

MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

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CBS Eyes Upfront Pop

New sked earns good buzz from buyers; WB, Fox also score **PAGE 4**

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Univision, Telemundo chase younger demos

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Study links consumer ailments, media habits

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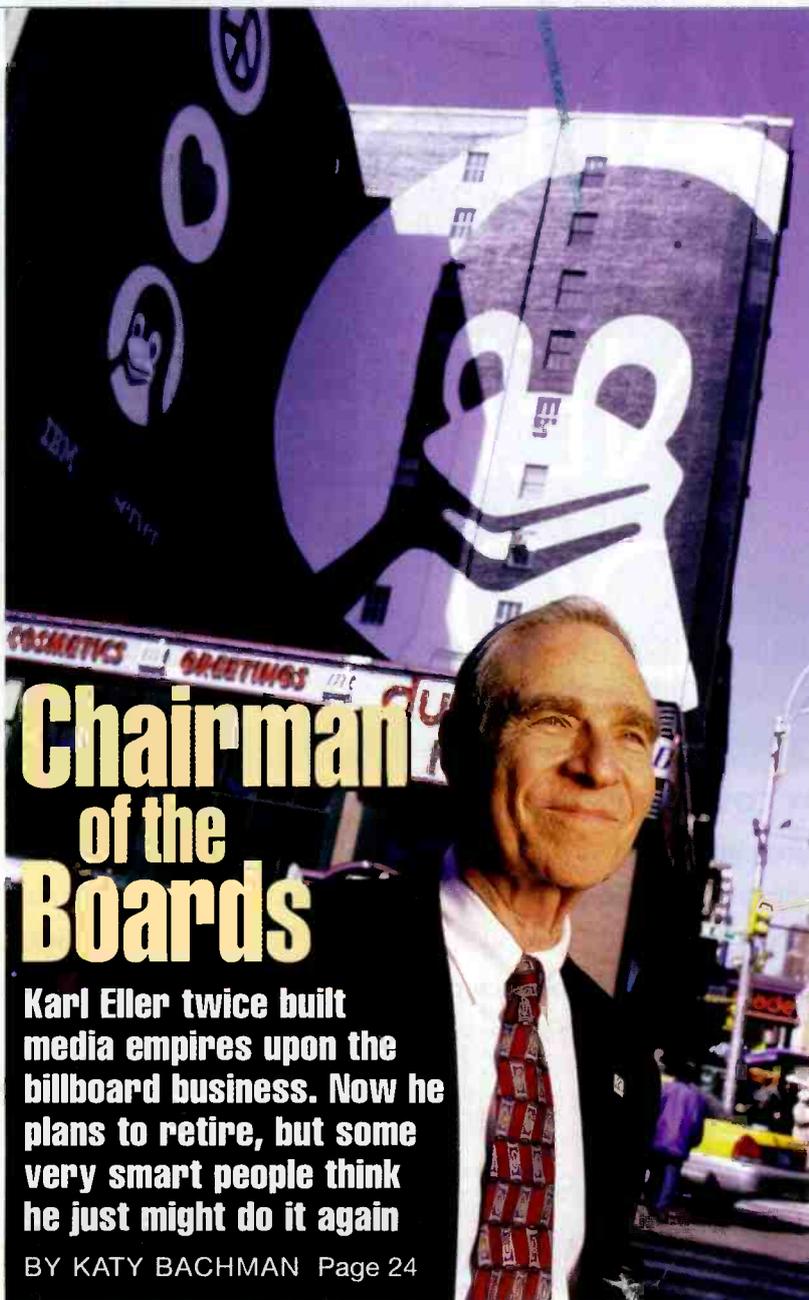
TV STATIONS

The Luster Of Clustering

Ackerley hubs to save broadcaster millions

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Mediaweek Magazine Monitor **PAGE 38**



Chairman of the Boards

Karl Eller twice built media empires upon the billboard business. Now he plans to retire, but some very smart people think he just might do it again

BY KATY BACHMAN Page 24

MARKET INDICATORS

National TV: Quiet

With the broadcast upfront presentations complete, the networks are ready to begin selling inventory for next season. But negotiators are not expected to begin in earnest until after Memorial Day.

Net Cable: Calm

There was little movement in upfront negotiations last week, as buyers focused on broadcast. Scatter activity continues to be sluggish.

Spot TV: Weak

Analysts project a 16 percent tumble in national spot spending this year. Markets are weak coast to coast; the few bright spots include Dallas, Atlanta, Denver and Albany, N.Y.

Radio: Sluggish

Second quarter is pacing better than first, but the market is still sluggish. Advertising associated with summer events is picking up. Top markets are still suffering from weak national spending.

Magazines: Shaky

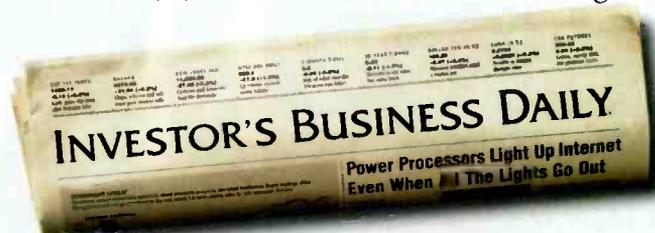
Publishers are large y booking on a week-by-week basis, as many advertisers watch the market before making commitments. Luxury ads are slowing considerably in third quarter.



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At Deadline

Laura K Jones

Newspapers Continue to Slash Jobs

More major newspapers announced job cuts last week as industry ad revenue continued its slide in April. *USA Today* last week laid off six news staffers and seven online employees—the first newsroom layoffs in the Gannett Co. Inc. flagship's 19-year history. The national daily has trimmed 100 jobs, or 5 percent of its work force, since the start of the year. Knight Ridder plans staff reductions of 10 percent at *The Miami Herald*, 8 percent at the *San Jose (Calif.) Mercury News* and 6.4 percent at its two Philadelphia papers, as part of company-wide cuts in response to the economic downturn.

Clear Channel, Arbitron Still at Odds

A standoff between Clear Channel Communications and Arbitron over subscription fees to Arbitron's radio-ratings service has still not been settled. On May 18, Arbitron began reporting monthly trends for the first phase of its Spring survey. If Clear Channel does not renew with Arbitron, stations in 130 out of 300 Clear Channel markets will not receive monthly data, which stations use for programming. Clear Channel told Arbitron in March it did not intend to renew the ratings service for stations in those markets.

Kids Market Still in Limbo

The kids TV upfront marketplace is still not under way, despite reports of deals done by Starcom with Kids WB and Cartoon Network. Neither MediaCom, which buys for Hasbro, nor Mediavest, which handles Kraft and Burger King, have cut any kids deals yet. Starcom declined comment. Most kids inventory is expected to be bought after Memorial Day, in tandem with the adult upfront.

Steinmetz Exits From ABC Radio

Mark Steinmetz, ABC Radio group president, last week accepted parent company Walt Disney Co.'s voluntary severance package, offered to all employees as part of the company's plan to cut 4,000 jobs. Steinmetz, who left the company on May 18, had managed 26 ABC-owned radio stations in 13 markets. Mitch Dolan, ABC Radio's other group president, is staying on at the company. Steinmetz's position is likely to be eliminated.

Meyer to Succeed Eller at Clear Channel

Paul Meyer will be promoted to CEO of Eller Media, from president/COO, at the end of this year. He will replace retiring Eller Media founder Karl Eller, who will retain the title of chair-

man of Eller Media (now called Clear Channel Outdoor) and will remain on Clear Channel's board (see story on page 24).

Forbes Folds Two Supplements Into One

Forbes will merge its technology supplements "ASAP" and "Forbes.com Best of the Web" into one stand-alone special technology edition. Published six times yearly, the edition will premiere on Sept. 11 and will be sold with *Forbes'* North American circulation rate base of 900,000. The specials will be available individually on newsstands.

Postal Service May Delay Rate Hike

William Henderson, postmaster general of the U.S. Postal Service, said last week at a Senate hearing that it seems likely this summer's planned rate increase—which could affect magazines' postal rates—will be postponed until the fall. If that happens, another rate increase expected for early 2002 may not go into effect until 2003.

Inside



Golf Digest Cos.' Mitch Fox will end rate-card discounts at his titles Page 37

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Addenda: Maer Roshan left *New York* magazine last week after more than six years as deputy editor to join *Talk* as editorial director... Jonathan Wald, executive producer of the *NBC Nightly News*, will take the same title at the *Today* show, assuming NBC Entertainment president Jeff Zucker's old post. Steve Capus, executive producer of MSNBC's *The News With Brian Williams*, replaces Wald... Michael Rooney, senior vp at *ESPN The Magazine*, added general manager of *ESPN Outdoors* to his duties... Michael Reilly, group publisher of Reader's Digest's *The Family Handyman* and *American Woodworker*, left the company last week... McGraw-Hill, publisher of *BusinessWeek*, is in talks to acquire *Entrepreneur Media*... Christopher Hirshheimer, former executive editor and co-founder of World Publications' *Saveur*, has joined Rodale's Organic Living Group as editorial director... Edward Menicheschi, who has served as sales and marketing consultant at Fairchild's *WWD.com* since March, has been promoted to president of *WWD MediaWorldwide*... CNN will replace *The Spin Room* with **Greenfield**

at Large, hosted by Jeff Greenfield, weeknights at 10:30 starting on June 4.

Corrections: A Magazines department story in last week's issue incorrectly described *This Old House's* position in Time Inc. The title is overseen by *Sports Illustrated* president Michael Klingensmith. Also, in an Inside Media item, Alessi Magazzi of *Arnold Worldwide* should have been referred to as a woman.

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Spot TV Sales Expected To Remain Slow in 2nd Half

Ad revenue for TV stations will not rebound as expected, remaining sluggish in this year's second half, media analysts said last week. National spot TV spending is projected to decline 16 percent for all of 2001, to \$10.4 billion, according to the *Myers Report* newsletter, effectively erasing last year's 16 percent gain. And 2002 may not fare much better, as *Myers* projects up to a 4 percent drop.

"The annual buys aren't coming in," said Deborah Jackson, vp of corporate development/treasurer of LIN Television, owner of 24 stations. "Last year it was a seller's market, and this year it's a buyer's market."

While most station-group executives doubt they will see any kind of relief the rest of this year, John Lansing, vp of station operations for Scripps Broadcasting, remains optimistic. Lansing expects the spot market will rebound soon, right alongside the economy. "Consumer confidence appears to have held up, interest rates have had a positive impact, and auto unit sales are steady," said Lansing. "There's plenty of positive news that would lead one to be optimistic." —Jeremy Murphy

Tribune Tripling Its Syndie Avails Via 3rd-Party Deals

Tribune Entertainment will enter this year's delayed syndication upfront with three-times-more barter inventory than in 2000. As a result of recent third-party agreements to sell spots for NBC Enterprises, Universal Worldwide Television, New Line Television and Hearst Entertainment, Tribune officials said that they will offer more than 20,000 30-second avails for the 2001-02 season, up from 6,500 in 2000-01.

The syndicated version of NBC's *The Weakest Link*, set to launch in January, is included in Tribune's inventory. The game show and Tribune's other third-party business will vault the company into the top five among syndicated ad-sales divisions in terms of dollar volume, said Clark Morehouse, senior vp of advertiser sales for Tribune.

That Tribune's (continued on page 6)

CBS, the WB, Fox Win Thumbs-Up

Buyers, in no rush to spend, less impressed with NBC, ABC skeds

NETWORK TV By John Consoli

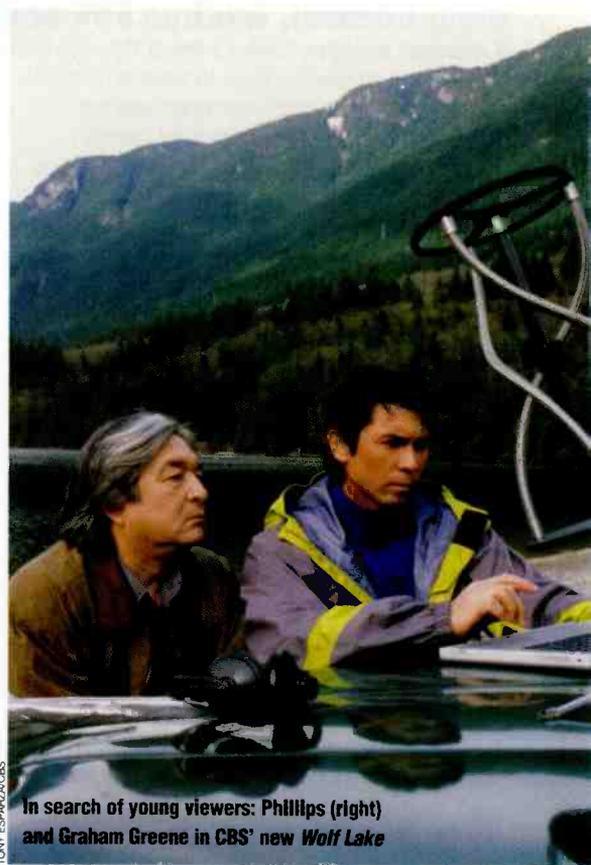
CBS, the WB and Fox, having earned the most positive buzz from media buyers last week about their new fall shows, are hoping the goodwill translates into a bigger haul of advertising dollars when the upfront buying season begins, most likely after Memorial Day.

While most buyers remained steadfast last week about not paying any cost-per-thousand increases for prime-time upfront inventory next season, all said they anticipate committing considerable dollars to CBS shows. Buyers were impressed both with the flow of CBS' fall schedule and with the oldest-skewing network's strategy to attract more younger viewers. "I've been coming to the CBS presentations for a long time, and this is the first year, based on what they're doing Wednesdays and Thursdays, that I left thinking I might move money to the network to reach younger viewers," one veteran buyer said after CBS' show of shows at Carnegie Hall.

CBS dumped its ratings-challenged Wednesday-night movie and slotted a new reality show, *The Amazing Race*, in its place at 9 p.m. The show is from Jerry Bruckheimer, producer of the most-watched new show on TV this season, CBS' *CSI: Crime Scene Investigation*. One buyer, whose client was a major sponsor of CBS' reality smash *Survivor* this season, said: "Of all the reality shows planned for fall, *Amazing Race* is the one I plan to put money into, in addition to *Survivor*."

Buyers also complimented CBS' Wednesday 10 p.m. scheduling of *Wolf Lake*, a sci-fi drama starring Lou Diamond Phillips about a pack of wolves living in human form in a Seattle suburb. The potential audience flow from *Amazing Race* to *Wolf Lake* could attract a larger, younger audience that night, buyers noted.

On Thursdays, with CBS already high on the successes of *Survivor* and *CSI* in the 8 and 9



In search of young viewers: Phillips (right) and Graham Greene in CBS' new *Wolf Lake*

p.m. slots, the network will replace older-skewing *48 Hours* at 10 p.m. with the CIA-themed drama *The Agency*. *48 Hours* moves to Fridays.

Buyers also liked the new John Wells drama, *Citizen Baines*, which CBS slotted Saturday at 8.

The WB's Friday-night comedy block earned positive reviews from buyers, who see the lineup as a potential successor to ABC's now-abandoned "TGIF" strategy. Leading off with the returning hit *Sabrina, the Teenage Witch*, the WB's Friday will introduce three new comedies—*Maybe I'm Adopted*, starring Julia Sweeney; *In the Heart*, with Reba McEntyre; and *Raising Dad*, featuring Bob Saget.

Like CBS, Fox won kudos from buyers for scheduling some series for audience flow and

others as counterprogramming to the other networks. Buyers pointed to *Undeclared*, the Judd Apatow-produced new comedy about a mixed-up college kid, at 8:30 Tuesdays, as a strong follow-up to Fox's 8 p.m. hit, *That '70s Show*.

UPN, thanks to its addition of two former WB shows—*Buffy, the Vampire Slayer* and *Roswell*—and the new *Star Trek* entry *Enterprise*, is expected to have a stronger upfront. "If we had last year's schedule in this year's economy, I'd be worried, but with this schedule, we're very confident of doing better," one UPN exec said.

Buyers were less impressed with NBC and ABC's new shows. With advertisers' budgets expected to be down in this year's upfront, those two nets could see some dollars shift to competitors. Many buyers singled out *Emeril*, a new NBC sitcom starring the TV chef as himself, as the first new series that will be cancelled.

Several buyers said they liked NBC's new Thursday-night sitcom about an aspiring sportscaster, *Inside Schwartz*. But because the show is very male-skewing and is set for 8:30 between the female-skewing *Friends* and *Will & Grace*, buyers don't expect *Schwartz* to stick.

The new ABC sitcom *Bob Patterson*, starring Jason Alexander, was given a chance to steal

some viewers from NBC's aging *Frasier* at 9 on Tuesday. Buyers also had positive words for ABC's new Sunday-night drama *Alias*, another show with a CIA theme, but they wonder whether it will be too expensive to replicate the pilot's explosive action scenes on a weekly basis.

Also making things potentially difficult in the upfront for ABC and NBC is their ratings performance this season. ABC is off 15 percent in adults 18-49 and down 22 percent in 18-34, according to Nielsen Media Research. NBC is down 6 percent in 18-49 and 9 percent in 18-34. Buyers claim that both networks' high ad rates from this past season will have to come down, reducing dollar volume.

Nearly every net has aggressively scheduled Friday, offering advertisers more choices on a night that has attractive ad rates due to its lower viewership. CBS on Friday has added two sitcoms and moved *That's Life* from Saturday and *48 Hours* from Thursday, filling the newsmag void left by ABC's shift of *20/20* to Monday. ABC moved *The Mole* and *Once and Again* to Friday and scheduled a new drama, *Thieves*. Fox moved *Dark Angel* and added a new soap-type drama, *Pasadena*, to its Friday lineup.

Unlike last year, when upfront action got off

to a rousing start almost immediately after the networks' presentations, it's a waiting game this year. "It's not possible for the networks to spook us into going early this year," one major buyer said. "My best guess is the week beginning June 4. I won't have any angst if other buyers move before that. I may go early if I get a minus-14 percent CPM, but not a minus-1."

In addition to many advertisers' upfront budgets being flat or down and the disappearance of dot-com dollars this year, the pharmaceutical category is expected to be very soft. "Last year, there were about 10 new drugs introduced, and each introduction spends about \$50 million in TV advertising," one buyer noted. "This year, there will only be a couple of introductions. That alone could knock \$300 million to \$400 million off the upfront total."

At least two network sales executives said they planned to be in their offices over the weekend, waiting to do business—just in case. Most buyers said it would be for naught. "This is the first time since the early '90s that I'm going to watch the pilots, do my estimates and take my time," said a buyer. Added another: "Anybody who buys early in this marketplace should be fired by their clients." ■

With More Co-Productions, Sizing Up the Studios Isn't As Easy As It Used to Be

For the third straight year, 20th Century Fox Television will remain the top supplier of prime-time network programming this fall, with a record total of 24 new and returning shows on the air. Runner-up Warner Bros. Television has 14 shows on the prime-time schedules; both CBS Productions and Walt Disney Co.'s Touchstone Television have 12 series, and Viacom's Paramount Network Television has 11.

But as vertical integration continues to alter the TV landscape, a simple count of shows may not tell the whole story anymore. From corporate synergy-driven series pick-ups to network co-ownership of series and studio co-productions, suppliers are finding it increasingly difficult to claim total credit for series orders. For example, of Touchstone's seven new series, four are for sister Disney unit ABC. And 20th's CBS drama *The Education of Max Bickford* is produced in partnership with CBS Productions.

Gary Newman, 20th president, said that co-productions are often creatively beneficial. In the case of *Bickford*, Newman said CBS played a key role in attracting star Richard Dreyfuss. But co-productions also can prove to be financially unappealing. "So we try to find win-win solutions where the networks get what they need, and we, as the production and distribution entity, have the opportunity to make our investment pay off," Newman said.

Of Warner Bros.' six new series, four are at the WB network, while *Citizen Baines* is at CBS and *Thieves* is at ABC. In what may be interpreted as a last stand for studio control of programming, Warner owns both of those series outright. But even Warner TV president Peter Roth acknowledged that the continued pursuit of such a strategy may jeopardize the studio's competitiveness. "We are flexible and malleable enough to realize that the business is constantly changing," Roth said. "And we will consider any equitable opportunity for the company in the future."

Along with shifts in production trends, several creative themes emerged in the new lineups. For one, the success of Fox's *Malcolm in the Middle* seems to have emboldened some networks to try airing comedies without laugh tracks. This fall, Fox's *The Bernie Mac Show* and CBS' *American Wreck* will both air without canned laughs. And if you like *The Weakest Link* host Anne Robinson, look for an influx of British characters in new prime-time shows, from ABC's *Thieves* to Fox's *Emma Brody* and the WB's *Off Centre*.

Several new series have characters returning to their hometowns, including CBS' *The Ellen Show* and The WB's *Glory Days*. Perhaps more noteworthy is the number of characters who face downturns in their own fortunes—a trend that certainly echoes the recent dot-com bust. The stars of *Thieves* get caught and must go straight; on CBS' *Citizen Baines*, a veteran senator confronts defeat; *Bickford's* Dreyfuss faces his own career setback. And on *Glory Days*, a writer must redeem himself in the eyes of his hometown residents. —Alan James Frutkin

The Fall 2001 Scorecard

STUDIO	NEW SHOWS ON NETWORKS	TOTAL SHOWS ON NETWORKS
20th Century Fox TV	8	24
Warner Bros. TV	6	14
Touchstone TV	7	12
CBS Productions	4	12
Paramount Network TV	5	11
NBC Studios	3	8
Columbia TriStar	4	7
Regency	3	5
Studios USA	2	5
Dreamworks	2	4

ambitious expansion is taking place in the midst of a very soft ad market—one that is expected to push the syndie upfront buying season back to early June—isn't lost on Morehouse. "In the short run, there will be challenges in keeping everybody happy in the third-party arena, and, of course, in keeping Dick [Askin, Tribune president] happy," Morehouse acknowledged. "But in the long run, I would rather have a full menu of programs. It will open the door to advertisers we didn't have when we were just selling [action] hours." —Daniel Frankel

Sirius Signals a Bump In Digital Radio Sub Fees

Months before it signs its first subscriber, Sirius Satellite Radio is increasing its monthly fee to \$12.95 from \$9.95. The New York-based company, which plans to offer 100 channels of digital radio, also revealed in its quarterly Securities and Exchange Commission filing that new subscribers will be charged an unspecified one-time activation fee.

