribers of the satellite operator's DISH Network. The family-friendly network, in which Hallmark Entertainment and The Jim Henson Co. hold a stake, now reaches 28 million homes. In other Odyssey news, Matt Frewer, star of the network's original movie *Hound of the Baskervilles* (airing Oct. 21), has signed on to star in three additional Sherlock Holmes films. The next one, *The Sign of the Four*, will start production Sept. 15 in Montreal.

MTV Picks Up Tenth *Real World* Season

MTV signed a two-season deal to pick up 44 episodes of *The Real World*. The 10th-anniversary installment of the show, slated for June 2001, will be filmed in New York, where the series began. The 11th season will kick off in January 2002. Outdoor adventure/reality series *Road Rules* was also picked up for a tenth season.

Power Lunch to Hit Southern California

CNBC business show *Power Lunch* takes to the road this week in Southern California. Hosted by Bill Griffeth, *Power Lunch* will travel to different locales—from Santa Barbara to San Diego to Los Angeles—examining key industries in the region and the CEOs that run them. *Power Lunch* will continue to air regular-

BET's Fall Kicks Off With Video Shows

BET today, Sept. 11, launches its fall season with three music series: *106 & Park*, *AM@BET* and *BE:INY*. Hosted by Free and AJ, *106 & Park* is interactive at its core, offering e-mail correspondence with viewers and an opportunity for the audience to go online and vote for the top 10 videos each day. It airs weekdays from 11:30 a.m.-1 p.m. and again at 6-7:30 p.m. *AM@BET* airs weekdays from 9-10 a.m. and offers viewers a palette of videos to go along with their morning coffee. On *BET:INY*, which airs weekdays from 1-2 p.m., host Tiffany holds a countdown of top videos in front of a live audience. All three shows tape at BET's new studios in New York.



Free (left) and AJ will host BET's new interactive video show, *106 & Park*.

ly from 12-2 p.m. on the East Coast and 9-11 a.m. on the West Coast.

Business Week Hikes Rate Base

Business Week, published by McGraw-Hill Cos., will increase its rate base by 5.6 percent to 950,000 from 900,000 for next year's first half. Paid circ for the weekly grew a modest 2.8 percent to 948,457 for the year's first half over the prior year. Single-copy sales grew 1 percent, according to the Audit Bureau of Circulations. Ad pages through Aug. 14 increased by a whopping 33.1 percent to 3,518, according to Mediaweek Magazine Monitor.

Breen Upped at Bravo New Media Division

Bravo last week expanded its new media division, promoting IFC marketing manager Erin Breen to director of trade and consumer marketing for the department. Bravo program manager Greg Varhely was also promoted to manager of Bravo new media, where he will oversee the network's Web sites and broadband services.

BusTV Drives Into Coach Deal

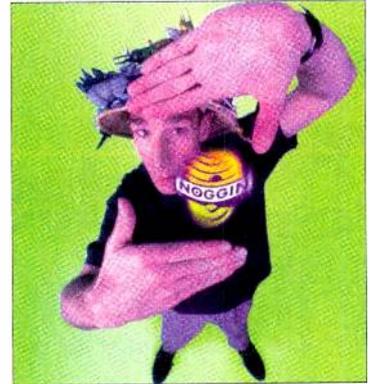
BusTV Advertising has arranged with Coach USA to install monitors and provide television service on about 100 of the motorcoach transportation company's buses. BusTV is providing DirecTV satellite service on Coach USA's East Coast buses to Atlantic City and Connecticut casinos, targeting adults age 50-plus. Initial advertisers include Disney's Buena Vista Home Entertainment; Mr. Mobility, an electric wheelchair maker; and Senokot, a natural laxative. Regional advertisers have also signed up. BusTV also plans to target markets with large numbers of college students.