Doug Wilsterman, vp of marketing and distribution for Sirius, played down the rate hike as a simple "update" to the company's 10-year-old business plan. "Our research shows no falloff in the expected acquisition rate of subscribers," said Wilsterman. "It brings in additional revenue without costing us additional subscribers."

Analysts expect competitor XM Satellite Radio, based in Washington, D.C., to bring its \$9.95 fee up to \$12.95.

In recent months, both satellite radio services have had to roll back their service start dates. Due to delayed commitments from automakers, Sirius has moved its launch from June to the fourth quarter. XM, which finally got its second satellite in the air last week, is targeting "late summer." —Katy Bachman

Dolan Faces Challenges In Taking Reins of MSG

James Dolan, Cablevision Systems Corp. president, has been named interim president/CEO of the cable operator's subsidiary, Madison Square Garden. Dolan replaces Dave Checketts, who resigned (*continued on page 8*)

Doing the Demo Dance

Univision, Telemundo eye new distribution channels to lure specific viewers

HISPANIC TV By John Consoli

With Univision scheduled to launch a second broadcast network next January, Telemundo is hoping it will broaden its audience by refocusing and renaming its cable network in September.

Gems, Telemundo's cable network, now offers programming primarily geared toward women, but in September it will begin airing a nontraditional programming mix aimed at 18-to-34-year-old Hispanics under a new name, Mun 2. The network reaches 2.8 million homes in 18 of the top 20 Hispanic markets.

Telemundo also plans to program between six and eight hours of locally targeted Hispanic programming on its duopoly stations KWHY-TV in Los Angeles and WEYS-TV in Miami (which are not the primary Telemundo outlets). In this year's upfront, the company hopes to sell ad packages that combine its programming vehicles, much like Univision will do across its two broadcast networks and its cable unit, Galavisión.

While Telemundo has made some inroads into Univision's huge prime-time audience share this season—adding about 5 share points in adults 18-49—Univision still controls 78 percent of the audience. To add to its gains, Telemundo plans a few stylistic changes. For the first time, *novelas* will run in the mornings from 9 to noon. Telemundo will also air *novelas* in prime time, including the comedic *Pedro el*

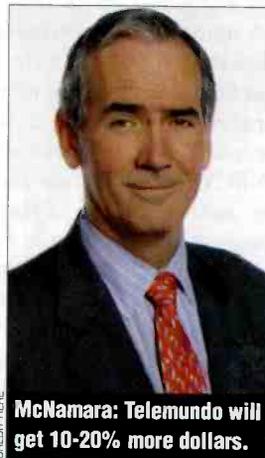
Escamoso and a *novela* with a car-racing theme, *Amor a Mil*. The network will run the first animated Hispanic prime-time show, the romantic comedy *Buscando Rita*, as well as the first prime-time, live-action reality show, *Protagonistas*, a take on CBS' *Big Brother*.

Mario Rodriguez, Univision's programming president, said he doesn't plan to put on a live-action reality show. "The *Survivor* finale on CBS did only an 8.0 rating in Hispanic households, up from a 4.0 for the other episodes," he said. "Our *novela* up against it did a 27.0 rating." Rodriguez did say that Univision will use its second network, which consists of 17 stations acquired from USA Broadcasting, to reach more males, teens and kids.

James McNamara, Telemundo president/CEO, believes the

softness in the general TV market will not carry over to the Hispanic TV market, and that his network will get between 10 and 20 percent more dollars (Telemundo last year generated \$175 million in upfront sales). He said he expects many of the 100 advertisers on Telemundo to expand their upfront ad spending.

Tom McGarrity, Univision co-president of sales, agreed with the robust market estimates, stating that of the 100 advertisers he's spoken to, only a handful said their budgets are lower than last year's, when Univision pulled in \$500 million. ■



McNamara: Telemundo will get 10-20% more dollars.

What Ails Magazine Readers

New MARS study matches up consumers' ailments with their media habits

RESEARCH By Lisa Granatstein

Publishers and media buyers last week welcomed the release of groundbreaking new research on the health-care habits of magazine readers. While existing syndicated research touches on health care, the first annual MARS Pharmaceutical Readership Survey offers extensive new data on consumer ailments—from cancer to constipation—and drug preferences, and com-

pares it with readership habits for 100 magazines and 4 Sunday-newspaper magazines.

The study "gives pharmaceutical marketers a much richer, deeper database," said Hugh White, managing director of MARS (Multimedia Audience Research Systems), a joint venture of Kantar Media Research and Simmons Market Research Bureau.

As publishers and buyers begin to digest



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last week.

Seth Abraham, MSG chief operating officer, is said to be a candidate to eventually take over the top spot. But in the meantime, Dolan must now tend to the injured operation, whose cash flow is taking a hit this quarter. The MSG-owned New York Knicks got knocked out of the NBA playoffs in the first round for the first time in a decade, and the New York Rangers failed to qualify for the NHL playoffs for the fourth straight season, depriving MSG of millions in lost revenue from tickets, advertising and merchandising. In addition, the MSG cable network could lose its lucrative rights to the New York Yankees next season after more than a decade of carrying the team. The loss of baseball could prompt some cable operators to drop the regional sports channel. —Megan Larson

Dobbs' Moneyline Makes Gains on Rival CNBC

The return of Lou Dobbs last week as anchor and managing editor of *Moneyline* boosted CNN's struggling financial program. Though *Moneyline* did not overtake rival CNBC's *Business Center* in household ratings, the program grew in viewership over the previous week.

Moneyline's ratings performance was jagged—spiking Monday on Dobbs' first night back, falling Tuesday, then rising again on Wednesday. All told, *Moneyline* increased its average rating from an 0.2 (164,00 households) to an 0.3 (224,000 households) last Monday through Thursday, compared to the previous week, according to Nielsen Media Research.

In head-to-head competition for 6:30-7:30 p.m., *Business Center* (which now runs 6-7:30 p.m.), defeated *Moneyline* with an average 0.4 rating and 325,000 households.

Larry Goodman, CNN president of sales and marketing, noted that *Moneyline*'s male 25-54 delivery improved 78 percent last week, "We have not seen those kind of numbers in a long time," Goodman said. He added that Dobbs' return has improved CNN's upfront prospects, noting that advertisers have recently expressed interest in doing more business with the network. —ML

the MARS data, drug companies and their agencies may discover some effective new venues for their ads. For example, the study reports that readers of *Maxim*, the young men's monthly published by Dennis Publishing, apparently take the magazine's beer-and-babes formula to heart: 29.1 percent admitted to having nursed at least one hangover in the last 12 months. *Maxim* had the highest percentage of hangover sufferers, with Wenner Media's *Rolling Stone* second, at 25.3 percent.

"I guess we'll have to get our sales reps to work on those aspirin accounts harder now," quipped Lance Ford, *Maxim*'s general manager.

Good idea. "We may actually [start buying *Maxim*] because [hangovers] are an important segment for our product category," said Judy Vogel, senior vp/director of media research for BBDO, which handles Bayer aspirin.

Buyers are also encouraged by the MARS survey's large sample size and exceptionally high

62-percent-response rate. In February, MARS sent a 20-page questionnaire to 40,000 households, with half having had some history of ailments and the other half selected at random.

"I've always felt you needed sufficient sample size in the major categories to be able to give you the detail that's needed," said Wayne Eadie, Reader's Digest Association vp, global advertising research. "This study does it."

The survey also examines health-care habits among TV and radio users (grouped by dayparts and formats only, not by specific programs), as well as a sprinkling of Web sites.

The MARS data offers up some interesting commentary about American culture. Readers of *Working Mother* ranked highest, at 56.8 percent, among those most likely to drag themselves in to work when they are sick. And respondents who said they suffer from depression scored highest—at 14.6 percent—as most likely to watch TV infomercials. ■

Ackerley Firms Up Clusters

Pioneer in digital hubbing expects to save millions in personnel costs

TV STATIONS By Jeremy Murphy

Three years after pioneering the concept of digital central-casting—a technology that enables a broadcaster to operate several local TV stations from a single location—the Seattle-based Ackerley Group has completed its hubbing system, consolidating technical operations for 16 of the company's 18 outlets into three clusters.

Ackerley began rolling out DCC in 1999 as a way to streamline back-room operations, including accounting, master control and sales traffic. At a cost of only \$2 million, the move will save the company millions of dollars in the long run, as it eliminates duplicated positions at the stations.

"It's about using technology to do more with less people," said Chris Ackerley, the company's co-president. He points to the company's New York cluster, which downsized from 162 back-room employees to just 55. "When we launched DCC, we were primarily focused on the bottom line. But we're now looking at strategies that will enable us to sell smarter while continuing to save money."

"It's huge—the majority of U.S. station

groups are going to be headed to central-casting in the next couple of years," predicted Al Kovalick, chief technology officer for Pinnacle Systems' broadcast solutions division, which manufactures digital servers for stations. "It's the most significant change in broadcasting since color."

"It illustrates that broadcasters aren't weary of shifting their paradigm," Ackerley said. Ackerley's New York hub currently handles operations for its upstate stations in Syracuse, Utica, Rochester, Watertown, Elmira and two in Binghamton. The Southern California hub encompasses Ackerley's outlets in Bakersfield, Fresno and two stations in Santa Barbara/Santa Maria. The hub in Northern California handles

Eureka, Santa Rosa, two stations in Monterey and one in Eugene, Ore.

Other station groups have followed suit. NBC is well under way in hubbing its 13 O&Os to three hubs. Media General has moved sales-traffic operations of its 26 stations to its Tampa, Fla., NBC affiliate, WFLA. The New York Times Broadcast Group and USA Broadcasting are also launching hubs. ■



Ackerley: "Using technology to do more with less people"

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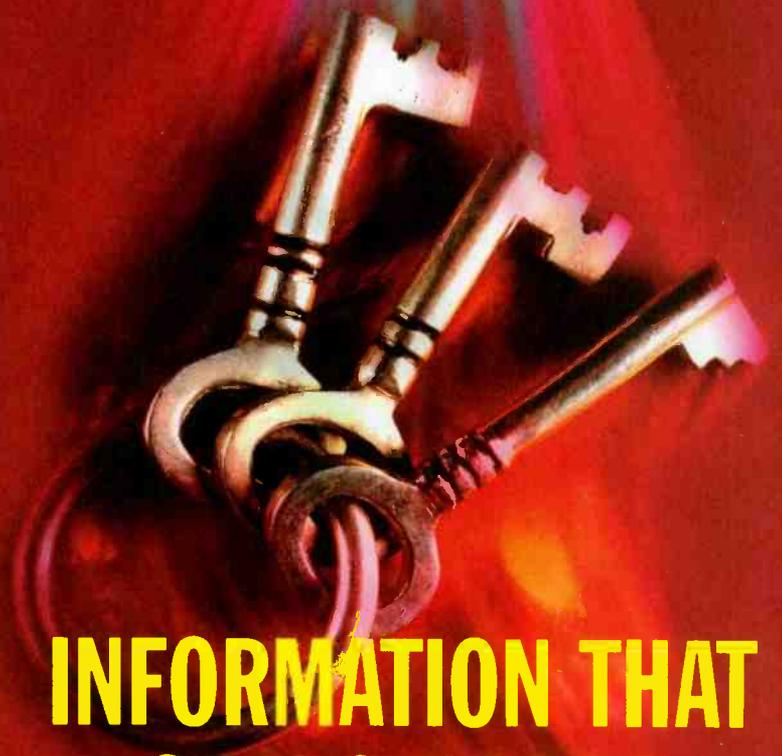
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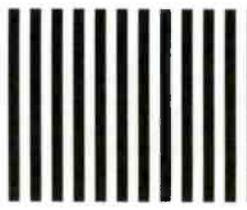
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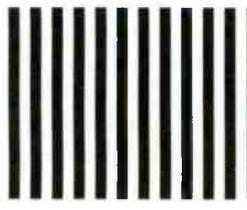
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Media Person Truly Does Get It

I have been in the industry for over 15 years, in agency planning, agency buying, magazine research and finally—my current incarnation—magazine marketing. I was stunned and angered by the letter sent in by Seth Fogle about Lewis Grossberger (*Mediaweek*, May 7) and felt the urge (very unlike me) to write in protest.

Not only do I read Mr. Grossberger's column regularly, his "voice" comes through so clearly that I would love to meet him someday (again, very rare for me). He comes across as an insightful, intelligent and very funny man who is extremely knowledgeable about the media industry. I often laugh out loud while reading his column, and it's one of the only columns in this industry that I don't *have to read* (and I have to read a lot), but really *want to read!*

Seth does not understand that Mr. Grossberger gets it all really well! In fact, perhaps so much so that Mr. Grossberger sees exactly how ridiculous, shallow, crazy and hypocritical this industry can be at times. He has a unique ability to take something that is going on in the industry and bring it to a higher level. I enjoy his "waxing philosophical" style. I enjoy his column so much that I would probably not even glance at *Mediaweek* if he were not a consistent, weekly pull. Well, enough said.

I am not at my most eloquent (five months pregnant and a little crazy), but that doesn't matter to me as much as making my point. Please tell Mr. Grossberger not to change a thing. Anyone who can make me laugh out loud with the daily pressure I am under truly *does* get it.

I love your style, Lewis!

I think Seth takes his career just a tad bit too seriously. Really, kid, get a life!

Patricia Oppenheimer
Marketing Director
'Better Homes and Gardens'
New York

MP Is a Luscious Dessert

Listen, Seth... *Mediaweek* is just chock-full of information "that is pertinent to our industry." Lewis Grossberger is a witty, tongue-in-cheek final fillip, leaving most of us with a foolish grin on our faces after reading about more mega-mergers, industry layoffs, accounts won/lost. Media Person is the luscious dessert after a very filling meal.

Since you don't appreciate Lewis' sly brand of humor, I am very much afraid you're going to grow up to be a (horrors!) account person.

Jane E. Whitehurst
VP/Media Director
TDC Communications
Ontario, Calif.



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FILLIP TO
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ON OUR FACES.**

MP Almost Always Makes Us Smile

I'm writing in response to the unwarranted attack upon Lewis Grossberger by some junior planner from the South. Leave Grossberger alone. He may not offer useful information nor impress with spellbinding insight, but he does provide something as valuable, a sense of humor. Grossberger is a relief from the facts, figures and important information contained on the other pages in your magazine.

One page for Grossberger does not seem like a bad use of space when it can be relied upon to occasionally make us think and almost

always make us smile. For those who do not appreciate Mr. Grossberger's contributions, I suggest they can always turn the page.

Richard Hoffman
Director of Programming
KET, The Kentucky Network
Lexington, Ky.

Mediaweek welcomes letters to the editor. Address all correspondence to Editor, *Mediaweek*, 770 Broadway, New York, NY 10003 or fax to 646-654-5368 or e-mail to wgloede@mediaweek.com. All letters are subject to editing.

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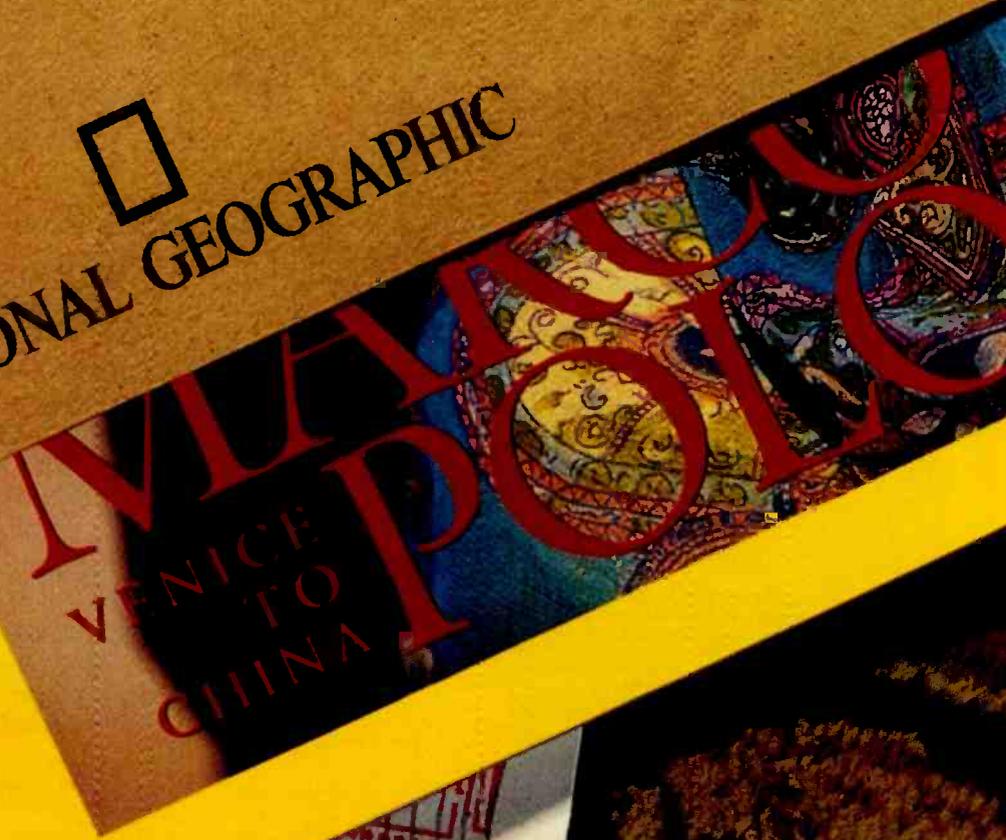
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OUTDOOR

Counting Traffic With Beams and Codes

BY KATY BACHMAN

Based on recent tests in Denver and Atlanta, the Traffic Audit Bureau for Media Measurement is preparing a major change in the way it counts circulation numbers for billboards and other outdoor displays.

When the new system goes into effect next year, it will be the most significant development in the measurement of the out-of-home medium since the TAB was established in 1933. "A lot of the impetus for the new methodology came from agencies who would like to see outdoor measured and reported similarly to other media," said Anna Fountas, president of the TAB.

Developed by Toronto-based Trans-Search, the new methodology automates what used to be a time-consuming and expensive auditing process that took place every three years. Instead of having outdoor companies deploy workers to count traffic at specific locations designated by the TAB, billboard locations will be geocoded and then matched to national traffic-count data from DataMetrix in concert with the Federal Highway Administration's Highway Performance Monitoring System, which uses satellites to monitor traffic flow.

"One of the problems has always been that competing operations will each have a different count for boards only an eighth-of-a-mile apart," said Peter Hurd, president and owner of Sunrise Outdoor, which is based in Long Island, N.Y.

Eliminating manual counts is a welcome standardization for agencies, which have had to

place buys based on conflicting and questionable data. "Since it reduces the involvement of the outdoor company, the data should have more credibility in the buying community," said Andrea MacDonald, president of New York-based MacDonald Media, who—along with John Miller, The Media Edge senior vp for out-of-home and local print, and Sam Sotiriou, executive vp and media research director for Lowe Lintas &

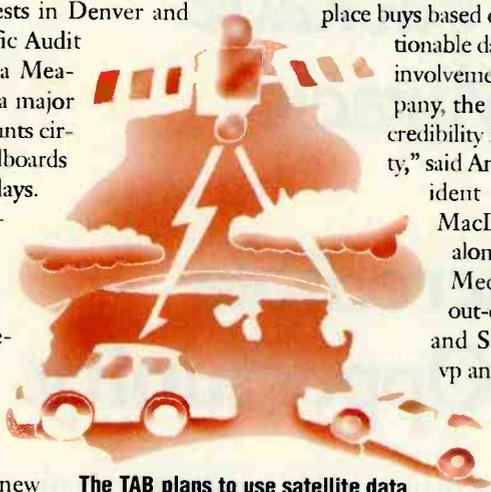
Partners—sat on the ad hoc TAB committee that worked on the new auditing methodology. "It

should eliminate any situation where we have different counts for boards in the same location," MacDonald added.

Agencies are also hopeful that since outdoor companies will save on the costs of manual counts, more companies will cooperate with the audit procedure. For Helen Giles, vp and manager of outdoor operations for GM Mediaworks, using auditing numbers is critical to her client, General Motors. "It's important for us to verify that the numbers we get are fair, so I hope [the new methodology] brings in smaller plant operators," she said. Although more than 80 percent of outdoor companies completed audits last year, many smaller outdoor companies remain unaudited.

Circulation audits can also be reported more frequently, since they are based on databases which are updated quarterly. "We are looking at audits that can be updated annually, and in some cases for larger markets, maybe even quarterly," said MacDonald.

In June, the TAB is poised to begin tack-



The TAB plans to use satellite data from the Federal Highway Admin.

ling ways to measure three other areas of outdoor—transit, airport and mall advertising—that have yet to undergo any type of audit.

FORT MYERS, FLA. TV STATIONS Meter Costs Balloon

BY JEREMY MURPHY

An attempt to meter the Fort Myers, Fla., market (No. 81) may have backfired on Nielsen Media Research, as all but two stations in the market are refusing to pay for the costly service. Nielsen began installing meters in the community in early 2000, a move supported by stations looking to increase their share of the \$70 million advertising pie. But once Nielsen announced the price tag—\$34,000 a month—the stations balked, given that they were paying just \$30,000 a year for diaries. Only Acme Communications' WB affiliate WTVK and Caloosa TV's UPN affiliate WEVU have agreed to pay for the service. The others—Waterman Broadcasting's NBC affiliate WBBH, Emmis' Fox affiliate WFTX, Fort Myers Broadcasting's CBS affiliate WINK and Montclair's ABC affiliate WZVN—refused to pay and, as a result, have been prohibited from using any Nielsen information.

NEW YORK RADIO STATIONS

Dr. Laura Demoted

BY KATY BACHMAN

Kicked off of television, Dr. Laura Schlessinger is now facing a demotion of sorts in radio. One of the talk-radio host's biggest affiliates, ABC owned-and-operated WABC-AM in New York, is moving *Dr. Laura* from her regular time slot of 10 a.m.-noon to the late night hours of 11 p.m.-1 a.m., effective May 29. Phil Boyce, WABC program director, has been looking at making changes in the hours leading up to Rush Limbaugh for several months. Last year, he shortened Schlessinger's show by an hour.