Kennard Seeks New Rule on Radio Mergers

The FCC may have approved Clear Channel's acquisition of AMFM, but three of its five commissioners, including FCC Chairman Bill Kennard, are still seeking ways to curb radio consolidation. In his statement released at the beginning of the month, Kennard said he has asked the commission to consider a notice of proposed rule making that would require merger applicants to "describe the specific public interest benefits that consumers will receive as a result of the transaction." Commissioners Susan Ness and Gloria Tristani support the rule-making, while Harold Furchtgott-Roth and Michael Powell are opposed. The rule-making could come

Nick's Noggin Gives Nye the Nod

Bill Nye, the Science Guy last week joined the lineup on Nickelodeon spinoff network Noggin. The premiere kicked off with a *Nye-Sci-A-Thon*—all science, all day—on Sept. 10, but the show will resume a normal schedule today, Sept. 11, and air every night at 8 p.m. The interactive-focused Noggin will hold an online chat with Bill Nye and viewers this evening at 8:30 p.m., following the first regularly scheduled show. Under the terms of the deal, Noggin, MTV Network's advertising-free network for kids, has exclusive rights to 100 episodes of the highly-acclaimed series, which premiered on PBS in 1994. Noggin launched in February 1999 and reaches 12 million homes.



Noggin plans to experiment with *Bill Nye, the Science Guy* starting this fall.

as soon as Sept. 14, when the FCC is scheduled to hold its next meeting.

PAX Launches Loyalty Club

Leveraging its TV network as a family-oriented brand, Paxson Communications last week launched the PAX Family Club on its Web site, www.paxtv.com. Affiliated with the Family Network, an Internet-based network of loyalty clubs, the PAX Family Club promises to offer its members "deep discounts" on products and services valued at about \$200 from several retailers and entertainment venues, including AMC movie theatres, Six Flags Theme Parks, JC Penney, Barnes and Noble, and The Gap.

NBG Adds Two Shows to Syndie Lineup

NBG Radio Networks has inked a two-year contract to syndicate *The Katfish Kris Kelly Show*, a Saturday evening show billed as "the fastest five hours on the air anywhere." Hosted by Kris Kelly, the show currently airs on several stations, including KMXV-FM in Kansas City. Touting its lack of artist interviews and long historical pieces, the five-hour show features a blend of up-tempo disco songs capped off with Kelly's fast-paced presentation style.

Clear Channel Sets New Marketing Group

Clear Channel Communications, the largest owner of radio stations in the U.S., has established a new division devoted to community service initiatives. Called Clear Cause Marketing, the new group has teamed with the American Football Coaches Association to sponsor the National Child Identification Program, which allows parents to collect physical characteristics from their children, such as

fingerprints and other records, for use by law enforcement officials in cases of abduction or runaway.

MGM Retools *National Enquirer* Strip

MGM Worldwide Television Distribution will premiere the second season of its half-hour *National Enquirer* magazine strip today with a revised format and a new name. Called *National Enquirer's Uncovered*, the show is presently cleared in 92 percent of the country for season two, and will now be hosted by actor Jack Maxwell (*Beverly Hills, 90210*, *Charmed* and *Pacific Blue*).

Pocket Publishes *Behind the Music* Books

To further extend the network brand, VH1 last week entered into a long-term agreement with Pocket Books to publish companion pieces to the biography series *VH1 Behind The Music*. The first book, *VH1 Behind The Music: Willie Nelson*, will be available this fall. The book will include additional photos and interviews not seen on the bio strip. The announcement follows the network's recent deal with Westwood One to create VH1 Radio Network. The next three books to be released are: *1968, The Day the Music Died* and *Rock & Roll Casualties*. All three titles will also contain material not previously seen by VH1's *Behind the Music* audience.

Cox Expands Morning Guy Talk Show

Calling it the "ultimate guy talk show," Cox Radio has extended its syndication deal with Lex Staley and Terry Jaymes, hosts of the *Lex and Terry* morning radio show, for five years. Cox also recently added four new affiliates for the show in Kentucky, Ohio, Tennessee and Alabama.

Media Person

BY LEWIS GROSSBERGER



Intestinal Rectitude

PARENTAL ADVISORY: MEDIA PERSON Apologizes for the distasteful tone of this week's column. Having

pledged to raise the level of discourse in the media, he is disappointed in himself and deeply regrets that this column may not be suitable for children, born-again Christians, Orthodox Jews, working families, pets and persons taking prescription drugs (consult your physician). Anyone offended by slang terms referring to body cavities should read no further. ♦ Panic spread through newsrooms from coast to coast last week when, in broad daylight, Republican presidential candidate George W. Bush uttered America's most popular insult.