Boyce said he has a number of strong options, not the least of which is John Gambling, who WABC hired in January after he was dropped by Buckley Broadcasting's WOR-AM. Since Gambling has held down Saturday mornings 6-10 a.m., ratings have doubled, Boyce noted. "We didn't pick him up just to do Saturdays," added Boyce.

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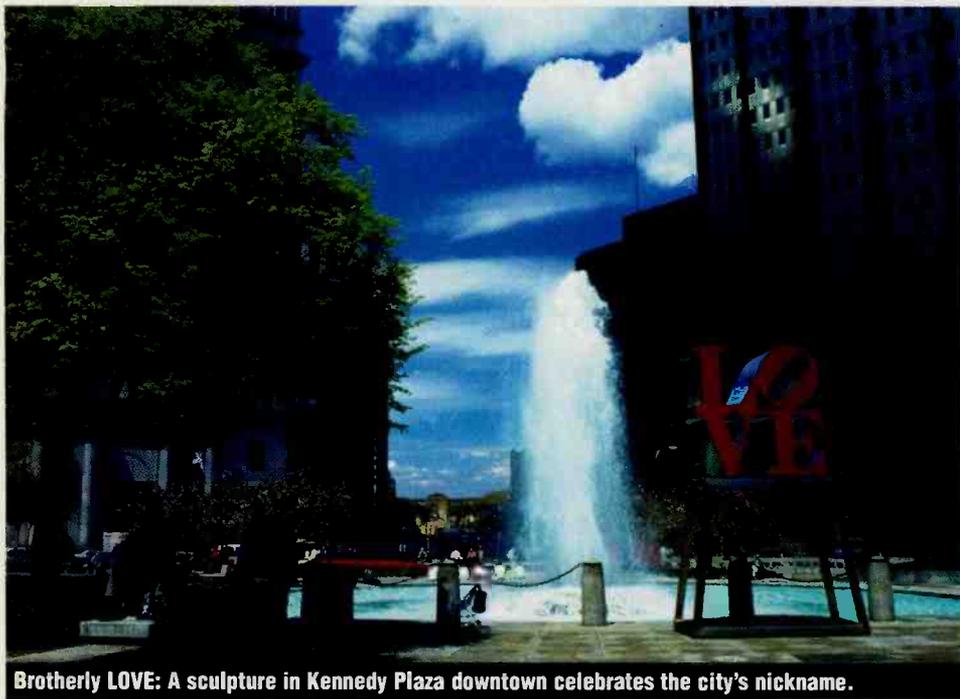
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Market Profile

BY EILEEN DAVIS HUDSON



Brotherly LOVE: A sculpture in Kennedy Plaza downtown celebrates the city's nickname.

Philadelphia

THE PHILADELPHIA AREA IS GEARING UP TO HOST THE X GAMES, THE ANNUAL WORLDWIDE extreme sports competition produced by ESPN that is expected to attract more than 200,000 people from Aug. 17-23. The arrival of the X Games has many Philadelphia media outlets developing marketing

and advertising tie-ins to the event. Comcast Communications, the market's dominant cable TV operator, is a full marketing partner in the Games; Comcast also owns the First Union Center, the South Philly arena where many X events will take place. Along with ESPN and ESPN2, ABC's owned-and-operated WPVI-TV in Philadelphia will televise the Games.

Philadelphia is the country's fourth-largest TV market, with 2.7 million TV households. WPVI is the longtime leader in local news ratings, although NBC O&O WCAU-TV has mounted a strong challenge to WPVI's dominance. In the February sweeps, WCAU toppled WPVI in the household ratings at 11 p.m. weekdays for the first time in about 25 years, earning an average 12.6 rating/22 share to WPVI's 11.9/2. WCAU's convincing margin of victory at 11 has been a big story in the Philadelphia broadcast TV market this year.

Dave Davis, president and general manag-

er of WPVI, attributes much of the station's weakness in the February sweeps to lackluster performances by ABC network shows in prime time compared to NBC's. "There was a large margin in the lead-in to the late news, and certainly that was a large factor," Davis says. In the last 15 minutes of prime time, for example, ABC shows on WPVI averaged an 11/17 in households, compared to the 16/24 earned by NBC programming on WCAU. WCAU executives did not return calls.

Despite weak national spot TV spending so far this year, local broadcast ad sales have held up fairly well, Davis says. In the first quarter, WPVI's local business got a lift from two major events, Philadelphia's annual auto and flower shows.

In May 2000, CBS O&O KYW-TV and UPN outlet WPSG-TV in Philadelphia became Viacom's largest-market duopoly. The sister stations have combined some business

operations, including creative services and public relations, at WPVI. The stations' ad sales staffs are continuing to operate separately, although WPSG's sales staffers eventually are to move into WPVI's offices. Lay-offs resulting from the formation of the duopoly will total less than a dozen, says Marcellus Alexander, KYW vp/gm.

Last October, the two outlets launched a cross-promotional push. KYW promotes its newscasts on WPSG via 30-second weather cut-ins as well as news breaks in daytime and sports programming. "Cross-promotion will be one of the key outcomes of the duopoly," Alexander says. The gm also is looking to develop a local version of Viacom Plus, a one-stop-shopping sales package that Viacom pitches to national advertisers across its broadcast, cable and outdoor properties. Alexander says he hopes to have the local packaging strategy ready to present to advertisers by the third quarter.

Although KYW ranks third or fourth in local news time periods (see *Nielsen chart on page 20*), the station had a strong 2000 in ad sales, with double-digit growth for the year and a second-place finish in local billings in the market, Alexander says.

Sister outlet WPSG is strong in sports programming, with packages for telecasts of Phillies baseball, 76ers NBA games and the NHL's Flyers. The station has a one-year deal with the Phillies for 45 games; it has two seasons remaining on both its 76ers and Flyers deals.

Fox Television Stations O&O WTXF-TV in Philly produces an hour-long newscast at 10 p.m. that competes with a half-hour news at 10 produced by Tribune Broadcasting's WB affiliate, WPHL-TV. The WTXF news program, while flat year-over-year in households, still nearly doubles the ratings of WPHL's news. WTXF executives did not return phone calls.

At WPHL, Leslie Glenn took over as gm last May, becoming the first female gm of a broadcast TV outlet in Philadelphia. Glenn came from Tribune's Boston WB outlet WLVI, where she also served as gm.

Last September, WPHL launched a rebranding effort "to let viewers know that we are Philadelphia's WB," Glenn says. The push introduced the station's new tag, "WB17."

Glenn has also focused on building the station's news ratings. Her plans include expanding the 10 p.m. news to a full hour beginning in September. "You're either in news or you're not," Glenn says of her expansion plans. News

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Market Profile

AD SPENDING BY MEDIA/PHILADELPHIA

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Newspapers	\$1,081,911.37	\$1,045,707.28
Spot TV	\$554,328.30	\$610,386.79
National Spot Radio	\$120,251.84	\$124,950.02
Outdoor	\$58,854.22	\$78,155.05
Total	\$1,815,345.72	\$1,859,199.14

Source: CMR, a Taylor Nelson Sofres company

cut-ins and break-ins for reports on developing stories will also increase.

Last October, WPHL reassigned anchor Steve Highsmith to political analyst and promoted sports anchor Mike Dardis to lead news anchor. Mike Missanelli, a controversial afternoon-drive sports host on Viacom/Infinity Broadcasting's WIP-AM, Philly's leading Sports/Talk radio station, succeeded Dardis as WPHL's new sports anchor.

WPHL has a cross-promotional arrangement with the *Allentown Morning Call*, a daily in the Lehigh Valley section of the market that Tribune Co. picked up last year via its acquisition of Times Mirror Co. Glenn says she hopes to set up a WPHL news camera in the *Call's* newsroom to offer live reports.

Hispanics currently make up about 6 percent of the area's population, according to Scarborough Research, and their numbers are growing. Two Spanish-language broadcast TV stations have launched in the Philadelphia market in the past year. Last January, Univision Television Group purchased WHSP-TV Channel 65, an outlet licensed out of Vineland, N.J. The following month, Council Tree Communications, a Native American-owned broadcast group based in Colorado, signed on Telemundo affiliate WWSI-TV, licensed out of Atlantic City, N.J.

Philadelphia-based Comcast virtually owns its home market in local cable with more than 1.9 million subscribers, or 94 percent of all of Delaware and part of southern New Jersey. Target Cable controls a pocket of subscribers in the northern section of the DMA, near Allentown. Last Dec. 31, Comcast acquired 132,000 subscribers from Adelphia Cable, primarily in Montgomery, Delaware and Chester counties in Pennsylvania.

Comcast inserts local commercials on 32 cable channels. Last July, the MSO completed converting its Philadelphia systems to hard wiring, allowing commercials to run simultaneously throughout its systems and generating a single invoice for advertisers. "We are, in effect, the seventh TV station in town," says

Jim Gallagher, vp/gm of Comcast MarketLink Philadelphia. "We're now parallel to a broadcasting facility."

With the hard-wired system, Comcast can more carefully target a specific audience for an

advertiser, based on programming. "We can help an advertiser achieve their goals with

greater efficiency," says Gallagher, who was director of sales for KYW-TV before joining Comcast MarketLink, the third-largest interconnect in the country behind the New York Interconnect and Adlink in Los Angeles.

Comcast also owns CN8 the Comcast Network, a 24-hour local cable channel that reaches more than 90 percent of cable homes in the DMA. Last December, Jon Gorchow was promoted to the new position of vp/gm of CN8; he previously was vp/executive producer of Comcast Original Programming.

Last spring CN8 jumped into the TV news

SCARBOROUGH PROFILE

Comparison of Philadelphia

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Philadelphia Composition %	Philadelphia Index
DEMOGRAPHICS			
Age 18-34	32	30	96
Age 35-54	40	39	97
Age 55+	28	30	109
HHI \$75,000+	24	26	108
College Graduate	12	13	102
Any Postgraduate Work	10	11	103
Professional/Managerial	22	21	93
African American	13	17	135
Hispanic	12	6	50
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	55	61	111
Read Any Sunday Newspaper	65	71	110
Total Radio Morning Drive M-F	22	25	111
Total Radio Evening Drive M-F	18	19	108
Total TV Early Evening M-F	30	31	104
Total TV Prime Time M-Sun	38	40	107
Total Cable Prime Time M-Sun	13	14	106
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	74	79	107
Read Any Sunday Newspaper	79	83	106
Total Radio Morning Drive M-F	78	80	103
Total Radio Evening Drive M-F	74	76	103
Total TV Early Evening M-F	71	74	104
Total TV Prime Time M-Sun	91	93	102
Total Cable Prime Time M-Sun	58	62	107
MEDIA USAGE - OTHER			
Access Internet/WWW	53	51	95
HOME TECHNOLOGY			
Own a Personal Computer	62	60	96
Shop Using Online Services/Internet	23	24	105
Connected to Cable	71	82	115
Connected to Satellite/Microwave Dish	13	7	57

*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: 2000 Scarborough Research Top 50 Market Report (February 1999-March 2000)



MTV 360°
Advertising is
an image business,
my friend—
you've got to
be seen in all
the right circles.*

*The next generation media experience? You're lookin' at it. MTV 360 is our way of linking MTV's three screens (MTV, MTV2, and mtv.com) to instantly create a richer, broader, and more fulfilling experience for our audience. No calculator needed for this math: one event + three screens = limitless possibilities. Take this trip around the MTV universe and you'll always end up where you want to be—in the hearts and minds of your target audience.



**"THE NEW YORKER DOMINATED THE NATIONAL MAGAZINE AWARDS . . .
taking home a record five trophies, THE MOST EVER
IN THE 36-YEAR HISTORY OF THE AWARDS."**

- THE WASHINGTON POST

"New Yorker sets record AT MAGAZINE AWARDS."

- THE NEW YORK TIMES

**"Quality, imagination are still winners. THE NEW YORKER
BLEW AWAY THE COMPETITION. . . . IT STANDS ALONE WHEN IT
COMES TO BEING CONSISTENTLY SUPERIOR."**

- CHICAGO TRIBUNE

"MORE THAN EVER, the buzz was about THE NEW YORKER."

- NEW YORK POST

**"The New Yorker . . . dominated the event
FOR THE SECOND YEAR RUNNING."**

- THE WALL STREET JOURNAL

**"The New Yorker was the big winner . . .
SWEEPING THE FIELD WITH FIVE AWARDS."**

- WOMEN'S WEAR DAILY

"Unprecedented"

- VARIETY

"New Yorker King of Mags"

- DAILY NEWS



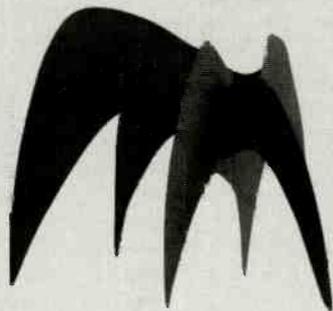
CONDÉ NAST
PUBLICATIONS

SALUTES

THE
NEW YORKER

ON WINNING

**5 NATIONAL MAGAZINE
AWARDS**



GENERAL EXCELLENCE

400,000 to 1,000,000 Circulation

SPECIAL INTERESTS

The Sports Issue

PROFILES

"The Pitchman," by Malcolm Gladwell

ESSAYS

"Like a King," by Adam Gopnik

REVIEWS AND CRITICISM

"The Maria Problem," "The Eye of the Land,"
and "The Light Side of the Moon," by Anthony Lane

Market Profile

RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Infinity Broadcasting	3 AM, 2 FM	22.2	\$110.2	33.3%
Clear Channel Communications	1 AM, 5 FM	24.7	\$92.0	27.8%
Greater Media	1 AM, 3 FM	12.7	\$42.2	12.8%
WEAZ-FM Radio	1 FM	6.7	\$26.1	7.9%
Beasley Broadcast Group	2 FM	5.5	\$17.6	5.4%
Radio One	2 FM	5.2	\$16.9	5.2%
Mega Communications	1 FM, 2 AM	1.3	\$7.1	2.1%

Includes only stations with significant registration in Arbitron diary returns and licensed in Philadelphia or immediate area. Ratings from Arbitron Winter 2001 book; revenue and owner information provided by BIA Financial Network.

race in a big way, launching hour-long newscasts at 7 and 10 p.m. Gorchow sees national cable news networks like CNN and Fox News Channels as the primary competitors to CN8's news, rather than Philadelphia's broadcast TV stations. In February, the station hired former WCAU morning news anchor Connie Colla as its primary anchor. CN8's newscasts are produced out of a facility in Newcastle, Del.

In addition to news, CN8 produces other local programming out of its studios in Philadelphia and Union, N.J. Gorchow has also negotiated an aggressive local sports programming schedule for the channel that includes 50 minor-league baseball games as well as football and basketball games featuring area high schools and colleges.

Another regional channel, Comcast SportsNet, airs an extensive schedule of 76ers and Flyers games and will carry a total of 113 Phillies games this season. Comcast owns a 53.1 percent stake in Comcast SportsNet and controls 66 percent of the 76ers and Flyers.

On the crowded newspaper scene in Philadelphia, the market is still adjusting to last year's launch of the free daily tabloid *Metro* in partnership with the city-owned Southern Pennsylvania Transportation Authority. SEPTA signed a five-year contract with the paper's owner, a privately held Swedish company, providing free distribution of *Metro* to the millions of commuters who ride city buses, trains and subways each year. The deal drew a firestorm of complaints from competing newspapers and a flurry of lawsuits, several of which are still pending.

"As long as [*Metro*] is there, we're obviously going to keep an eye on them," says Todd Brownrout, senior vp of sales and marketing for Knight Ridder's Philadelphia Newspapers unit, publisher of the *Philadelphia Inquirer* and *The Philadelphia Daily News*.

Knight Ridder's morning broadsheet *Inquirer* and morning tabloid *Daily News* have suffered circulation declines, following a na-

tional trend among many large metro papers. The *Daily News*' weekday circ averaged 152,037 in the six months ended March 31, down 5.9 percent from the same period a year earlier, according to the Audit Bureau of Circulations. The *Inquirer*'s daily circ dipped 3.1 percent over the same period, to 392,728.

Brownrout says that fewer copies of both dailies were distributed to area schools through the Newspapers in Education program, partly accounting for the declines.

The *Daily News*, which sells 85 percent to 90 percent of its copies on newsstands and is popular with commuters, has been making some changes in the face of *Metro*'s entry into the market. The *Daily News* has made its delivery times earlier. And last week, the paper introduced a major redesign that coincided with its conversion to a narrower, money-saving, 50-inch width.

An ad campaign promoting the graphic changes stresses that the new-look *Daily News* retains its irreverent, cheeky attitude (one tagline is "Making Enemies Since 1925"). The redesign features a magazine-style look, bigger type, more in-depth stories and less emphasis on the breaking news that many readers

NIELSEN RATINGS CHART

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

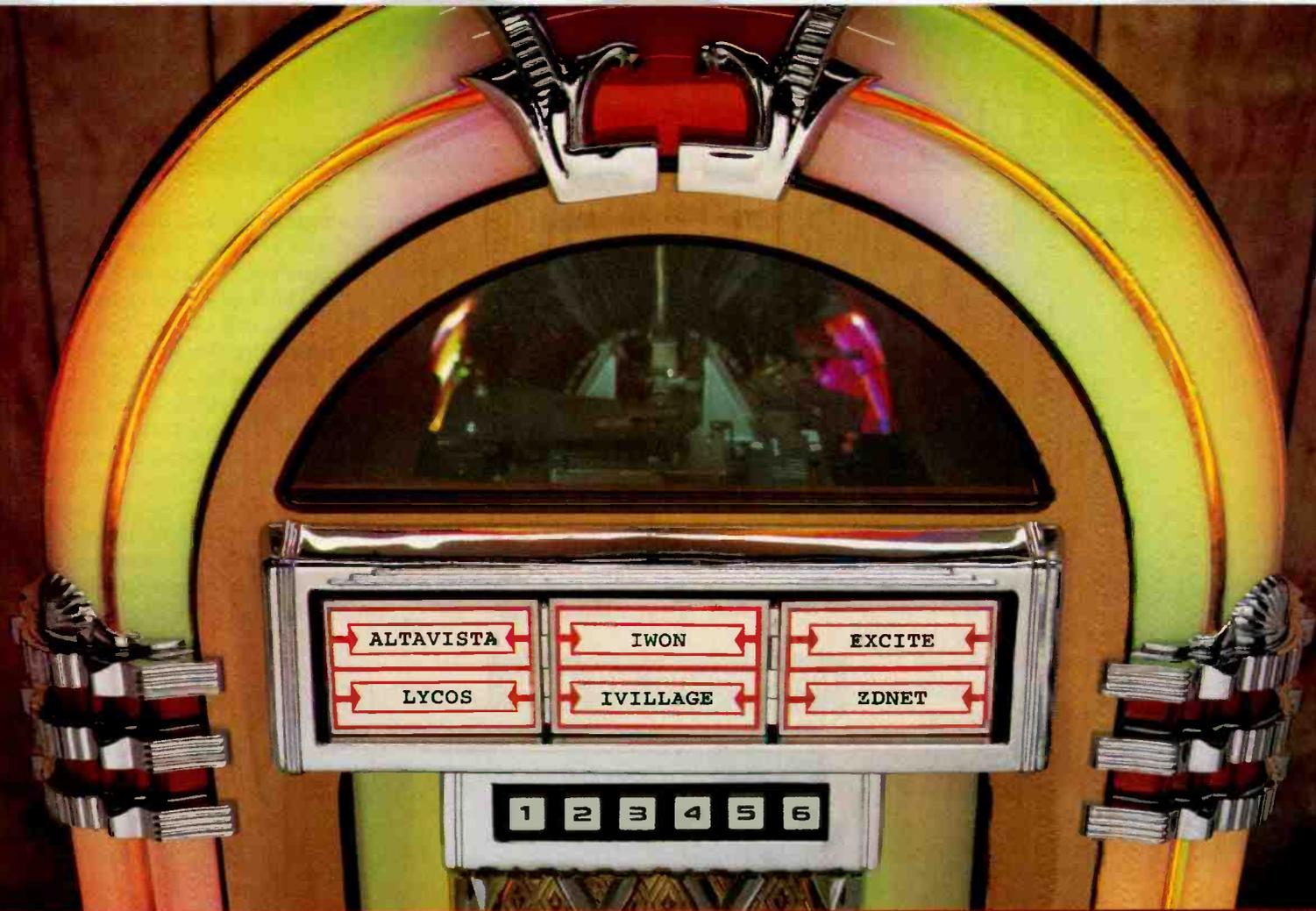
Evening News

Time	Network	Station	Rating	Share
4-5 p.m.	NBC	WCAU	6.8	15
	ABC	WPVI	12.0	23
5-5:30 p.m.	NBC	WCAU	7.5	14
	CBS	KYW	3.9	7
	Fox	WTFX*	3.8	7
	WB	WPHL*	2.5	5
	UPN	WPSG*	2.0	4
	Pax	WPPX*	0.7	1
	ABC	WPVI	12.0	23
	NBC	WCAU	7.5	14
5:30-6 p.m.	Fox	WTFX*	3.9	7
	CBS	KYW	3.9	7
	WB	WPHL*	2.5	5
	UPN	WPSG*	2.4	4
	Pax	WPPX*	0.7	1
	ABC	WPVI	15.2	26
	NBC	WCAU	7.8	13
	Fox	WTFX*	5.0	9
6-6:30 p.m.	CBS	KYW	3.9	7
	WB	WPHL*	3.4	6
	UPN	WPSG*	3.0	5
	Pax	WPPX*	1.1	2

Late News

10-10:30 p.m.	Fox	WTFX	5.3	8
	WB	WPHL	2.8	4
11-11:30 p.m.	NBC	WCAU	12.6	22
	ABC	WPVI	11.9	21
	CBS	KYW	6.4	11
	WB	WPHL*	3.2	6
	Fox	WTFX*	2.8	5
	UPN	WPSG*	1.9	3
	Pax	WPPX*	0.6	1

*Non-news programming Source: Nielsen Media Research, February 2001



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Listen Network presents the Web's greatest hits

As the online music provider for the Web's top portals and most popular sites, Listen Network easily reaches millions of music fans. Sounds like the perfect selection for your next campaign. So include Listen in your media plan, and watch your clients top the sales charts. For information, go to listen.com/aw or email adsales@listen.com.



Market Profile

RADIO LISTENERSHIP

Station	Format	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
KYW-AM	News/Information	11.1	5.9
WYSP-FM	Rock	9.2	2.7
WBEB-FM	Soft Rock	5.7	6.8
WDAS-FM	Urban Adult Contemporary	5.5	5.2
WUSL-FM	Urban	5.0	6.0
WIOQ-FM	Contemporary Hit Radio/Top 40	4.5	5.7
WPEN-AM	Big Band	4.0	3.9
WIP-AM	Sports/Talk	3.9	3.2
WUGL-FM	Oldies	3.7	3.7
WXTU-FM	Country	3.3	3.5

Source: Arbitron Winter 2001 Radio Market Report

can get from radio, TV and the Internet.

As for the more conservative, traditional *Inquirer*, the paper in February combined its *TV Week* and Sunday magazine sections. Brownrout says the reconfigured *Inquirer* magazine is doing well, with revenue up this year despite the slowdown in national newspaper advertising.

Calkins Newspapers owns three suburban dailies: the *Burlington County Times*, *Bucks County Courier Times* and *Doylestown Daily Intelligencer/Record*. The papers are marketed together as Greater Philadelphia Newspapers.

Viacom's Infinity Broadcasting, Clear Channel Communications and Greater Media control the lion's share of the Philadelphia radio market, the country's fifth largest. The three groups control nearly 75 percent of the market's radio advertising. Four of Infinity's five outlets rank in the top 10 in the market in billings, including market-leading KYW-AM, the company's powerhouse News property. Infinity Rock station WYSP-FM is the market's second-highest biller.

Clear Channel's top holdings are Urban station WUSL-FM and older-skewing Urban Adult Contemporary outlet WDAS-FM. WUSL's main competitor is Radio One's Urban WPHI-FM; both outlets target the market's younger listeners and Philadelphia's significant African American population (17 percent, according to Scarborough Research).

Privately owned WEAZ-FM Radio, which owns Soft Rock outlet WBEB-FM, is one of the few independent broadcasters in the market that attracts significant ratings and revenue. WBEB is No. 2 in the market among listeners 12 and older, according to Arbitron's Winter 2001 report, and is the third-highest biller, according to BIA Financial Network.

Beasley Broadcasting has made changes to both of its Philly stations over the past year.

The company switched its WWDB-FM from News/Talk to '80s Hits, relaunching the outlet with the call letters WPTP. The station had suffered a precipitous ratings slide, going from an average 4.1 share overall in Arbitron's Fall 1999 book to a 2.2 share in Winter 2001. Beasley's Talk outlet WTEL-AM has been relaunched as WWDB, with a Business News format.

In Philadelphia's out-of-home market, Clear Channel's Eller Media, which had outbid Viacom's TDI to acquire the region-

al transit advertising contract, ended up selling the business to TDI last October. "It was a strategic realignment," George Kauker, president of Eller's Philadelphia division, says of the move. Eller is the only outdoor firm in the market that offers large 30-sheet displays; the company also has some bus shelter advertising.

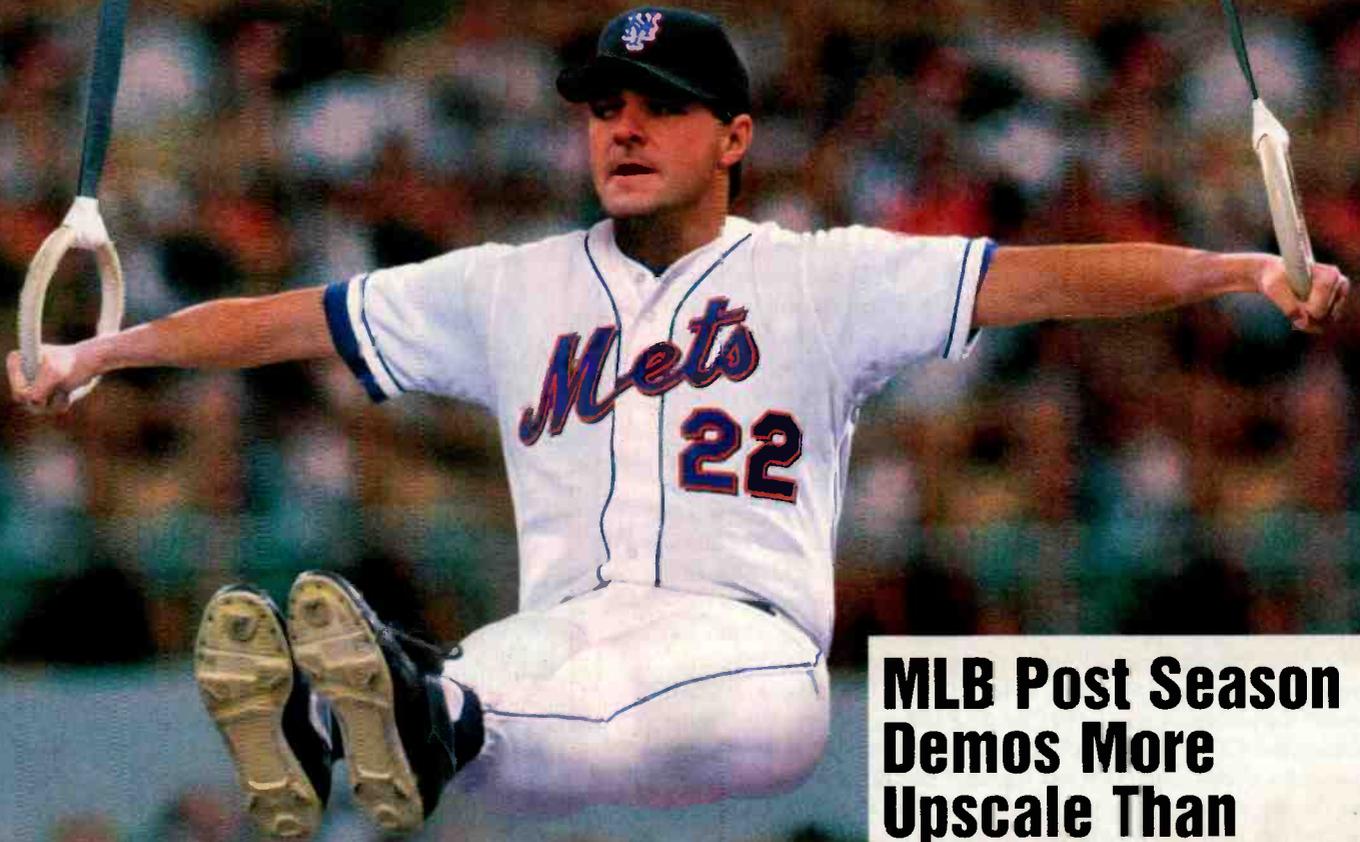
Like other media outlets in the market, TDI is selling an X Games package that will involve the city's subways, commuter rail lines, 500 rear bus displays ("high-impact tails") and 225 "ultra kings," signs that cover the length of a bus. Infinity Outdoor, TDI's outdoor sibling within Viacom, also has a presence in the market, along with local independents including Steen Outdoor and Keystone Outdoor. ■

NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Philadelphia County: 530,781 Households				
<i>Philadelphia Inquirer</i>	114,856	246,359	21.6%	46.4%
<i>The Philadelphia Daily News</i>	106,688	20.1%		
Montgomery County: 283,378 Households				
<i>Allentown Morning Call</i>	2,757	3,638	1.0%	1.3%
<i>The (Doylestown) Intelligencer/Record</i>	11,783	13,133	4.2%	4.6%
<i>Lansdale Reporter</i>	17,884		6.3%	
<i>Norristown Times Herald</i>	19,479	16,652	6.9%	5.9%
<i>Philadelphia Inquirer</i>	72,792	140,377	25.7%	49.5%
<i>The Philadelphia Daily News</i>	13,532		4.8%	
<i>Pottstown Mercury</i>	15,207	15,693	5.4%	5.5%
Greater Philadelphia Newspapers	12,351	13,839	4.4%	4.9%
Bucks County: 217,321 Households				
<i>The Trenton Times</i>	3,146	3,621	1.4%	1.7%
<i>The Trentonian</i>	4,194	3,151	1.9%	1.4%
<i>Allentown Morning Call</i>	4,990	6,557	2.3%	3.0%
<i>The (Doylestown) Intelligencer/Record</i>	32,673	39,347	15.0%	16.1%
<i>Bucks County Courier Times</i>	67,331	74,609	31.0%	34.3%
<i>Philadelphia Inquirer</i>	30,583	65,932	14.1%	30.3%
<i>The Philadelphia Daily News</i>	5,470		2.5%	
Greater Philadelphia Newspapers	100,892	113,783	46.4%	52.4%
Chester County: 156,796 Households				
<i>Wilmington News Journal</i>	1,781	2,437	1.1%	1.6%
<i>Philadelphia Inquirer</i>	35,833	70,646	22.9%	45.1%
<i>The Philadelphia Daily News</i>	4,402		2.8%	
<i>The (Phoenixville) Phoenix</i>	3,619		2.3%	
<i>Pottstown Mercury</i>	6,030	6,184	3.8%	3.9%
<i>West Chester Daily Local News</i>	30,544	29,607	19.5%	18.9%
Gloucester County (N.J.): 88,579 Households				
<i>Camden Courier Post</i>	14,887	18,287	16.8%	20.6%
<i>Gloucester County Times</i>	24,872	25,891	28.1%	29.2%
<i>Philadelphia Inquirer</i>	11,080	24,561	12.5%	27.7%
<i>The Philadelphia Daily News</i>	2,063		2.3%	
Camden County (N.J.): 179,849 Households				
<i>Camden Courier Post</i>	52,967	59,200	29.5%	32.9%
<i>Philadelphia Inquirer</i>	31,168	57,566	17.3%	32.0%
<i>The Philadelphia Daily News</i>	5,901		3.3%	
Burlington County (N.J.): 153,315 Households				
<i>Camden Courier Post</i>	16,681	19,021	10.9%	12.4%
<i>The Trenton Times</i>	8,212	9,623	5.4%	6.3%
<i>The Trentonian</i>	7,420	5,565	4.8%	3.6%
<i>Burlington County Times</i>	39,149	44,414	25.5%	29.0%
<i>Philadelphia Inquirer</i>	24,199	45,279	15.8%	29.5%
<i>Philadelphia Daily News</i>	2,517		1.6%	
Greater Philadelphia Newspapers	39,398	44,487	25.7%	29.0%

Source: Audit Bureau of Circulations

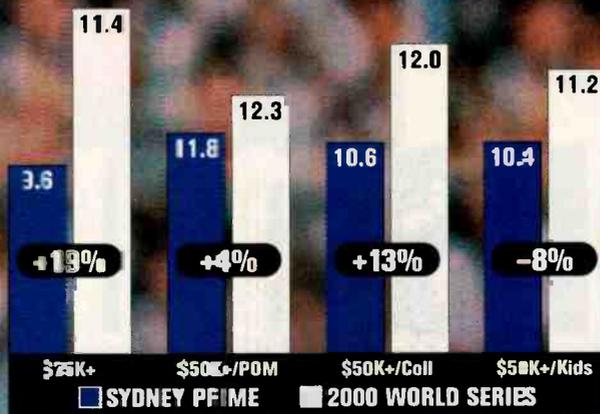
PERFECT!



MLB Post Season Demos More Upscale Than Summer Games.

Did you know that the MLB Post Season is a dominant upscale vehicle? Compared to NBC's Primetime coverage from Sydney, FOX's 2000 Yankees-Mets **World Series** won every upscale break among Men 18-49 (Men 18-34 too). Only the Chinese Ping Pong teams are more dominant than that. So, before you make plans to buy the Winter Games, consider what the MLB Post Season or FOX can do for your brand.

MEN 18-49



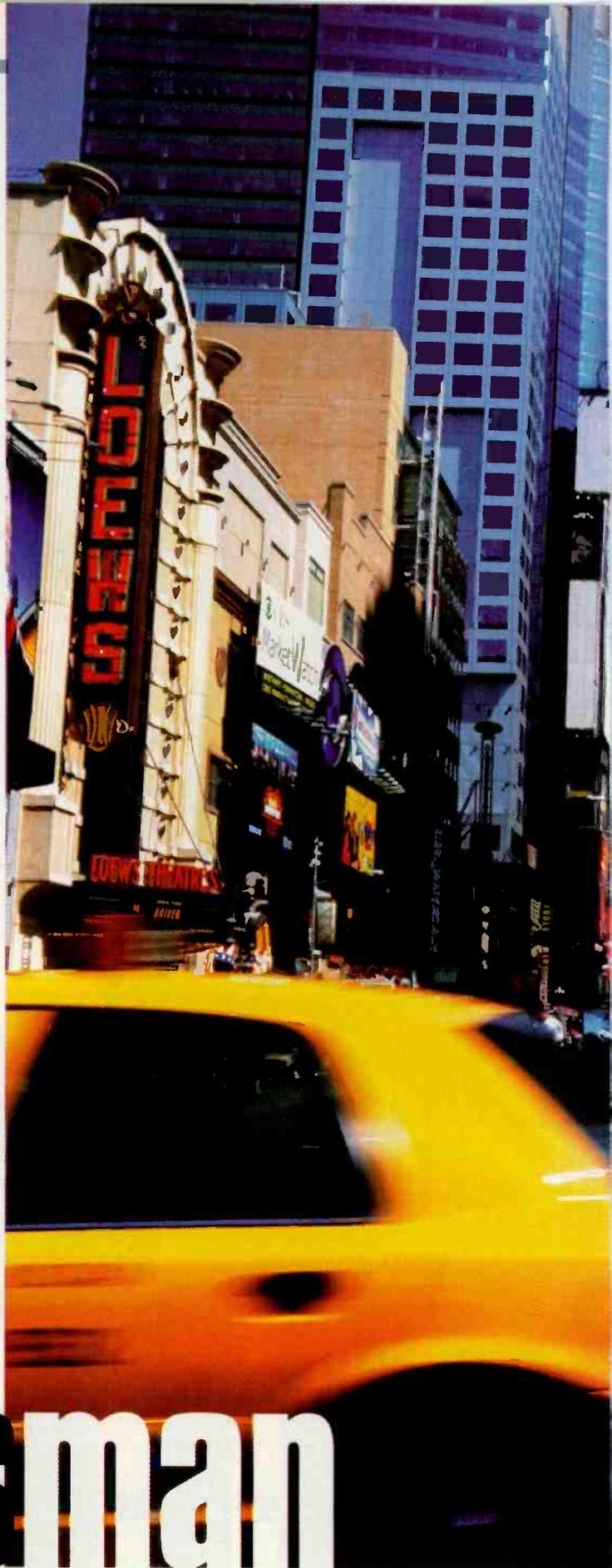
MTN M&M Sept-Oct 2000, all Prime NBC Olympic broadcasts vs. all Prime FOX/Wyndi Series broadcasts. All %

For more information, contact Jim Burnette, SVP Ad Sales at 212.556.2431.

Back when Rupert Murdoch was just some Australian guy looking to break into the U.S. media business, when Ted Turner was a billboard guy with a UHF TV station in the deep South and Gerry Levin was pushing papers around an obscure pay-TV startup called HBO, Karl Eller was a player. A son of working-class parents who started his career as a space peddler and media buyer, he built and ran one of the largest multi-media companies of its time, Combined Communications Corp. After he sold that company and went bust in the convenience store business, he came back to build the largest outdoor advertising company in the country, Eller Media. In 1997, he sold that company to Clear Channel Communications, for which he now works but from which he plans to retire at the end of this year. Outside of the outdoor business, not many people remember Karl Eller. But they should. Because he might just do it again.

In his heyday at Combined Communications Corp., Eller controlled seven TV stations, including WXIA in Atlanta, KPNX in Phoenix (at the time KTAR) and KUSA (then KBTB) in Denver; outdoor boards in Phoenix and Tucson, Ariz.; Houston; Tampa, Fla.; Fresno-Bakersfield, Calif.; and Akron and Canton, Ohio; two major-market newspapers (the *Cincinnati Enquirer* and the *Oakland [Calif.] Tribune*); and 14 radio stations in big radio cities including Los Angeles (KIIS-FM), Chicago (what's now WGCI-AM/FM) and Detroit (what are now WLQV-AM and WKQI-FM). At that time, Eller owned the maximum number of broadcast licenses the government would allow. When Eller sold Combined to Gannett in 1979 for \$367 million, it was the largest media deal ever inked. The entire company was built upon the outdoor advertising assets. After his near-fatal fling with the Circle K chain of convenience stores, Eller staged a spectacular comeback that again was built on outdoor advertising. From 300 billboards in Phoenix, he built Eller Media up to a massive 400,000 display faces in 45 of the top 50 markets today. He sold Eller Media to Clear Channel Communications in 1997 for \$1.2 billion, but he stayed on as chairman and CEO. "I practically owned, at one time or another, every major outdoor plant in the U.S. and Canada," says Eller, now 72 years old. "And I'm one of those rare guys that probably does know the locations of most of them. I live and breathe the business."

Eller, like both his companies, has his roots in Arizona. He grew up in Tucson, and was making deals by the time he hit grammar school. "I was



The Last Great Outdoorsman

KARL ELLER BECAME A MEDIA MOGUL—TWICE—ON THE BACK OF THE

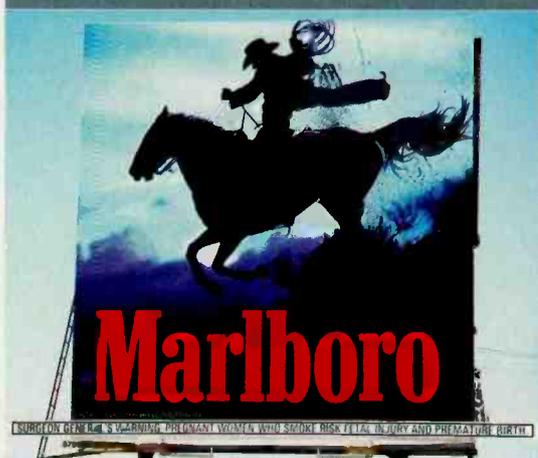
BY KATY BACHMAN

PHOTOGRAPHY BY PETER MURPHY

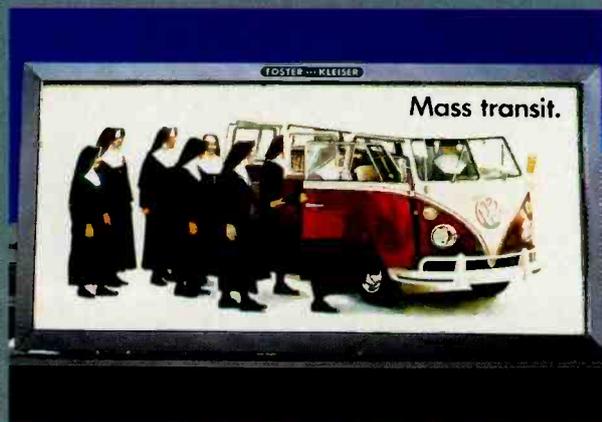


BILLBOARD BUSINESS, BUT SAYS HE'S READY TO STEP ASIDE. IS HE?

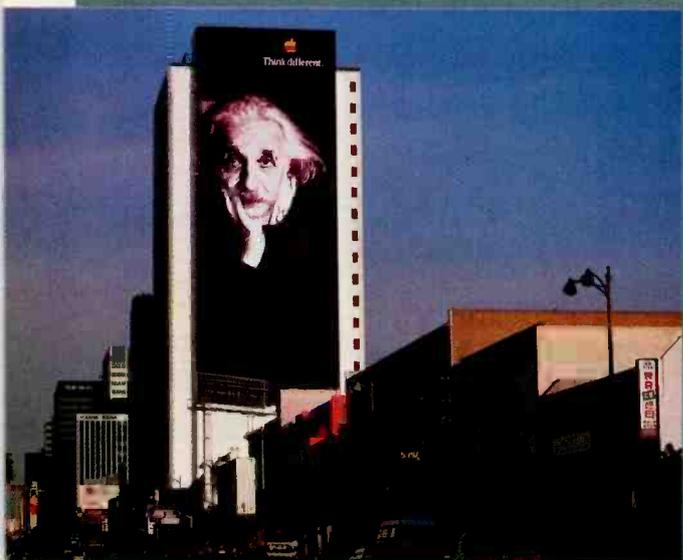
Eller's favorite signs



"ABSOLUTELY FANTASTIC. THERE WASN'T ANY BETTER CREATIVE DONE. IT HAD A CONSISTENT THEME."



"IT'S A GREAT ONE-LINER THAT SAYS IT ALL IN ONE FELL SWOOP. THE WORDS MAKE THE POSTER."



"THIS AD REALLY CONNECTS THE MAC WITH GENIUS AND SMART PEOPLE. THE PICTURE IS LIKE A PIECE OF ART."

always an entrepreneur," he says, offering as evidence a tale of how he landed a job at the age of 8 as water boy to the University of Arizona football team. In college, he sold his fellow U of A students class notes for \$4 each, along with a bottle of Coca Cola to ease the pain of studying. That business netted him enough cash to buy Stevie, now his wife of 50 years, an engagement ring.

When he graduated in 1952, Eller signed on as an account executive at Foster & Kleiser, the second-largest outdoor company in the country at the time. There he discovered not only the billboard business but also a natural aptitude for sales. He loved sales. "Karl's hallmark is he likes to make sales calls and see people," says Peter Hurd, founder and CEO of Sunrise Outdoor. "He's always known [that you] don't overlook people."

"Here's the guy that owns the company, and he still goes on sales calls," echoes John Miller, executive vp of out-of-home and local print for The Media Edge. "He knows the buyers, our clients, and our clients' bosses. That's rare."

Ever the salesman, Eller managed to develop a relationship with Metromedia International chairman John Kluge, who had bought Foster & Kleiser a few years after Eller joined the company in 1952. Kluge, whose TV-station assets were bought by Rupert Murdoch in the mid-1980s and laid the foundation for the Fox network, was looking for a new president for the outdoor company, Eller remembers. "I was in Chicago working for Foster & Kleiser in 1959. I thought I was the best salesman in the company. Kluge needed a new president, so I applied. I was 29 years old. I didn't think I was going to get it, but I thought I'd give it a shot."

He was correct. Kluge told Eller he was too young and inexperienced. But the vision of this brash, young, aggressive salesman stuck with Kluge. Though Eller left the company to get more experience, at ad agency Needham, Louis and Brorby in Chicago, Kluge sought him out three years later when he had a few billboards he wanted to sell off back in Arizona.