Lights blazed throughout the night as editors struggled to balance their responsibility to report the truth against their terror of offending the easily offended. In most cases, the latter won out, but this is not to say that the nation's newspapers and broadcast news outlets are run by timid, frightened people; just that they hate getting a call from their dear old Mom saying, "My goodness, did you have to print that awful word?!"

The New York Times, as it does so often, led the way. For the *Times*, this was a double crisis. Not only does that institution detest crude Anglo-Saxonisms, it detests even more having its own reporters get involved in a story, thus compromising its precious claim to objectivity and interfering with its desire to avoid looking like the mighty entity it is rather than a mere observer flitting about the outskirts of power.

So *The New York Times* did not say the word. Its readers had to go elsewhere if they wanted to find out what George W. Bush had called one of its reporters. In fact, the paper buried the entire onward incident deep in the day's campaign story.

Next day, columnist Maureen Dowd provided a glimpse of the anguish of the *Times* high command, quoting a memo from the paper's "estimable arbiter of language," Al Siegal, who wrote: "Let's call Bush's word a vulgarity, not an obscenity. It has nothing to

do with sex. Nor is it profane, having nothing to do with religion or the deity."

Yo, Al! According to Media Person's dictionary, an obscenity doesn't *have* to have anything to do with sex or deities. It can merely be an utterance that's "disgusting to the senses" or "containing language regarded as taboo in polite usage." But that's a secondary quibble. How about let's call Bush's word what Bush called it?

Naturally, Dowd's column also avoided

Never known for accuracy, the *Post* also managed to get the full quote wrong, short and memorable though it was.

the word, reporting that Bush had called *Times* man Adam Clymer "a major-league [expletive deleted]."

You'd think the New York tabloids, the *Post* and the *News*, those gritty, streetwise, smartass champions of the common man and salty lingo, would have the gumption to tell it like it is. You'd be wrong.

The *News* flung the story on page one, but somehow never managed to explicitly state what its big story was about. "THAT GUY'S AN @\$#&!," yelled the banner in comic-strip symbols. Inside, the word was referred to as "a cussword," "an a-----," and that old standby, "a barnyard epithet," which seems unfair to agriculture. Media Person doesn't get around to many barnyards nowadays, but he'd be happy to bet

the word shows up far more often in the average schoolyard.

The right-leaning *Post* had a double imperative—one, eschewing the epithet, and two, dismissing its importance. Brilliantly, it headlined, "Bush Burned by Live Microphone," as though the poor guy was just innocently standing there when he was suddenly attacked by evil outside forces. The *Post* then used the same alternatives the *News* had, the puerile comic-book symbols and the a----- crossword-puzzle ploy.

Never known for accuracy, the *Post* also managed to get the full quote wrong, short and memorable though it was. "There's Adam Clymer from The New York Times, a major-league a-----," stated the *Post*.