Eller remembers that fateful Sunday when out of the blue he got a phone call from his former boss. "How would you like to move back to Arizona?" he remembers Kluge asking. Kluge said he had an offer from another buyer of \$5 million for boards in Phoenix, Tucson, Fresno and Bakersfield, and he wanted to know if Eller would be interested.

Eller jumped at the offer. "I said I'd give my right arm to do that, thinking all the time, where was I going to get \$5 million? I gave it a try and finally got it done," says Eller. On March 17, 1962, he moved back to Phoenix and opened shop as Eller Outdoor.

Four years later, Eller started diversifying his media assets when he merged with KTAR TV and two radio stations, KBBC-FM and KTAR-AM, which were owned by the Louis family, heirs to the Johnson Wax fortune. The name Combined Communications Corp. was born to reflect his expanding media base. Over the next 10 years, Eller moved into Denver, Atlanta, Washington, Cincinnati and smaller markets.

"He really pioneered that concept of putting together radio, TV, newspapers and billboards. He had this vision we could sell them all on one platform," says Larry Wilson, chairman/CEO of Citadel Communications, who served as Eller's counsel at Combined.

"That was the first media conglomerate. Up until then, everyone stayed in their niches," notes Barry Ackerley, chairman and founder of The Ackerley Group, who did several deals with Eller over the years. Like Eller, Ackerley built his multimedia firm from a billboard base.

Multimedia fever was catching on among other media companies, Eller says, making Combined an attractive acquisition target. "We had an offer from some of the other media companies, such as Knight Ridder and Gannett, and we decided to merge with Gannett," Eller says. "We thought we had built the bigger multimedia company." It was



#1 A18-49

\$75k+

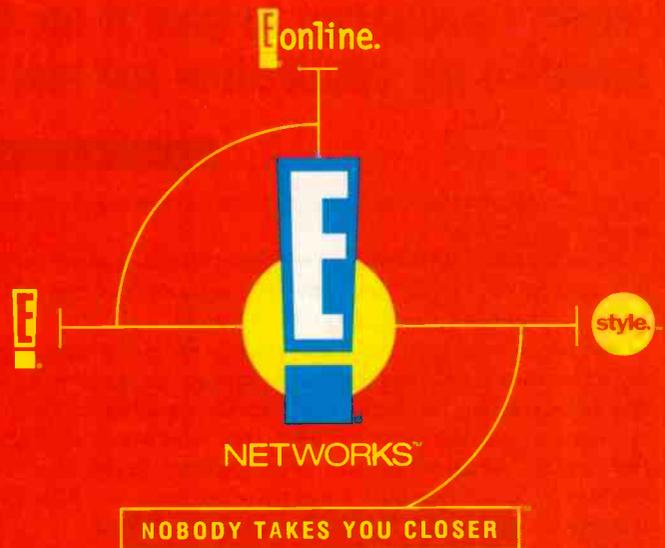
...now in

71 million homes

(We think the 70's are groovy!)

E! is now in 71 million homes with the highest concentration of young, affluent viewers in television - broadcast or cable. And we're still growing. So be sure to contact us. Our viewers will really dig your brand.

For more info contact us at adsales.eentertainment.com



a pivotal deal for Gannett and a defining time for Eller's career.

Like all media moguls, Eller has been through a few corporate wars in his time, and the deal between Combined and Gannett and the personality clash of CEOs Eller and Allen H. Neuharth stands testament to how nasty it can get.

For Neuharth, who published his memoir, *Confessions of an S.O.B.*, in 1989, the relationship between him and Eller made great copy. In the pages of his book, the former Gannett CEO skewers Eller. Neuharth recalls an evening when Eller was a guest at Pumpkin Palace, the Gannett CEO's retreat on the shore of the Atlantic in Cocoa Beach, Fla. Before dinner, Eller had retired to his room, where he placed a call to his wife. During that call, he assured her that he would have Neuharth out of the way in short order and that he would be running Gannett. Unbeknownst to Eller, Neuharth was listening to the conversation over the Pumpkin Palace intercom system. Subsequently, it was Neuharth who chewed up Eller, and he was gone from Gannett in short order.

There were other issues between the two men: Neuharth stated publicly that Gannett paid \$100 million less for the company because Eller really wanted the marriage. A few years after the deal, Wall Street came alive with rumors that Eller had enlisted the support of Cincinnati financier Carl Lindner to make a run at Gannett. Large blocks of stock were changing hands, and a reporter managed to locate Eller at his mother's home in Phoenix. When asked about the Wall Street rumor, Eller replied, "So that's the rumor, eh? Maybe it's true." The buying stopped short of the 5 percent at which the Securities and Exchange Commission requires full disclosure, and nothing ever came of the stock run-up. But a stout bout of neuralgia hit the Gannett boardroom, because at the time, Lindner could have bought the company for cash.

"We had a real war going," remembers Eller, who walked away with a 1 percent stake in Gannett, making him one of the biggest individual shareholders at the time. "He won and I stepped away from it."

"I had a job as the CEO and that was the job he wanted," says Neuharth today. "I wasn't prepared to give it up. But it didn't diminish my admiration for him. We were just on opposite sides. I think both he and I have matured and changed."

"I was surprised that Karl sold out to Gannett," recalls Frank Bennack, president/CEO of The Hearst Corp., who was interested in

"I had a job as CEO that he wanted. I wasn't prepared to give it up. But it didn't diminish my admiration for him." —NEUHARTH



buying Combined at the time. "These are two very strong guys with different points of view."

"Neuharth was a tiger and Karl wandered into his den and got eaten up," says Sunrise's Hurd. "Neuharth was much more of a cannibal than Eller was. That really knocked Karl for a loop."

The two, who hugged and shook hands at the recent annual dinner of Gannett former directors, keep up a pretense of cordiality, but some resentment remains. Neuharth, who cynically describes the reunion as an event where all the directors "lie to each other about what you did after you left," writes off the past as just business. But to Eller, a man who lives by his relationships, it was never just business. "[Eller] is not conniving," says Ackerley. "What you see is what you get."

The sale to Gannett made Eller a rich man—he was valued at an

impressive \$100 million in 1979. But in 1980, he wandered away from media, becoming president/CEO of Columbia Pictures, where he was instrumental in selling the company to Coca Cola. Trying something new, he sold his stock in Gannett to acquire 7 percent of Circle K Corp. in 1983. He appointed himself CEO.

Eller thought he could overtake 7-Eleven with Circle K, which at the time was a small Southwest convenience-store chain. Eller used his same old tactics—consolidate his position in the industry—and acquired 5,000 stores before he was done. While he built a \$3.5 billion operation, he also racked up \$1 billion in debt. The market turned. Oil companies began opening their own stores at stations and charging less for gas than Circle K. Eller watched his equity in the company dwindle from \$60 million to \$5.4 million by 1990. "I got into so much trouble. I was broke and I had to pay off a lot of debt," says Eller. "Lawyers told me to take bankruptcy, but I couldn't do it. I wanted to get back into a business so I could pay my debts, and the business I knew best was billboards. Once an outdoor guy, always an outdoor guy. It gets in your blood."

Marshalling every ounce of *chutzpah* he could, Eller went back to Gannett. It took well over a year, but he finally convinced the company to sell him its Phoenix outdoor assets, about 700 bulletins, for \$20 million. Since Eller had no money, he sold half of them to Outdoor Systems. "He rebuilt Eller and did a fantastic job with it," says Neuharth. "He was flat on his back. He was broke. He did again what he did before. He's a genius."

Eller's timing in reentering the outdoor business was propitious. In the early 1990s, vinyl was replacing plywood and computer technology was replacing hand-painted signs. "It's made the outdoor medium more flexible and more dramatic," Eller says. "You could get big walls and bulletins and reproductions in a large size. Advertisers like to see big positions. And that's what started outdoor's renaissance."

Not long after Wall Street discovered the high margins of the radio business, it discovered outdoor's similarly high margins. With investors Hellman and Friedman, which had helped him build Combined, Eller decided to go public in 1997 in order to expand. He also got a first offer from Clear Channel. "As we got closer to going public, the offer from Clear Channel was improved," Eller recalls. Rather than going public, Eller took Clear Channel's bid. Under Clear Channel's aegis, Eller continued to grow, and today it's a \$1 billion company.

Now Eller says he is stepping away from the day-to-day duties at Eller Media, though he will remain on the Clear Channel board and stay involved at his alma mater, where U of A's business school bears his name.

But there are more than a few people who think he's got at least one more move left in him. He's in great shape: thin, almost wiry. He avoids caffeine and puts in the requisite hours at the gym. "I think he runs on green tea," says Nancy Fletcher, president and CEO of the Outdoor Advertising Association of America. "He's persistent and tireless. If my phone rings before 8 a.m., it's Karl."

"I'll do something," Eller admits as he coyly moves the conversation over to how much he loves the creative side of the ad business. "You never know." Still, there are a couple of guys who think they do know. "Don't bet your last dollar that he's done his last deal," says Hearst's Bennack. For his part, Neuharth says, "Don't take your eye off him. It's just another chapter." ■

Mediaweek senior editor Katy Bachman covers radio, media research and occasionally the outdoor business.

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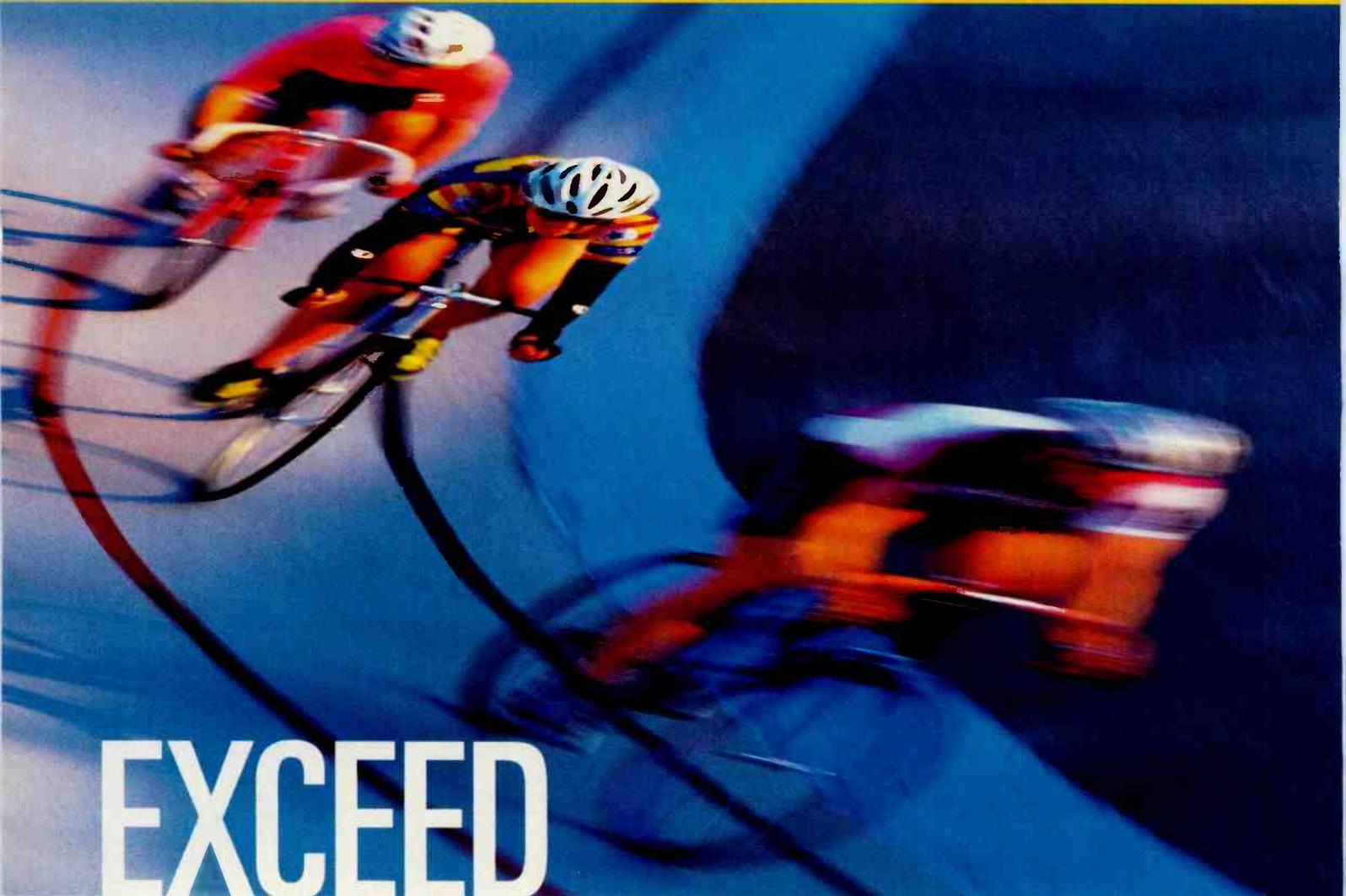
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Lot21 Delivers Web to Palm Users Via MyPalm

BY JANIS MARA—MyPalm, a wireless Web portal for Palm products created by San Francisco-based i-shop Lot21, has formally launched after five months of beta testing.

The portal application, which Palm users can download at www.palm.net, appears on Palm screens and offers tools such as My Calendar and My Datebook. MyPalm allows users to enter events into Web-based calendars, manage bank accounts and send and receive e-mail, as well as shop. The portal has already registered about 270,000 users since its beta rollout in late December.

"We're trying to capture what people are looking for when they're going wireless," said Rick Wootten, executive producer for Palm Internet Properties. To that end, Wootten incorporated changes suggested in e-mails that users sent to Palm "and Lot21 did usability testing as well."

The portal acts as a gateway to sites with specific content such as weather, news, travel and sports as a result of user requests.

According to Wootten, MyPalm also capitalizes on Palm's acquisition of AnyDay.com, a Web-based tool that "brought Web calendaring to the Palm company and also to the Palm handhelds."

The Lot21 team went through an extensive process of redoing graphics, especially

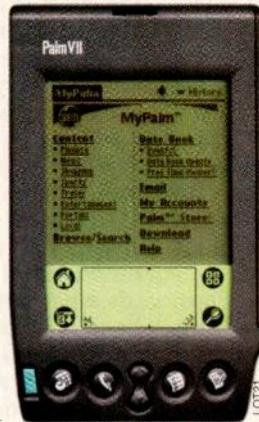
the Palm logo, to fit on the PDA screen. "Instead of just exporting the logo and resizing it, which usually looks distorted, [Lot21] manually made it look good, redoing it almost pixel by pixel," Wootten said.

Lot21 designed the user interface, but the technology on the back end was split among three teams. AnyDay created the technology for the "free/busy" feature, which lets users know when other users are online, and the datebook. The Palm store was done in-house, and Lot21 handled tracking clicks, enabling the browser and searching the Net.

The most challenging element of the design process was the relatively small size of the Palm, according to Sasha Pave, Lot21's director of technical design.

"When designing for the Palm platform, there are a lot of inherent limitations because it's so small for this type of interaction," Pave said.

Some of the limitations are file size and rendering on the LCD displays. "The bandwidth for the Palm wireless service is not as fast as, say, a 56K modem connection. We needed to ensure that all the graphics were optimized for the platform," meaning that elements such as the logo couldn't be too high in file size, Pave said. "We did a lot of experimentation to find out what works best." ■



LOOK MA, NO WIRES: Lot21 designed the user interface for Palm's MyPalm portal.

LiveCard Goes Live

Cambridge, Mass.-based Web marketing services provider **Peopletreet** today unveiled **LiveCard**, an alternative to spam-like e-mail marketing schemes. LiveCards reside in users' e-mail programs, and information within is updated by the original sender without sending another e-mail. **Spencer Stuart Talent Network** is an at-launch customer.

415 Builds Symp Sites

San Francisco-based i-shop **415** has been chosen to redesign **The Seattle Symphony's** Web site, and to develop a new site for **Soundbridge Seattle Symphony Music Discovery Center**, an interactive learning center associated with the Symphony.

NBC Promos :CueCat

NBC and **Digital:Convergence** today launched **:CueTV**, a free technology that links televisions with computers. National network NBC and Dallas-based Digital:Convergence, a provider of internet navigation services, will debut the :CueTV technology as part of an on-air NBC promotion. :CueTV works by sending a signal via an audio cue embedded in programming to a PC, which then launches a Web page related to on-air programs and commercials.

Connect with IQ on the Web: Should advertisers be investing now in interactive television or broadband? And is there really a difference? Jennifer Owens reports in Wednesday's "IQ Connect," located exclusively at www.adweek.com/iqinteractive.

For more breaking news, visit IQ at Adweek.com by scanning the following :CueCat code:



Toon Boom Beta Gains Traction

BY SARAH J. HEIM—Toon Boom Technologies, a developer of 2-D animation software for film and television studios such as Warner Brothers and DreamWorks, today released a beta version of Toon Boom Studio, a suite of Web animation tools. The Montreal-based company is targeting the software at Internet design and advertising agencies working with rich-media content.

New York-based Traction Interactive is the first i-shop to buy the beta software, which can be purchased at a discounted price of \$299 through June 20, by registering at www.toonboomstudio.com. After that, the software, which is compatible with Windows and Mac OS X, will retail for \$499. There are no additional licensing fees.

Traction intends to use Toon Boom Studio to design animated banner ads, Web sites, e-mails and interactive advert-games for clients. The new software allows the user to complete the entire Web animation process,

from conception to the final product.

From a drawing perspective, the tool is easy to use, said Scott Dacko, vice president of production at Traction. Users also can efficiently synchronize a soundtrack to drawings and produce compact files with greater scene complexity because of an optimized .swf rendering engine.

Traction will also be using the software to redesign its own Web site within the next month. Dacko said he wants potential clients to recognize the integrated fun and exciting animation on the Traction site and know that this is the type of quality entertainment his i-shop can develop for a campaign.

According to Benoit Beland, marketing director for Toon Boom, the new software was not developed to replace Flash, but rather, among other things, to provide a more sophisticated animation tool to enhance the action scripting and interactivity that can be developed in Flash. ■

Kellogg Sponsors Minisite For Disney Animated Film

BY JENNIFER OWENS—The Walt Disney Co. this week will launch a promotional minisite created with Kellogg USA to promote *Atlantis: The Lost Empire*, an animated feature starring the voice of Michael J. Fox. The film opens in theaters on June 15.

Targeted at families and children, the minisite, found at atlantisadventure.com, features games, "e-cards" and special promotional offers from Kellogg's, including a CD-ROM game that can be purchased with four UPC codes from participating Kellogg's cereal packages that are scheduled to hit shelves this month.

Along with Froot Loops and Corn Pops, these packages will include, for the first time, a cereal based on a Disney product: Disney's *Atlantis: The Lost Empire* cereal.

In all, 100 million Kellogg's cereal boxes will begin marketing the minisite this month, along with 40 million freestanding inserts. Additionally, the site will be promoted through banners and buttons on Disney.com, Kelloggs.com and the movie's own site, found at disney.com/atlantis. The minisite, which soft-launched in April, will

remain online through July 31.

According to Dan Sherlock, vp of marketing for Disney Online, the *Atlantis* minisite is the latest in a line of integrated promotions created by Disney for traditional advertisers such as Pillsbury, Procter & Gamble, and Nestlé. "Kellogg's is looking to extend its brand into the online space," he said. "Obviously, our core strength is storytelling and developing content, so it's a perfect relationship because we've got the audience that they're interested in—primarily families and kids."

Created in-house by Disney designers, atlantisadventure.com also serves as part of Disney's own marketing campaign for *Atlantis: The Lost Empire*, which tells the story of Milo Thatch, a young museum cartographer, who in 1914, joins with a

group of "daredevil explorers" to find a lost empire using an ancient book, called *The Shepherd's Journal*, as their guide.

Written in "Atlantean," a language created especially for the movie, the journal relates to the minisite's most integrated piece, an online game called "Treasure Quest," which requires a code taken from a participating Kellogg's cereal box to play. That printed code, of course, is written in "Atlantean," so to read and use the message,

kids must then visit the online decoder, also found on the minisite.

"What's good about this for Kellogg's is that it drives people into the store to look for the codes on the packages and, ideally, buy the packages," said Sherlock. "And then they come back to interact with the brand on the site."

According to Sherlock, Kellogg's paid for the minisite's production costs as well as for its media elements. "These are the types of media relation-

ships that we're striking these days—a lot of integrated efforts," he said. "It's not your traditional banner buys anymore. Those days are pretty much gone." ■



CEREAL KILLER APP: Kellogg's cereal boxes will feature a special code that enables users to play games on atlantisadventure.com.

Ford Markets Focus Via AtomShockwave Game

BY JANIS MARA—"DJ Fu," an online game that features stealth marketing for Ford Motor Co.'s Focus automobile, is expected to launch on Friday. The game was designed by San Francisco-based AtomShockwave, an online entertainment company that was formed through the merger last March of interactive media companies Shockwave.com and AtomFilms; the two continue to maintain separate Web sites. The game will be available at Shockwave's consumer gaming site, located at Shockwave.com.

The Ford-sponsored game is part of an on-going brand-extension partnership between Ford and AtomShockwave, which has created similar promotions for the automaker over the past six months.

By offering a cool, free-to-users game that features a subtle—rather

than explicit—marketing message to Shockwave's core demographic, males ages 18-34, users will equate the Ford Focus with being young and hip, said Seth Levenson, AtomShockwave's vp of online sales. "Once they make that connection, it's another push toward purchasing a Focus when they decide to buy a car."

According to Levenson, the game is an attractive vehicle for Ford to showcase its car to a consumer base that is on target with Focus's ideal consumer. "The Shockwave site has about 40 million registered users and almost 14 million unique visitors per month who spend more than 16 minutes per session. People come to the site to play games," said Levenson.

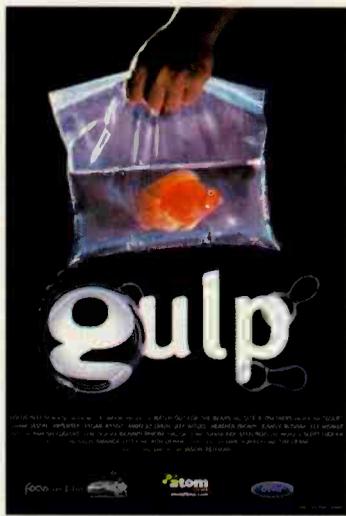
DJ Fu features a Gen-Y guy skateboarding through a noir landscape that features signs with the word

"focus" in lowercase letters and the occasional unobtrusive Ford Focus automobile whizzing by. Every time the wannabe DJ manages to grab one of the record albums hovering just out of reach and put it on a turntable, the game goes up a level—and a new musical element is added to the audio mix.

The DJ Fu game will be featured on the Shockwave.com site, while three short action films created by AtomShockwave for Ford in October 2000 will run on AtomFilms.com.

"Independent filmmakers created the three movies, *Gulp*, *Little Man on Campus* and *The Kiss*. All three films were funded by Ford. The only condition was that there had to be a Ford Focus somewhere in the film," said Levenson, who bears an outstanding advertising heritage, being the son of Bob Levenson, author of the classic tagline, "Everybody doesn't like something, but nobody doesn't like Sara Lee."

One of the films, *Gulp*, was accepted at the Sundance Film Festival, Levenson said. "If you didn't know it was funded by Ford, you would just think, 'These are three great little films.'" ■

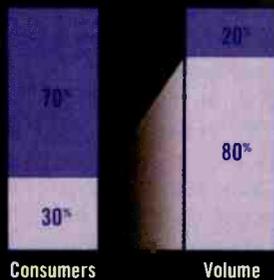


GULP AND DRIVER: Ford is aiming to attract younger car buyers by working with AtomShockwave and sponsoring films such as *Gulp*.

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Movers

RADIO

Daniel Finn was named vp and regional manager for Greater Media's new radio station group in New Jersey, which consists of WCTC-AM, WMGQ-FM and soon-to-be-acquired WDHA-FM, WMTR-AM, WWTR-AM and WRAT-FM. Finn was formerly general manager of New Jersey Broadcasting's WRAT-FM...**Craig McMurray** has joined Westwood One as vp of ad sales, West Coast. He had been with Seattle-based Earforce, a radio, TV and Internet production company, as vp and director of business development... Citadel Communications has named **Thomas Garry** and **Jerry McKenna** presidents of its Midwest and far west regions, respectively. Garry had been regional executive vp and regional sales vp for AMFM prior to its purchase by Clear Channel Communications. McKenna joins from Infinity, where he was vp and market manager for a six-station cluster in Sacramento, Calif. The two join four other regional presidents in managing Citadel's 205-station group...**Frankie Blue**, vp of operations and programming for Clear Channel's WKTU-FM in New York, will assume the same duties at sister station WTJM-FM.

MEDIA

Former FCC chairman **William Kennard** was elected to the board of the New York Times Co. Kennard is currently a managing director at the Carlyle Group, a private equity firm.

CABLE TV

Deldre M. O'Grady has joined Court TV's sales department as vp of pricing and planning. Traffic operations at the network will also report to her. O'Grady had been director of network sales planning and traffic at Pax TV.

MAGAZINES

Bob Davidowitz, publisher of Primedia's American Baby Group, has been upped to group publisher...**Patrick Mitchell**, art director for G+J USA's *Fast Company*, has been promoted to the new post of vp, creative director for G+J's Business Information Group...**Bill Shaner**, former ad director of Hearst Magazines' *Esquire*, has joined Wenner Media's *Men's Journal* as associate publisher.

Media Elite

EDITED BY ANNE TORPEY-KEMPH



TONY ESPARZACBS

On Telemundo's guest list

James in a 'Family' Way?

THE KING OF QUEENS came to Manhattan last week to attend the Telemundo upfront party at Remi's atrium. The low-key appearance by Kevin James, star of the CBS comedy *King of Queens*, sparked some rumors among the partygoers that he was interested in doing a project on Telemundo. (His solid-performing show is produced by Columbia TriStar Television, which like Telemundo is owned by Sony.) When asked about the rumor, a representative for the actor said it was just that. But James himself added: "We are both part of the same family, so you never know. I'm a huge Telemundo fan." —*John Consoli*

Atoosa's a Class Act in Army Garb

NOT THAT ATOOSA RUBENSTEIN needs an excuse to wear her camouflage T-shirt, but it seemed the appropriate choice for her recent role as principal-for-a-day at Wings Academy, an alternative public high school in the Bronx.

The *CosmoGirl!* editor in chief was the latest Hearst Magazines editor to rule a school through a program by the New York non-profit group Pencil (Public Education Needs

Civic Involvement in Learning).

After sitting in on classes all day and talking with students, Rubenstein, who's notorious at the teen-targeted monthly for her late-nighters, left at 3:30 dog-tired. "I definitely learned about the pressures and the stress and the exhaustion that comes from being a teacher," she says. "And how important their role is in kids' lives." —*Lori Lefevre*

Spotlight On...



CARIN BASH

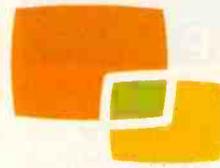
Kevin Reilly Entertainment President, FX

Kevin Reilly wants FX to "hit a nerve." The first entertainment chief at the 7-year-old cable net, Reilly is honchoing a fall development slate distinguished by more originals than ever and fueled by ripped-from-the-headlines plots, a lot of testosterone and a little black humor. The programming "isn't about filling a time slot but about putting on something that will define the network," says Reilly, who joined FX last August.

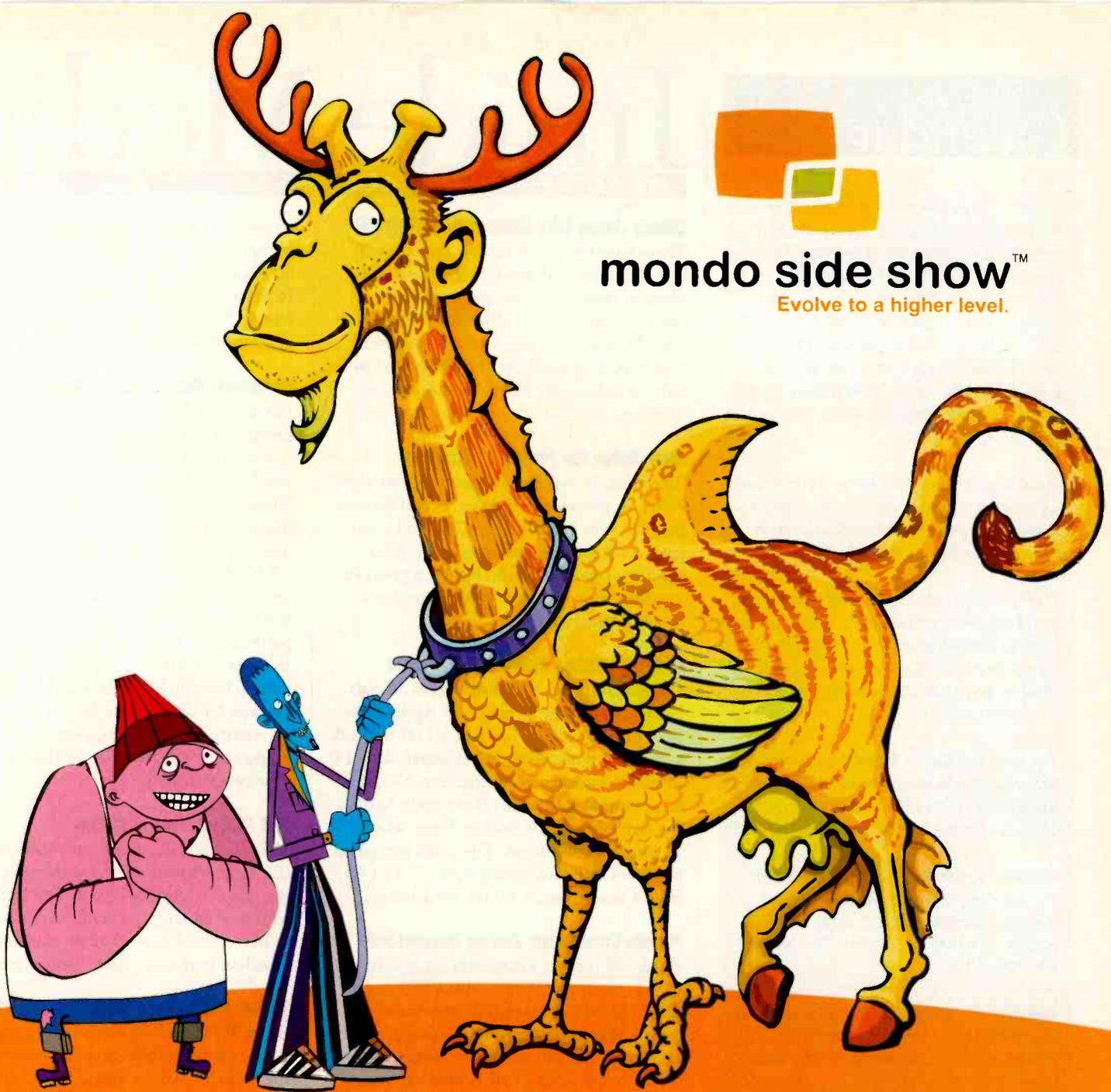
Among the male-targeted, edgy projects on Reilly's list is *Bad News, Mr. Swanson*, about a guy who finally starts living the day he learns he is dying. The dramedy, from the creators of the HBO comedy *Dream On*, stars infamous Sex Pistols singer Johnny Rotten as Death. Reilly also plans more made-for-TV movies in the vein of February's high-rated *A Glimpse of Hell*, about the cover-up of the U.S.S. *Iowa* explosion. Fall will bring *Sins of the Father*, the story of Thomas Blanton Jr., recently convicted of the 1963 Birmingham, Ala., church bombing that killed four young girls.

Reilly cultivated his programming tastes at NBC Studios during the Brandon Tartikoff era in the early '90s and, most recently, as president of Brad Grey Television, where he nurtured the irreverent *News Radio* and HBO's *The Sopranos*. There he also met filmmakers such as John Landis (*Trading Places*) and Tom Schulman (*Dead Poets' Society*), who are now working on projects for FX.

Reilly says he went to work for FX because he sees it as a "sleeping giant." Indeed, the young net now counts 65 million subscribers, 17 million of them added just in the past year. "I've always wanted to work in television," he says. "I used to watch it all the time and my mom told me it would rot my brain. She had no idea..." —*Megan Larson*



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 **mondo media**

Cable Positive will present "**Positively Rockabilly**," an evening to benefit the organization dedicated to raising AIDS awareness, May 22 at Pier 60 at New York's Chelsea Piers. The event will be hosted by Chris Isaak. Cable Positive will present the Joel A. Berger Award to James Dolan, president of Cablevision Systems Corp., for his outstanding contribution in the fight against AIDS. Contact: 212-459-1502.

The **Association of National Advertisers** will present a series of **seminars** June 4-6 at the Hyatt Regency Woodfield hotel in Chicago. Contact: 212-697-5950.

The Radio Advertising Bureau will present the **Radio Mercury Awards**, honoring creative excellence in radio commercials, June 6 at the Waldorf-Astoria's Starlight Roof in New York. Contact Renee Cassis at 212-681-7222.

The **National Cable Television Association** will hold its **annual convention and expo** June 10-13 at McCormick Place in Chicago. Contact: 202-775-3629.

Adweek Conferences will present a one-day seminar, "**How to Build & Extend Brands Using the Web**," June 12 at the Roosevelt Hotel in New York. Contact: 888-536-8536.

The 2001 **Promax & BDA conference** for creators of programming promotions, international and domestic, will be held June 20-23 at the Miami Beach Convention Center. Contact: 310-788-7600.

The **Outdoor Advertising Association of America** will present its **annual sales training seminar** July 17-18 at the Marquette Hotel in Minneapolis. The course for outdoor ad sales executives includes sessions on competitive media, benefit selling and relationship strategies. Contact: 202-833-5566 or www.oaaa.org.

The Poynter Institute will present a five-day **seminar on producing television newscasts** Aug. 5-10 at the Institute's St. Petersburg, Fla., offices. Deadline for application is June 1. Contact: www.poynter.org or 727-821-9494.

Inside Media

NEWS OF THE MARKET

Quincy Jones Inks Content Deal With XM

Music icon Quincy Jones has signed a content deal with XM Satellite Radio, which plans to launch late this summer a 100-channel digital radio subscription service. The 26-time Grammy Award winner will host several musical documentaries and provide consulting for XM's music programming and production.

New Judge for Power of Attorney

Twentieth Television's syndicated court show *Power of Attorney* will start its second season next fall with a new judge. Cleveland municipal court judge Lynn Toler will replace Andrew Napolitano, who has been given an expanded role on Fox News Channel as a senior judicial analyst.

CTTD: Switches Made Seinfeld Slide

Columbia TriStar TV Distribution officials last week said they attribute the April household-ratings declines for their hit off-network syndicated series *Seinfeld* (*Mediaweek*, May 14) to station switches in key markets. Also, the series started its second off-net cycle April 2, the start of Daylight Savings Time, when TV viewing typically drops. The series perked up 8 percent the week ending April 22, to a 4.3, from a season low of 4.0 the week before.

People Celebrates Sex on Newsstand

People will publish a newsstand-only issue tied to the season premiere of HBO's *Sex and the City*. The 80-page issue will be available on June 4, corresponding with the first episode on June 3, and will remain on stands for four weeks. It will offer a look behind the scenes and critique the show's impact on the culture.

Shape Hopes Hollywood Is Lucky 13

Weider Publications' monthly *Shape* will publish an extra issue this year, focusing on celebrity fitness. "Shape Presents: Fit Hollywood" will hit stands on Oct. 16 with a cover price of \$3.99 and a circ rate base of 550,000. Looking at how Hollywood stars stay in shape and stay healthy, the special will also go to subscribers in top-10 markets.

'80s Fare Fuels Nick at Nite

Three '80s sitcoms have helped boost Nick at Nite's ratings in adults 25-34. *Three's Company*, *The Facts of Life* and *Diff'rent Strokes*, added to the net's lineup last fall, have increased its overall 25-34 ratings 62 percent to an average 0.6 for second quarter

to date (April 2-May 6). Among adults 18-34, ratings grew 38 percent over last year, to a 0.50, according to Nielsen Media Research. In September, *Cheers* and *Family Ties* will join the Nick at Nite schedule, and *The Cosby Show* will launch in March 2002.

Research: Net Access Affects Online Buys

Households that subscribe to broadband services or have cable modems for high-speed Internet access tend to make more purchases online and own more cable/entertainment-related gadgets than households that subscribe to a DSL service or a slower dial-up Internet connection, according to CENTRISsm, a Philadelphia-based research group. Broadband households, which typically have incomes higher than \$100,000, are 60 percent more likely to buy something on the Internet and will pay 38 percent more than dial-up households. Broadband households also opt for digital cable over satellite services, watch a lot of movies, own DVDs and are 30 percent more likely to purchase pay-per-view programming.

VH1 Classic Eyes 8 Million

VH1 Classics, the digital-only cable network that targets baby boomers with music from the '60s, '70s and '80s, hit its first birthday with new subscriber commitments. Launched in May 2000, Classics will be available to 8 million homes on digital tiers by year-end.

Talker Williams to Switch Syndicators

Bruce Williams, who has been dispensing advice on personal finance and business on the radio for 20-plus years, is headed for a new syndicator. Citing a lack of major-market clearances, Westwood One is not renewing Williams' contract and has told affiliates that June 15 is the last day his show will be distributed. Las Vegas-based Talk America Radio Networks is expected to pick up Williams' show. Infinity-managed Westwood also has a deal to syndicate political pundit Laura Ingraham in Williams' 7-10 p.m. slot.

Westwood Re-ups Jim Bohannon

Westwood One will continue to syndicate talk host Jim Bohannon's two daily radio shows, *The Jim Bohannon Show* (10 p.m. to 1 a.m. ET), and *America in the Morning* (5-6 a.m. ET) for another three years. More than 300 affiliates carry the two shows. Bohannon, who describes himself as "militant moderate," joined Westwood in 1983.

Culture Trends

MTV's BUZZWORTHY

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

Week of 5/14/01

Artist/Group: Fatboy Slim
Song/Video: "Weapon of Choice"
Album: *Halfway Between the Gutter and the Stars...*

First of all, what a great album title! Slim teams up again with Spike Jonze to hopefully re-create the energy of his last big hit "Praise You". Bootsy Collins from P-Funk lends some vocal, and apparently Christopher Walken dances in the video - so you can see why Vanity Fair wanted this guy for their post-Oscars party...

Artist/Group: Staind
Song/Video: "It's Been Awhile"
Album: *Dysfunction*

Formed back in 1995, this is the band's second record and first bonafide hit. Although the band is tied to Fred Durst in that he helped sign the band, thankfully their sound leans more towards Alice in Chains than Limp Bizkit.

©2001 MTV

The Hollywood Reporter's Box Office

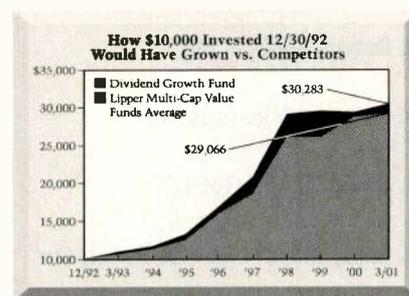
For weekend ending May 14, 2001

This Week	Last Week	Picture	3-Day Weekend Gross	Days In Release	Total Gross Sales
1	1	The Mummy Returns	33,741,755	10	118,035,540
2	New	A Knight's Tale	16,511,391	3	16,511,391
3	3	Bridget Jones' Diary	4,458,144	31	50,984,229
4	5	Along Came a Spider	3,073,656	38	64,192,254
5	2	Driven	3,047,384	17	26,131,638
6	4	Spy Kids	2,664,462	45	101,688,272
7	6	Crocodile Dundee in L.A.	2,157,568	24	20,705,597
8	7	Blow	1,858,462	38	47,146,148
9	12	Memento	1,216,643	59	10,192,320
10	15	The Tailor of Panama	817,311	45	10,518,714

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Culture Trends

MTV Top 20 U.S. Countdown

Week of 5/14/01

1. **Christina Aguilera/Lil Kim/Pink/Mya**
"Lady Marmalade"
2. **Nelly** "Ride Wit Me"
3. **Staind** "It's Been Awhile"
4. **Eve w/ Gwen Stefani** "Blow Your Mind"
5. **Snoop Dogg** "Lay Low"
6. **Janet Jackson** "All for You"
7. **Jennifer Lopez** "Play"
8. **Fatboy Slim** "Weapon of Choice"
9. **Sunshine Anderson** "Heard it All Before"
10. **Tantric** "Breakdown"
11. **Train** "Drops of Jupiter"
12. **Linkin Park** "Crawling"
13. **Dream** "This is Me"
14. **R. Kelly** "Fiesta Remix"
15. **G-Dep** "Let's Get It"
16. **Missy Elliot** "Get UR Freak On"
17. **Stella Soleil** "Kiss Kiss"
18. **2Pac** "Fat Lip"
19. **Sum 41** "Fat Lip"
20. **Uncle Kracker** "Follow Me"

©2001 MTV

The Billboard 200

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

This Week	Last Week	Weeks on Chart	Artist	Album
1	1	2	Destiny's Child	Survivor
2	-	1	Paul McCartney	Wingspan: History
3	2	3	Janet Jackson	All for You
4	3	6	Various	Now 6
5	-	1	Soundtrack	Moulin Rouge
6	4	3	Tim McGraw	Set This Circus Down
7	7	7	2Pac	Until the End of Time
8	8	40	Shaggy	Hotshot
9	5	2	Stevie Nicks	Trouble in Shangrila
10	9	19	Uncle Kracker	Double Wide
20	-	1	Black Crowes	Lions*

* Hot Shot Debut

©2001 Billboard/SoundScan, Inc.

The Billboard Hot 100

The most popular singles compiled from a national sample of radio play and retail store sales.

This Week	Last Week	Peak Pos.	Weeks on Chart	Title	Artist
1	1	1	11	All for You	Janet Jackson
2	2	2	11	Survivor	Destiny's Child
3	3	3	7	Lady Marmalade	C. Aguilera/Lil Kim/Mya/Pink
4	4	4	16	Hanging By a Moment	Lifhouse
5	5	5	14	Ride Wit Me	Nelly w/ City Spud
6	7	6	12	Follow Me	Uncle Kracker
7	6	3	20	Thank You	Dido
8	9	8	10	What Would You Do?	City High
9	13	9	13	I'm Like a Bird	Nelly Furtado
10	14	10	10	...Dream Come True	S Club 7

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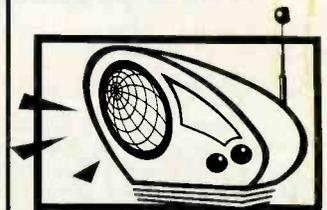
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Breaking Par

Advance's Golf Digest Cos. will play the rate card, banning discounts on ad pages

WITH THE FORMER NEW YORK TIMES CO. GOLF TITLES NOW SECURELY in the hands of Advance Publications chairman S.I. Newhouse Jr., the next step for *Golf Digest* and its related properties will be to embrace the corporate culture of sister company

Condé Nast Publications. While golf magazines traditionally have offered advertisers steep rate-card discounts of as much as 50 percent, Mitchell Fox, president/CEO of Advance's Golf Digest Cos., says that in the coming months he will, like Condé Nast, put an end to that practice in his group. Condé Nast, publisher of *Vanity Fair*, holds firm to its rate cards but sweetens its no-discount ad policy by offering clients an array of value-added marketing programs, such as promotional events.

Fox is currently developing a new ad-rate structure for the monthly *Golf Digest* and its sibling weekly, *Golf World*, that is expected to take effect in January. "I'm going to follow the same business model the other magazines Advance purchased [that had] negotiated rates use," explains Fox, citing Advance's acquisitions of *The New Yorker* and *Wired*.

"That business model is to create a fair rate card based on the actual rates that clients pay now. We will have set rates that all advertisers pay so we can retain the highest level of integrity."

The move sounds like good news for arch-rival *Golf Magazine*, published since December by Time Inc. "It will be a windfall for us, initially," says Rich Alfano, Golf Magazine Properties president. "It's kind of difficult to retrain advertisers who are used to huge discounts."

Fox isn't fazed. "Our competitors opt to run their business in a certain way, of which I will offer no opinion," he demurs. "We opt to charge advertisers in a fair and equitable way."