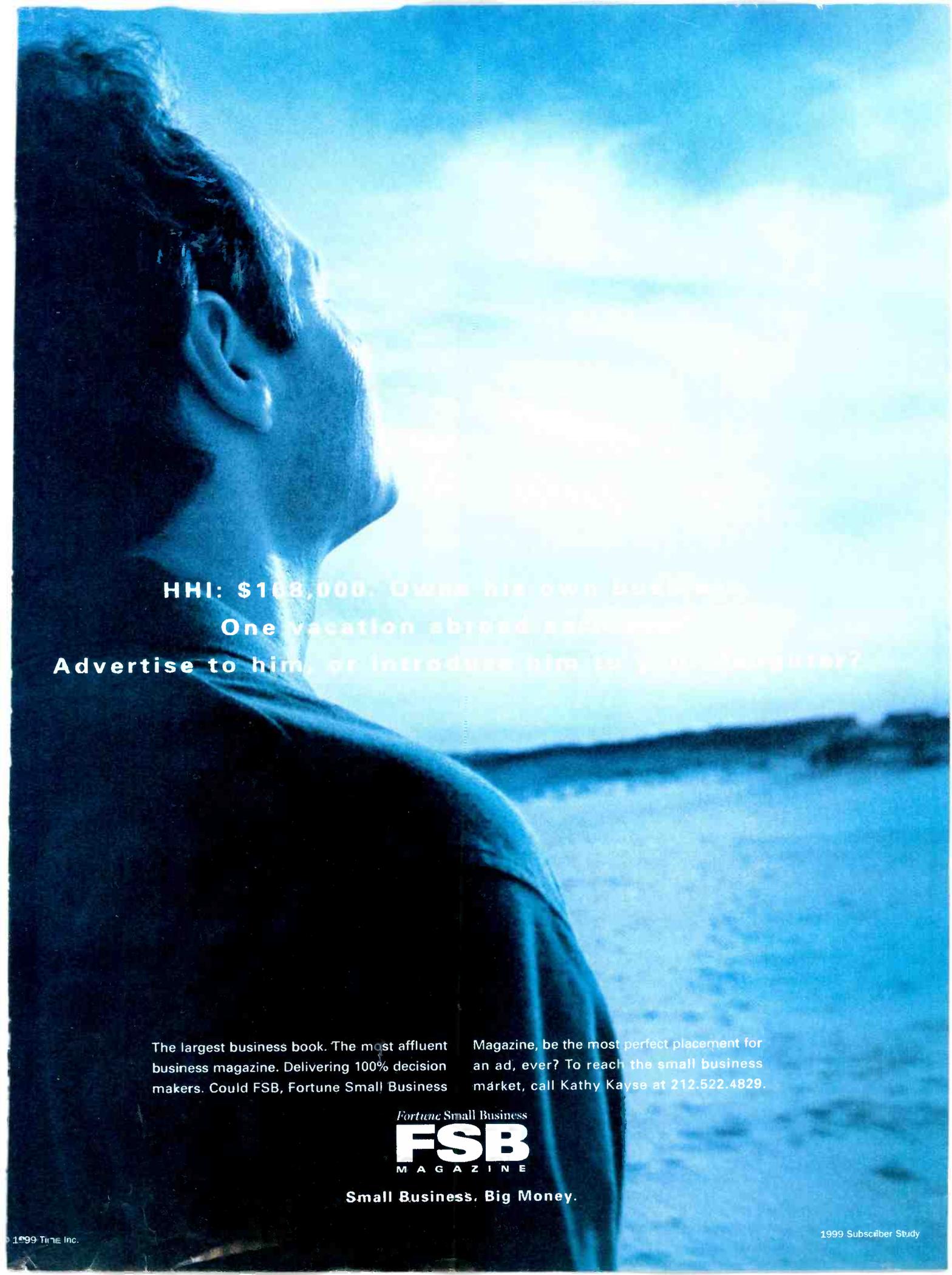
Bush's actual, historic words were: "There's Adam Clymer, major-league asshole from *The New York Times*." Did any mainstream paper dare to print this outrage aloud? *The Los Angeles Times*, for one. Put it right out there in black and white. Also *The Washington Post* and *USA Today*. Amazingly, the heavens failed to tremble. Oh, and NPR played the tape, risking the corruption of myriad innocents.

Having settled the intestinal aperture terminology issue, the media faced a second question, namely, *Is Adam Clymer an asshole?*

You might think ideology would hold sway here. You'd be partly right. *Slate's* Timothy Noah grabbed the affirmative,

taking offense at Clymer's response, "I'm disappointed in the governor's language," which Noah called "as pompous and insincere as anything [I] can ever recall hearing from a politician." The *Daily News's* liberal Lars-Erik Nelson, arguing for the defense, called Clymer "one of a dying generation of absolutely straight shooters." Conservative outlets, such as the Media Reality Check Web site, which termed Clymer "a liberal jerk," tended toward the opposite view, although, shockingly, gonzo mossback *Post* columnist Steve Dunleavy confessed, "I have no idea what sort of gentleman is this Adam Clymer from *The New York Times*."