The official rate for a color page in *Golf Digest* is currently \$126,930; *Golf World*

ADVANCE'S NEW THREESOME



	TOTAL PAID CIRC. 2ND-HALF '00	CHANGE	TOTAL AD PAGES 2001	CHANGE
GOLF DIGEST ¹	1,563,476	flat	686	-14.6%
GOLF FOR WOMEN ²	367,406	+5.2%	109	-10.7%
GOLF WORLD ³	147,445	flat	508	-18.7%

Sources: Audit Bureau of Circulations; Mediaweek Magazine Monitor, 1=through June, 2=through March/April issue, 3=through May 18; title to be acquired from Meredith Corp.

charges \$21,260. Those non-negotiable prices are expected to drop when Fox introduces the new, no-discount rate card.

Last week, Golf Digest Cos. added another title to its golf bag with a deal to purchase *Golf for Women* from Meredith Corp. for an estimated \$25 million. With the acquisition of the 400,000-circulation bimonthly *Golf for Women*, Golf Digest Cos. will fold its competing quarterly, *Golf Digest Woman*. *Golf for Women's* current color-page rate is \$40,360.

Media buyers say Fox faces a challenge in getting advertisers to accept the new rates,

60sec. With



Ellen Oppenheim Executive VP/Chief Marketing Officer, Magazine Publishers of America

Q. You've been on the agency side, most recently with Foote, Cone & Belding, and you've been on the publishing side at Time Inc. What are some differences in priorities for each? **A.** I'm really more struck by how much we all have in common than by the differences. Everyone is looking at how business is done, and there are many facets to it, including research, accountability, cost savings and multimedia. **Q.** Given your background, do you see your role at the MPA as that of a bridge? **A.** [My background] is certainly a benefit. Because even though the issues are the same, how they affect each aspect of the business is different. It's certainly a help to have experience being beaten up in all the different areas! **Q.** What is the MPA marketing staff working on now? **A.** We are in the planning stages to do research that will show the impact of print within an advertiser's media mix. We hope to have some information back in the fall. **Q.** What are the industry's biggest challenges right now? **A.** The biggest challenge we face is one that is faced by all media—that the world is changing very rapidly. And while we are trying very hard to address the issues today, we recognize that new technologies and changing marketplace dynamics will cause us to continue to revisit each area on a regular basis. For magazines, we are facing challenges not just on the advertising front, but in other areas, such as the postal service, that are causing us to look at how we do business.

Magazines

even after they have been lowered. "Rest assured, [Golf Digest] will either negotiate rates or they will be dead in the water," says a media buyer whose clients buy space in both *GD* and in *Golf*. "The competition has access to AOL, *Sports Illustrated* and CNN. It's very well resourced, with a lot of pieces."

"They will have to be very smart about how they structure the rate card," says Valerie Muller, Mediacom senior vp/print media director. "To make those rates 'rate-card' is fine, but they will probably have to put some caveats in to give them wiggle room whenever somebody comes in against them."

The softening ad climate overall, and in the golf business in particular, has buffeted golf books this year. Ad pages for the 1.56 million-circ *Golf Digest* are down 14.6 percent in the first half of this year, to 686 pages, according to the *Mediaweek Magazine Monitor*. In the same period, ad pages in the 1.4 million-circ *Golf Magazine* fell 15.7 percent, to 723.

Meanwhile, Fox and his team are developing a number of new programs for advertisers. Last week, *Golf Digest* and *BusinessWeek* said they will partner to publish a 40-page co-branded supplement, *Golf & the Good Life*, to be created by the editors of both titles. Slated to run in the December issue of *Golf Digest's* high-income demo Select edition and in the Nov. 19 issue of *BusinessWeek's* Elite edition, the combined 1.05 million-circ supplement will offer a financial guide to buying a dream golf home. The rate for a color page in the supplement is \$53,000, and there will be Web and TV sponsorship opportunities via *BW's* weekly syndicated finance show, *Money Talks*.

Golf Digest Cos. in January will join the Condé Nast-Fairchild Publications "super buy," a corporate sales program that will allow advertisers to purchase magazine packages across all three Advance-owned companies. In addition, Fox says, the golf books are exploring individual partnership programs with a number of CN titles, including *Condé Nast Traveler*, *The New Yorker* and *Vanity Fair*. —Lisa Granatstein

Care Package

NG Traveler's health quarterly

Early next year, *National Geographic Traveler* will launch *Healthy Traveler*, a quarterly supplement that will tackle various health concerns and offer safety tips for read-

Mediaweek Magazine Monitor

Monthlies June

	RATE BASE (2ND HALF '00)	CIRC. (2ND HALF '00)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
BUSINESS/TECH/NEW ECONOMY								
Entrepreneur	540,000	543,177	116.00	189.91	-38.92%	759.03	973.06	-22.00%
Fast Company	500,000	586,791	89.32	220.83	-59.55%	510.73	972.11	-47.46%
Fortune Small Business	1,000,000	N.A.	37.49	N.A.	N.A.	202.97	221.62	-8.42%
Technology Review	250,000	261,150	38.00	62.00	-38.71%	198.17	152.41	30.02%
Upside ¹⁰	250,000	308,035 ⁹	52.00	166.20	-68.71%	307.10	748.50	-58.97%
Wired	475,000	507,816	101.48	270.60	-62.50%	675.90	1,102.20	-38.68%
Category Total			318.29	719.63	-55.77%	1,894.87	3,196.84	-40.73%
ENTERTAINMENT								
Movieline ¹¹	312,000	315,873	36.50	35.49	2.85%	172.72	160.59	7.55%
Premiere	600,000	612,952	33.00	52.16	-36.73%	217.70	309.64	-29.69%
The Source	440,000	454,726	118.49	127.38	-6.99%	685.55	732.14	-6.36%
Spin	525,000	540,063	88.44	90.71	-2.50%	453.60	525.33	-13.65%
Vibe ¹⁰	725,000	760,152	101.12	131.05	-22.84%	531.33	566.30	-6.18%
Yahoo! Internet Life	1,000,000	1,003,771	49.94	104.93	-52.41%	377.00	561.00	-32.80%
Category Total			427.48	541.72	-21.09%	2,437.90	2,855.00	-14.61%
ENTHUSIAST								
Automobile	625,000	653,574	69.00	90.53	-23.78%	360.70	473.39	-23.80%
Backpacker ⁹	280,000	281,566	61.87	68.82	-10.10%	339.41	375.37	-9.57%
Bicycling ¹¹	273,000	282,774	63.16	69.04	-8.92%	240.05	267.54	-16.52%
Bike ¹⁰	165,000	171,597	50.78	57.60	-11.84%	209.37	266.03	-21.30%
Boating	None	200,165	121.42	140.99	-13.89%	857.13	934.03	-8.23%
Car and Driver	1,350,000	1,402,657	96.71	122.12	-20.81%	528.26	606.99	-12.83%
Car Craft	375,000	375,186	51.85	57.48	-9.79%	260.30	323.40	-19.51%
Chevy High Performance	200,000	219,621	85.36	87.43	-2.37%	421.24	460.28	-8.48%
Circle Track	130,000	130,212	75.98	85.73	-11.37%	414.41	487.34	-17.96%
Cruising World	155,000	160,065	107.66	100.35	7.28%	682.52	685.13	-0.38%
Cycle World	310,000	317,613	118.63	110.98	6.89%	606.44	523.73	13.84%
Dirt Rider	170,000	201,342	113.34	109.01	3.97%	707.39	620.52	14.00%
Flying	None	313,246	66.49	79.90	-15.73%	416.57	433.18	-3.83%
Four Wheel & Off Road	375,000	451,260	97.28	99.66	-2.39%	507.68	533.45	-4.83%
Golf Digest	1,550,000	1,563,476	128.55	163.89	-21.56%	685.82	803.32	-14.63%
Golf Magazine	1,400,000	1,405,017	123.80	130.59	-5.20%	723.17	857.41	-15.66%
Hot Rod	800,000	805,035	70.82	72.26	-1.99%	435.54	414.94	4.96%
Motorboating	None	127,664	96.78	135.73	-29.71%	796.59	892.74	-10.77%
Motorcyclist	240,000	255,556	77.17	85.40	-9.64%	404.92	405.41	-0.12%
Motor Trend	1,250,000	1,295,178	83.86	85.40	-1.89%	338.78	463.09	-26.84%
Peter's Photographic	200,000	204,537	85.07	105.48	-19.35%	528.75	544.70	-2.93%
Popular Mechanics	1,200,000	1,238,681	54.04	74.96	-27.91%	351.11	400.91	-12.42%
Popular Photography	450,000	454,122	168.55	196.54	-14.24%	1,042.74	1,110.63	-6.11%
Power & Motor yacht	None	157,039 ⁹	181.33	160.55	12.94%	1,312.45	1,187.34	10.54%
Road & Track	750,000	771,824	106.55	122.31	-12.89%	548.15	577.23	-5.04%
Road & Custom	150,000	167,592	88.04	95.81	-8.11%	549.19	537.60	2.16%
Sailing World ¹⁰	55,000	56,882	44.25	40.16	10.17%	218.00	234.28	-6.95%
Salt Water Sportsman	160,000	162,548	83.02	81.95	1.31%	675.45	653.82	3.31%
Skon Diver	200,000	200,916	65.05	75.00	-13.27%	385.01	411.05	-17.24%
Sport Truck	200,000	202,635	120.81	119.52	1.08%	475.46	468.98	1.38%
Stereo Systems & Vision ¹⁰	450,000	454,317	68.15	68.65	-0.73%	369.10	373.69	-1.23%
Tennis ¹⁰	700,000	711,855	48.34	58.24	-14.05%	287.45	309.87	-2.11%
Yachting	132,000	135,184	158.14	163.36	-3.20%	1,083.50	1,036.97	4.49%
Category Total			3,625.75	3,312.57	-8.66%	17,736.56	18,718.26	-5.23%
FASHION/BEAUTY								
Allure	800,000	876,584	91.85	94.35	-2.65%	552.01	551.61	0.07%
Cosmopolitan	2,500,000	2,592,887	162.10	195.88	-17.25%	968.48	1,014.02	-4.49%
Elle	950,000 ⁹	945,897	130.55	138.76	-5.92%	945.99	1,010.20	-6.36%
Essence					DO NOT REPORT			
Glamour	2,100,000	2,147,263	126.67	167.76	-24.49%	746.76	890.90	-16.18%
Harper's Bazaar	700,000	721,738	85.85	75.89	13.12%	817.64	765.26	6.84%
In Style	1,300,000	1,584,691	185.47	226.92	-18.27%	1,324.96	1,389.06	-4.61%
Jane ¹⁰	600,000 ⁹	683,184	81.34	67.08	21.26%	400.36	369.88	8.24%
Lucky ¹⁰	500,000	N.A. ⁵	42.61	N.A.	N.A.	243.63	N.A.	N.A.
Mademoiselle	1,100,000	1,100,185	65.62	77.37	-15.19%	382.23	469.33	-18.56%
Marie Claire	775,000 ⁹	948,321	102.37	119.70	-14.48%	732.37	723.44	1.23%
Yoga	1,100,000	1,174,183	137.87	134.64	2.40%	1,372.43	1,403.40	-2.21%
W	400,000	451,883	103.00	122.09	-15.64%	940.30	973.60	-3.42%
Category Total			1,315.39	1,420.44	-7.40%	9,427.16	9,566.70	-1.40%
FOOD/EPICUREAN								
Bon Appétit	1,100,000	1,280,105	86.69	103.57	-16.30%	582.41	613.05	-5.00%
Cooking Light ¹¹	1,400,000	1,453,558	114.15	122.19	-6.58%	548.20	574.73	-4.62%
Food & Wine	800,000	860,254	118.15	101.11	16.85%	528.53	537.64	-1.69%
Gourmet	900,000 ⁹	946,345	72.00	86.81	-17.06%	596.65	572.36	4.24%
Category Total			396.99	413.68	-5.46%	2,255.79	2,297.78	-1.83%
GENERAL INTEREST								
Atlantic Monthly	450,000	496,722	31.01	43.52	-28.75%	203.01	306.41	-33.75%
Biography	575,000	613,637	40.00	35.49	12.71%	222.02	192.74	15.19%
Harper's Magazine	205,000	213,141	20.46	46.66	-56.09%	126.58	161.24	-21.50%
National Geographic	7,800,000	7,828,642	37.27	34.27	8.75%	186.98	195.76	-4.49%
New Choices ¹⁰	600,000	602,436	45.17	40.88	10.49%	204.54	246.56	-17.04%
People en Español ¹⁰	300,000	316,394	87.40	86.40	1.16%	308.75	311.88	-1.00%
Reader's Digest	12,500,000	12,566,047	112.26	111.00	1.14%	569.36	594.28	-4.19%
Smithsonian	2,000,000	2,051,045	54.90	45.80	19.87%	349.00	377.00	-7.43%
Talk	600,000 ⁹	619,259	59.78	36.17	66.28%	338.84	334.99	1.15%
Vanity Fair	1,000,000	1,050,684	117.51	119.77	-1.89%	847.76	896.00	-5.38%
Category Total			605.79	599.96	0.97%	3,356.84	3,616.86	-7.19%
HEALTH/FITNESS (MEN)								
Flex	150,000	152,588	173.85	178.67	-2.70%	1,013.27	914.03	10.86%
Muscle & Fitness	None	454,177	162.00	156.08	3.79%	870.64	771.70	12.82%
Runner's World	500,000	516,081	38.02	54.14	-29.77%	189.90	222.09	-14.49%
Category Total			373.87	388.89	-3.96%	2,073.81	1,907.82	8.79%
HEALTH/FITNESS (WOMEN)								
Fitness ¹¹ ¹⁰	1,050,000	1,121,229	62.58	49.06	27.56%	314.21	303.31	3.59%
Health ¹⁰	1,300,000	1,339,754	81.83	82.00	-0.21%	450.00	445.00	1.12%
Prevention	3,000,000	3,008,136	104.75	98.23	6.64%	522.01	596.05	-12.27%
Self	1,100,000	1,294,091	97.00	135.09	-28.20%	552.05	608.81	-9.32%
Shape	1,500,000	1,618,130	72.92	161.44	-28.12%	438.13	426.17	2.81%
Category Total			419.08	465.82	-10.83%	2,276.40	2,378.34	-4.29%

	RATE BASE (2ND HALF '00)	CIRC. (2ND HALF '00)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
KIDS								
Boys' Life	1,300,000	1,259,656	11.36	16.30	-30.31%	72.64	84.20	-13.73%
Disney Adventures ^{1C}	1,100,000	1,117,932 ^B	18.00	25.50	-29.41%	114.00	145.72	-21.77%
Nickelodeon Magazine ¹⁰	900,000	941,662 ^B	31.00	46.33	-33.09%	157.50	185.33	-15.02%
Sports Illustrated for Kids	950,000	963,638 ^B	27.30	26.66	2.40%	142.63	135.13	5.55%
Category Total			87.66	114.79	-23.63%	486.77	550.38	-11.56%
MEN'S LIFESTYLE								
Details ^{10LL}	400,000 ^B	446,223	60.16	N.A.	N.A.	348.28	N.A.	N.A.
Esquire	650,000	679,052	69.01	81.40	-15.22%	445.94	470.52	-5.22%
FMJ	400,000	591,355	34.67	81.17	-57.29%	200.03	174.95	14.34%
Gentlemen's Quarterly	750,000	898,508	117.50	144.99	-18.96%	753.29	813.22	-7.37%
Maxim	2,000,000	2,458,150	97.31	95.43	1.97%	535.21	511.09	4.72%
Men's Fitness	550,000	607,738	78.75	45.77	72.06%	370.39	269.65	37.36%
Men's Health ¹⁰	1,625,000	1,629,588	83.18	78.48	5.99%	359.96	354.35	1.58%
Men's Journal ⁴	600,000	612,186	68.97	118.10	-41.50%	454.45	518.23	-11.97%
Outside	575,000	591,334	84.08	109.73	-41.60%	444.65	588.81	-24.48%
Penthouse	None Claimed	768,954	42.36	39.93	6.09%	262.20	256.84	2.09%
Playboy	3,150,000	3,211,393	65.60	61.24	7.12%	302.55	325.65	-7.09%
Stuff ¹⁰⁰	750,000	812,079	44.38	58.84	-24.58%	282.46	156.99	79.92%
Category Total			768.8	915.08	-16.31%	4,411.13	4,438.38	-0.61%
OUTDOORS								
Bowhunting ³	160,000	196,652	23.58	26.40	-10.68%	108.36	107.39	0.90%
Field & Stream	1,750,000	1,755,389	31.94	49.08	-35.13%	233.98	345.44	-32.27%
Guns & Ammo	575,000	591,355	26.85	47.37	-43.32%	166.08	226.17	-26.57%
Handguns	150,000	152,471	26.32	13.68	92.40%	137.05	147.17	-6.88%
Hunting	350,000	380,798	28.23	34.48	-18.13%	156.34	185.85	-15.88%
Outdoor Life ¹⁰	1,350,000	1,351,394	34.42	50.11	-31.31%	171.81	236.90	-27.48%
Sports Afield ¹⁰⁰	450,000	459,396	24.59	35.25	-30.24%	124.55	163.14	-25.36%
Category Total			295.82	256.37	-23.61%	1,098.17	1,418.06	-22.56%
PARENTING/FAMILY								
American Baby	1,830,000	1,831,750 ^B	36.94	38.23	-3.36%	269.60	261.44	3.12%
Baby Talk ¹⁰⁰	1,800,000	1,800,769 ^B	40.52	37.48	8.11%	194.51	190.88	1.90%
Child ¹⁰	920,000	925,326	65.88	68.52	-3.85%	304.64	292.40	4.19%
FamilyFun ¹⁰⁰	1,200,000	1,232,544	64.85	89.36	-27.43%	298.05	372.31	-19.95%
Family Life ¹⁰	600,000 ^B	683,800	52.00	52.53	-1.01%	216.50	191.93	12.80%
Family PC	700,000 ^B	690,868	39.80	73.80	-46.07%	282.70	389.25	-34.20%
Parenting ¹⁰⁰	1,460,000	1,460,041	102.05	135.51	-24.69%	475.50	555.25	-14.82%
Parents	1,991,000	2,004,929	100.32	125.23	-19.89%	628.35	732.91	-14.27%
Category Total			502.34	620.66	-19.06%	2,649.85	2,999.37	-11.65%
PERSONAL FINANCE								
Individual Investor	500,000	501,036	26.50	48.00	-44.79%	209.83	337.32	-37.79%
Kiplinger's Personal Finance	1,000,000	1,019,262	55.31	64.70	-14.51%	341.40	411.02	-16.94%
Money	1,900,000	1,906,352	87.08	128.86	-32.42%	532.19	698.18	-23.77%
Mutual Funds	800,000	827,363	41.87	50.52	-17.12%	304.44	373.72	-18.54%
SmartMoney	750,000	763,334	65.28	110.11	-40.71%	451.82	609.04	-25.81%
Worth ¹⁰	500,000	501,071	80.10	81.69	-1.95%	296.28	407.98	-27.38%
Category Total			356.14	483.88	-26.40%	2,135.96	2,837.26	-24.72%
SCIENCE/TECHNOLOGY								
Discover	1,000,000	1,005,981	24.99	43.11	-42.03%	164.14	225.31	-27.15%
Natural History ¹⁰	300,000	333,180	30.67	26.34	16.44%	168.74	168.53	0.12%
Popular Science ¹⁰	1,550,000	1,554,698	28.31	51.24	-44.75%	206.79	280.21	-26.20%
Scientific American	640,000	701,581	25.68	29.66	-13.42%	134.17	187.41	-28.41%
Spectrum, IEEE	None	304,430 ^B	41.64	50.45	-17.46%	325.97	305.87	6.57%
Category Total			181.29	200.80	-24.66%	999.81	1,167.30	-14.35%
SHELTER								
Architectural Digest	800,000	821,992	157.10	176.82	-11.15%	886.58	921.53	-3.90%
Country Living	1,600,000	1,673,792	96.23	92.88	3.61%	493.26	520.16	-5.17%
The Family Handyman ¹⁰	1,100,000	1,156,280	56.58	82.00	-31.00%	287.75	372.88	-22.79%
Home ¹⁰	1,000,000	1,020,338	94.99	101.42	-5.34%	445.85	517.93	-13.92%
HomeStyle ¹⁰	980,000	982,205	38.78	52.03	-25.50%	245.33	304.67	-19.48%
House Beautiful	850,000	853,748	103.56	118.88	-12.89%	492.00	528.32	-6.87%
House & Garden	700,000	726,549	82.43	97.37	-15.34%	495.82	482.43	2.79%
Southern Living ^{10F}	2,500,000	2,537,485	114.50	125.40	-8.89%	741.88	793.80	-6.54%
Sunset	1,425,000	1,448,007	97.44	131.57	-25.94%	589.49	772.90	-19.01%
This Old House ¹⁰	650,000	663,345	86.94	85.62	1.54%	429.56	439.51	-2.26%
Category Total			128.52	1,063.99	-12.73%	5,106.52	5,608.92	-8.96%
TEEN								
CosmoGirl ^{10G}	500,000	501,531	65.00	64.83	0.26%	259.07	240.46	7.74%
Seventeen	2,350,000	2,374,803	96.64	124.64	-22.47%	616.07	654.98	-5.94%
Teen	2,000,000	2,057,823	30.15	50.52	-40.32%	193.01	250.87	-23.06%
Teen People ¹⁰	1,500,000	1,500,504	96.96	102.50	-5.14%	485.32	473.89	2.52%
YM ¹⁰	2,200,000	2,202,979	61.14	58.15	5.14%	350.30	249.58	40.36%
Category Total			331.79	400.64	-15.18%	1,904.77	1,859.78	1.87%
TRAVEL								
Condé Nast Traveler	750,000	785,717	83.20	112.22	-25.86%	744.90	772.57	-3.58%
Travel + Leisure	925,000	960,485	150.02	157.83	-4.95%	841.43	884.20	-4.84%
Travel Holiday ¹⁰	650,000	653,224	85.32	51.36	66.12%	500.55	360.89	38.70%
Category Total			318.54	321.41	-0.89%	2,086.88	2,017.66	3.43%
WEALTH								
Robo Report	None	100,667	158.00	191.00	-17.28%	805.00	741.00	8.64%
Town & Country	425,000	435,511	141.28	146.92	-3.84%	742.60	710.93	4.45%
Category Total			199.28	337.92	-13.43%	1,547.60	1,451.93	6.59%
WOMEN'S LIFESTYLE								
Martha Stewart Living ¹⁹	2,100,000	2,436,422	143.01	163.47	-12.52%	871.75	834.21	4.50%
More ¹⁰⁰⁺⁺⁰⁰	600,000 ^B	588,218	56.00	97.00	-42.27%	319.50	222.50	43.60%
O, The Oprah Magazine ²	900,000 ^B	2,162,668	105.45	N.A.	N.A.	634.22	168.87	275.57%
Victoria	950,000	973,629	23.17	35.51	-34.75%	180.42	233.09	-22.60%
Category Total			327.63	295.98	10.89%	2,005.89	1,458.67	37.51%
WOMEN'S SERVICE								
Better Homes & Gardens	7,600,000	7,617,985	161.71	167.37	-3.38%	880.14	988.80	-10.99%
Family Circle ⁸	5,000,000	5,002,042	95.66	121.60	-21.35%	623.17	663.47	-6.07%
Good Housekeeping	4,500,000	4,558,524	120.52	123.94	-7.25%	747.10	709.39	5.32%
Ladies' Home Journal	4,100,000	4,101,550	102.82	114.05	-10.02%	684.47	671.24	1.95%
Redbook	2,250,000	2,269,605	113.94	120.38	-5.35%	633.71	687.11	-7.48%
Woman's Day ¹⁷	4,350,000 ^B	4,244,383	135.61	176.33	-23.09%	804.36	870.08	-7.55%
Category Total			730.06	829.67	-12.01%	4,294.95	4,590.06	-6.43%
MEDIAWEEK MONITOR TOTALS								
			11,551.84	13,703.90	-16.70%	70,387.88	74,837.35	-6.34%

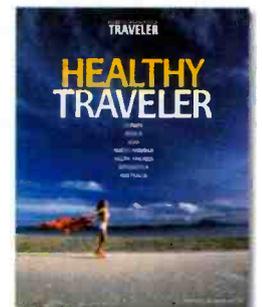
Footnotes: ratebase and circulation figures according to the Audit Bureau of Circulations for the second half of 2000; B=audited by BPA International; C=non-audited; LL=did not file audit by deadline; D=double issue; DD=double issue in 2000; O=launched in 5/00; P=launched on 11/00; Q=raised rate base during period; S=monthly in 8/00; LL=retail only in 10/00; 9=published nine times per year, 10=published 10 times, 11=published 11 times, 13=published 13 times; 17=published 17 times; ++=will publish one more issue in 2001; +=will publish one fewer issue in 2001; F=YTD Excludes Favorites issue, @=will publish one fewer issue in 2001

ers traveling abroad.