So far, Clymer himself has resolutely held his tongue. Media Person awaits his memoirs with feverish anticipation. ■



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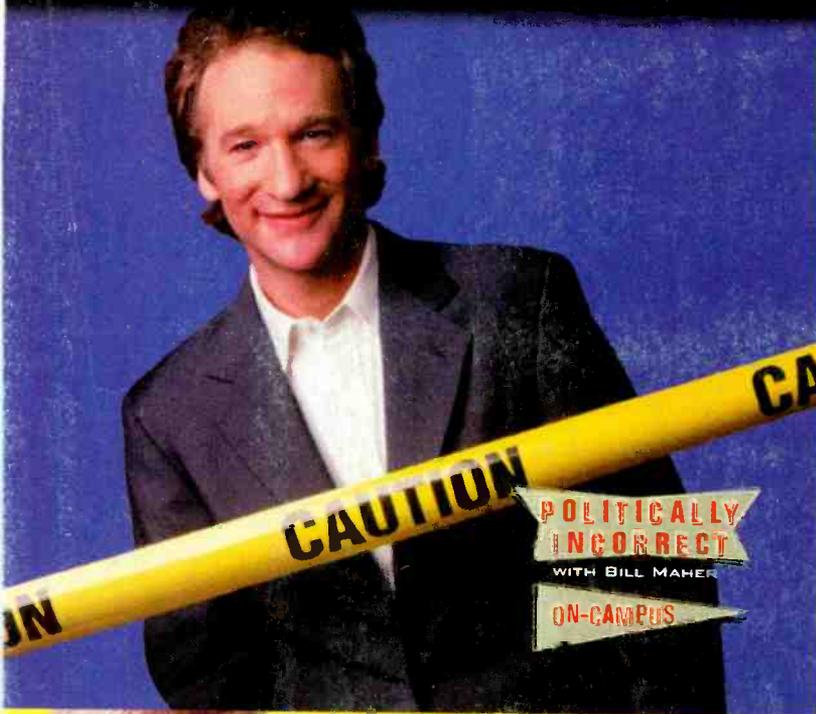
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The Best Young Adult Lineup This Fall is on College Television Network.



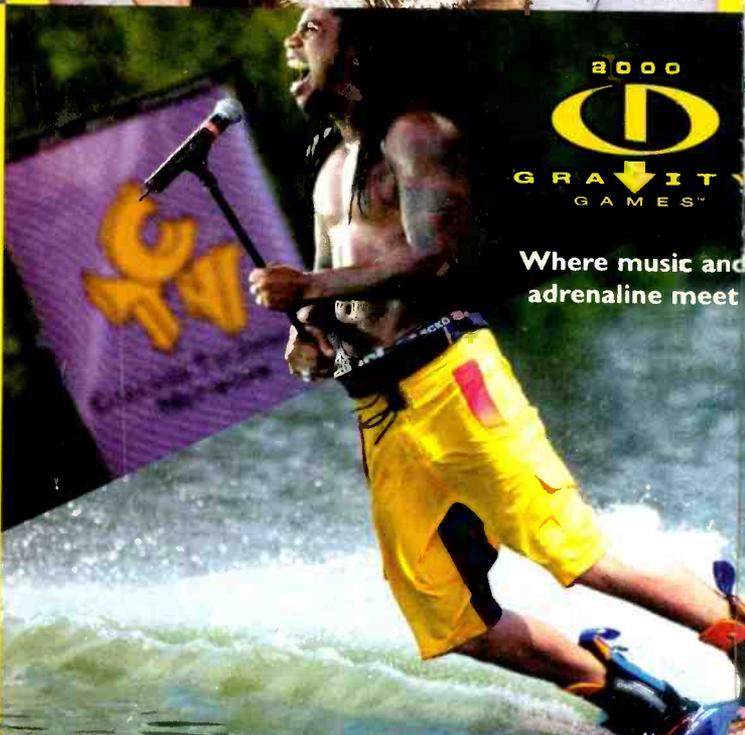
**POLITICALLY
INCORRECT**
WITH BILL MAHER
ON-CAMPUS



COLLEGE TELEVISION NETWORK
★ COUNTDOWN
★ TO
ELECTION
★ 2000
★
with
LISA LING
of ABC's "The View"



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GAMES**
Where music and
adrenaline meet

Young adults can't take their eyes off CTN's new fall lineup. Our engaging and compelling programming keeps 18-24 year-olds coming back every day, with fresh new shows like Politically Incorrect On-Campus with Bill Maher, Countdown to Election 2000 with Lisa Ling, Gravity Games, Mademoiselle Connections, and more. And with regular features like news & sports from CNN, The Freshmen, Top 10 Countdown, and cutting-edge music videos, it's no wonder CTN's mix of **music, news, sports,** and **entertainment** pulls in over a million young adult viewers every day.* **SEE WHAT'S UP** on CTN this fall.

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