The insert, which will be polybagged with all 715,000 newsstand and subscriber copies of the January/February issue of *NG Traveler*, will be published in partnership with United Healthcare. The insurance company's medical-research team will serve as the publication's advisory board.

Dawn Drew, *Nat Geo Traveler* vp/publisher, says she hopes the insert will help the title attract more business from the pharmaceutical category. But rather than carry a host of different ads, Drew is banking on a single sponsor for each issue of *Healthy Traveler*. Drew says she is currently in talks with Johnson & Johnson for the premiere edition.

Healthy Traveler was hatched from a *NG Traveler* column that launched in March. The quarterly will cover much of the same ground, including tips for travelers in particular regions—offering alerts on diseases, along with lists of clinics and English-speaking hospitals—as well as addressing special health needs of the elderly, expectant mothers and kids.



Healthy Traveler will look to line up single sponsors for each issue.

NG Traveler, published eight times yearly by the National Geographic Society, saw its ads drop through April by 3.9 percent, to 200 pages, according to the *Mediaweek Magazine Monitor*. Competitor *Condé Nast Traveler* also fell, slipping 3.6 percent, to 745 pages.

Even though the launch comes at a time of economic instability, Drew is optimistic about *Healthy Traveler's* prospects. If it's successful, National Geographic may spin off the supplement as a stand-alone magazine, she says.

But some media buyers are skeptical. "It seems like a great play for pharmaceuticals, but otherwise, I don't see travel advertisers flocking to it," says Mike McHale, group media director at Optimedia International, whose client is British Airways. "You're not going to say, 'Come to Jamaica. Oh, and by the way, occasionally there are military on the beach.' It's portraying the negative aspects of travel."

Drew says that such caveats are essential in travel magazines. "Just about every travel title out there covers negative aspects of travel, and it hasn't kept travel advertisers away,"

she says. "Health issues are not necessarily negative. *Healthy Traveler* is really an all-around service [package]." —Lori Lefevre

People Movers

Exec shuffle at Time Inc. group

In an effort to more efficiently manage the rapid growth of the People Group, president Ann Moore last week announced a series of changes within her 10-title division. Moore, who becomes president of the People/In Style Magazine Group, promoted Nora McAniff to People Group president, overseeing *People*, *Teen People* and *People en Español*. Ann Jackson, most recently *Real Simple* group publisher, assumes responsibility for the Parenting Group, publisher of four titles, including *Family Life*. Jackson also is a board member of Essence Communications Partners (Time Inc. and Essence formed a joint venture last October).

As part of the shake-up, Parenting Group president John Hartig has exited and has been replaced by Andy Sareyan, publisher of the year-old *Real Simple*. Sareyan will report to Jackson. *RS* associate publisher Robin Domeniconi has been bumped up to publisher.

Moore last week also tapped Stephanie George, president of Women's Wear Daily Media Worldwide, to become the first president of *In Style*. George will report to Moore.

Upon her arrival on June 1, one of George's first priorities will be to hire a publisher and associate publisher of *In Style*. Lou Cona left the magazine in March to join *Vanity Fair*, and his No.2, Hope



WWD's George jumps to *In Style* as president.

Hening, joined him there soon after.

At WWD, George oversaw a number of special issues and international editions, making her a natural fit for *In Style*. The Time Inc. fashion monthly has in recent years begun to roll out a number of special *In Style*-branded issues, including the newsstand one-shots *Weddings* and *The Look*. *In Style* also publishes editions in the U.K., Australia and Germany.

Prior to having been named president of

Mediaweek Magazine Monitor

Weeklies May 21, 2001

The New Yorker, down 3.14 percent year-to-date over last year, has managed to stay in fighting form thanks to an influx of fashion and financial services ads, including pages from Merrill Lynch, says publisher David Kahn. The Aug. 13/20 music double issue, the weekly's first under editor David Remnick, should get a boost from a polybagged insert featuring 75 years of *TNY* music coverage. —Lori Lefevre

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	21-May	71.07	22-May	112.61	-36.89%	1,477.72	2,248.02	-34.27%
The Economist	12-May	60.00	13-May	58.00	3.45%	1,147.00	1,181.00	-2.88%
The Industry Standard	21-May	44.00	22-May	173.00	-74.57%	924.00	3,271.00	-71.75%
Newsweek ^E	21-May	21.86	22-May	50.19	-56.45%	665.79	866.17	-23.13%
The New Republic	21-May	10.50	22-May	9.01	16.54%	169.39	178.97	-5.35%
Time ^E @	21-May	53.19	22-May	83.96	-36.65%	862.70	1,171.18	-26.34%
US News & World Report	21-May	34.90	22-May	46.89	-25.57%	526.32	667.30	-21.13%
The Weekly Standard	28-May	9.50	29-May	8.50	11.76%	202.50	193.50	4.65%
Category Total		305.02		542.16	-43.74%	5,975.42	9,777.14	-38.88%

SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	21-May	24.16	22-May	25.11	-3.78%	576.69	619.91	-6.97%
Entertainment Weekly ^S	18-May	31.24	19-May	27.12	15.19%	644.50	748.90	-13.94%
Golf World	18-May	31.00	19-May	39.08	-20.68%	507.59	624.31	-18.70%
New York ¹	21-May	50.20	22-May	62.00	-19.03%	1,080.40	976.30	10.66%
People	21-May	97.43	22-May	102.90	-5.32%	1,433.47	1,540.82	-6.97%
The Sporting News	21-May	8.20	22-May	15.10	-45.70%	215.40	233.10	-7.59%
Sports Illustrated	21-May	30.94	22-May	44.01	-29.70%	880.45	1,035.53	-14.98%
The New Yorker	21-May	40.90	22-May	27.37	49.43%	870.80	899.03	-3.14%
Time Out New York	16-May	72.56	17-May	77.69	-6.60%	1,305.75	1,457.66	-10.42%
TV Guide ^X	19-May	71.38	20-May	76.69	-6.92%	1,219.35	1,348.23	-9.56%
US Weekly ⁶	21-May	16.33	22-May	15.33	6.52%	350.32	313.37	11.79%
Category Total		474.34		512.40	-7.43%	9,084.72	9,797.16	-7.27%

SUNDAY MAGAZINES

Parade ^X	20-May	14.21	21-May	13.32	6.68%	255.11	254.58	0.21%
USA Weekend ^X	20-May	15.54	21-May	14.95	3.95%	230.23	238.50	-3.47%
Category Total		29.75		28.27	5.24%	485.34	493.08	-1.57%
TOTALS		809.11		1,082.83	-25.28%	15,545.48	20,067.38	-22.53%

E=estimated page counts; S=YTD includes special anniversary issue on 5/18/00; X=YTD included an extra issue in 2000; 1=one more issue in 2001; 6=six more issues in 2001; @=one few issue in 2001

Biweeklies May 21, 2001

Rolling Stone, down 23.13 percent year-to-date, due in part to a decline in tobacco and dot-com spending, is poised to get a boost in the second half from technology advertisers, says publisher Rob Gregory. Both Intel and Sony will run schedules in *RS* promoting digital music products. —LL

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
Business 2.0 ^B	12-Jun	34.99	13-Jun	284.73	-87.71%	652.79	1,497.10	-56.40%
ESPN The Magazine	28-May	47.63	30-May	67.58	-29.52%	495.42	636.85	-22.21%
Forbes	28-May	137.40	29-May	129.40	6.18%			
Forbes ASAP	28-May	33.00	29-May	116.83	-71.75%			
Forbes Total	28-May	170.40	29-May	246.23	-30.80%	1,813.67	2,210.21	-17.94%
Fortune	28-May	134.09	29-May	198.51	-32.45%	1,706.27	2,544.90	-32.95%
Inc. ^F	1-Jun	38.70	1-Jun	84.70	-54.31%	413.60	739.10	-44.04%
National Review	11-Jun	23.33	19-Jun	18.49	26.18%	220.29	229.98	-4.21%
Red Herring ^B	15-May	87.67	1-May	367.75	-76.16%	790.93	1,545.92	-48.84%
Rolling Stone	7-May	75.51	8-May	108.16	-30.19%	586.30	762.68	-23.13%
Category Total		782.72		1,622.38	-51.75%	5,888.34	8,620.82	-31.70%

B=four extra issues in 2001; F=18 issues per year

Fairchild's women's fashion trade division in 1999, George was an executive vp overseeing the company's 12 trade and consumer titles, including *W* and *Jane*. George also spent 10 years as publisher of *W*.

"It encompasses everything in my entire background," George says of the *In Style*

post. "It's probably the only product in the market I would make this move for."

In the second half of 2000, *IS'* paid circ grew 10.5 percent, to 1.6 million, according to the Audit Bureau of Circulations. Ad pages through June this year are off 4.6 percent, to 1,325, reports the *Mediaweek* Monitor. —LG ■



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 S.C. Johnson & Son, Inc.
 Seagram America
 Sears Roebuck & Co.
 SFM Media Co.
 Sheraton Hotels and Resorts
 Six Flags Great Adventure
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 Sports Illustrated
 SRDS
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 Starbucks Coffee Company
 Sun-Sentinel
 Super 8 Motels, Inc.
 TBS Superstation
 The Arbitron Company
 The Arnold Agency
 The Coca-Cola Company
 The Lords Group
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Media Person

BY LEWIS GROSSBERGER



Get Unreal!

MEDIA PERSON HAS LONG FELT THAT REALITY IS OVERRATED.

Fortunately, all indications now tell us that reality is fading into insignificance. (Even the popularity of reality shows screams this, since people would rather sit at home watching that artificial reality

than go out and deal with real reality.) It is clearly more important today to understand the implications of *Shrek* than anything said by that silly man in the cowboy boots, who feels Timothy McVeigh is lucky to be living in a country that enjoys capital punishment but is willing to delay it a few weeks in tribute to police incompetence. Because, you know, in a lot of places he'd be dead by now if they had it, except mostly they don't. Or something like that.

California, the national leader in reality diminishment, confirmed its proud status last week when the state legislature observed a moment of silence for the late Mrs. Landingham. Media Person does not have to tell you (He's only doing it because of some barely flickering old journalistic instinct) that Mrs. Landingham is the fictional secretary to the fictional U.S. president on the fictional *West Wing* television show. She fictionally died in a fictional car crash that never happened, but which still had more emotional resonance for California's legislators and, indeed, vast numbers of Americans, than any number of real tragedies. Half a million dead of disease and starvation in Africa? Never heard of it. Didn't catch the movie. Did it hit the video stores yet?

The Landingham tragedy got Martin Sheen Bartlett, the true president of the U.S. for most Americans, annoyed with God. So annoyed that he railed at the no-doubt startled Divinity (unavailable, as always, for comment), calling him a "feckless thug," as well as "a son of a bitch." This was very shocking and caught many viewers completely unprepared. Traditionally, in American theology, the Big Executive Producer in the Heavenly Control Room is credited with only good

things, such as helping one batter one's opponent into insensibility in a boxing match, and must never be blamed for the bad.

However, the possibility that God, too, may be a fictional character is something that American TV viewers are still not considered ready for (at least on the networks), although Anne Robinson is interested in the part should the time ever come for *Everyone Loves the Almighty*, the sitcom. Indeed, the powers that be had to let Big Mogul off the hook by bringing in Mrs. Landingham's ghost later to tell the Prez that God doesn't do car crashes. What, He delegated it out to the deputy assistant for automotive affairs? Bah! Media Person calls that Divine Deniability, and he urges impeachment.

(And by the way, isn't the fact that Presi-

TRADITIONALLY, IN AMERICAN THEOLOGY, THE BIG EXECUTIVE PRODUCER IN THE HEAVENLY CONTROL ROOM IS CREDITED WITH ONLY GOOD THINGS.

dent Sheen's son Charlie is a New York mayoral assistant on *Spin City* some form of Unreality World nepotism? It's a good thing *The Golden Girls* isn't still in production, or Emilio Estevez would be governor of Florida.)

Tourists visiting the White House these days want to see where the press secretary works. They're not talking about Ari Fleischer, of course, but C.J., the tall, deadpan henchwoman to President Bartlett played by Alison Janney. And who can blame them? C.J. is so much more interesting. And certainly more credible.

Meanwhile, *The New York Times* reports that Jason Cerbone, who plays the young rapschallion Jackie Aprile Jr. on *The Sopranos*,

is constantly being upbraided by strangers for Jackie's character flaws. "Women I don't know call me a jerk for the way I treat Meadow," he complains. "The men come up to me and say, 'You shouldn't have messed with Tony.'" It wouldn't surprise Media Person to pick up the paper one day and read that poor Cerbone had been whacked by some mob wannabe hoping to impress T, maybe to get into his crew.

Next in our blazing cavalcade of unreality comes the news that people who win Oscars live longer. A study done at the University of Toronto informed Media Person that Oscar recipients live nearly four years longer than actors who go Oscarless, and multiple Oscar winners live six years longer. This is very good news for Tom Hanks. One more Oscar and he could make the 22nd Century.

Unfortunately, there was no comparison between the Oscar winners and the general population, but is there any doubt in your mind what the outcome of such a study would be? None whatever in MP's. What

could be healthier than a routine in which one not only immerses oneself for long periods of time in the life-enhancing idyll of pretending to be someone else, but then receives a prize for doing so and a moment to bask in the love and admiration, albeit insincere, of one's peers, as well as millions of jealous civilians around the world who must indulge your unrestrained, egomaniacal gushing? Why, it's better medicine than the annual output of Merck, Pfizer and Johnson & Johnson combined.

This society will achieve its apogee once we finally realize that show business is the only thing to live for. Fortunately, we're almost there. ■

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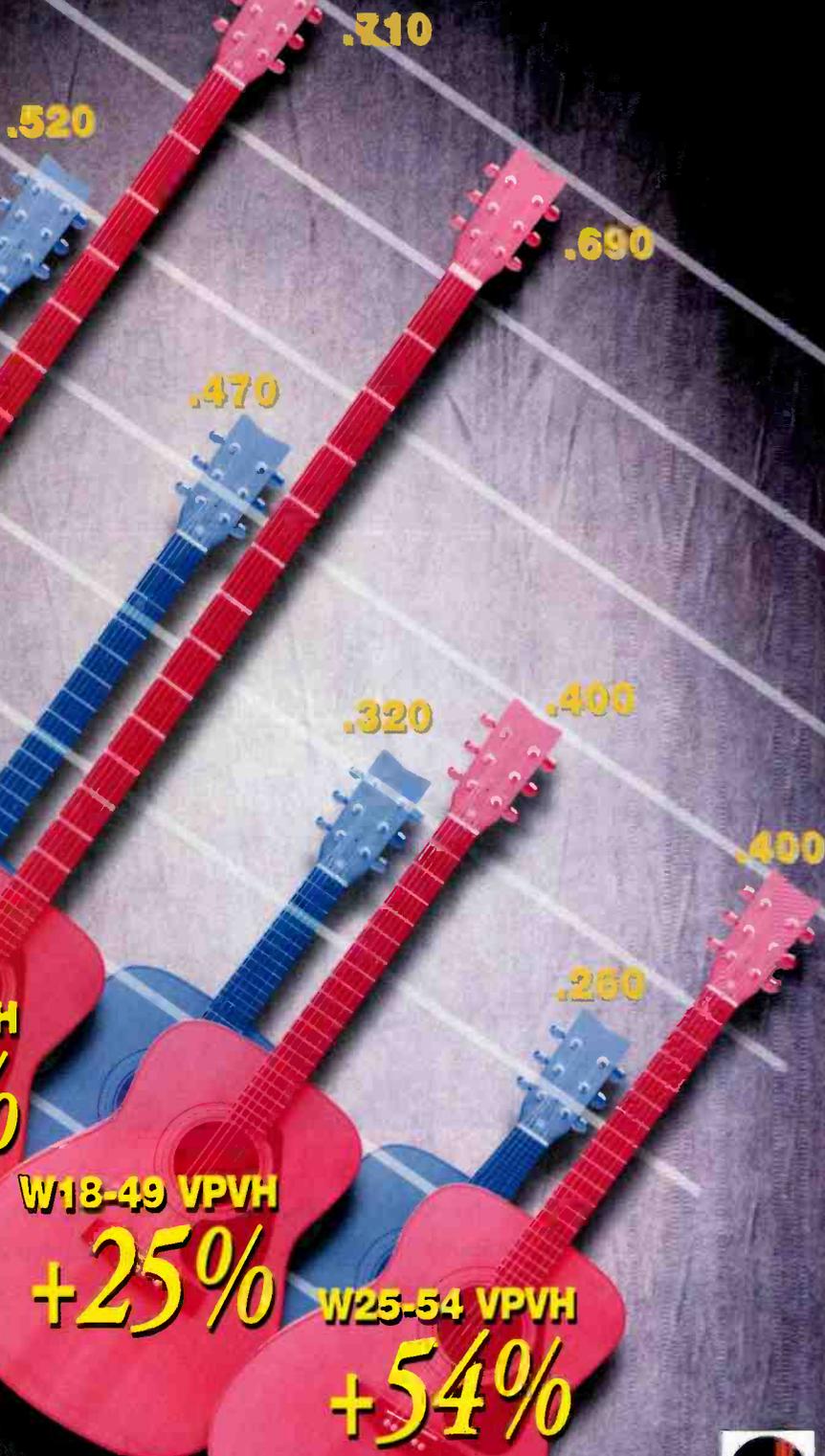
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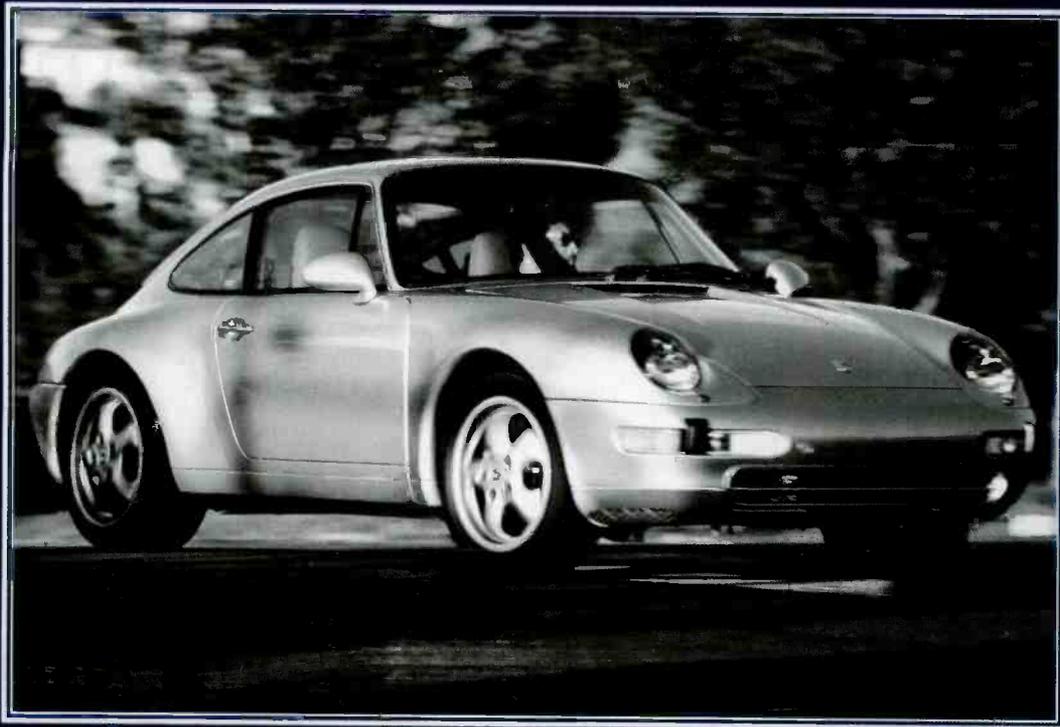


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