

MEDIA WEEK

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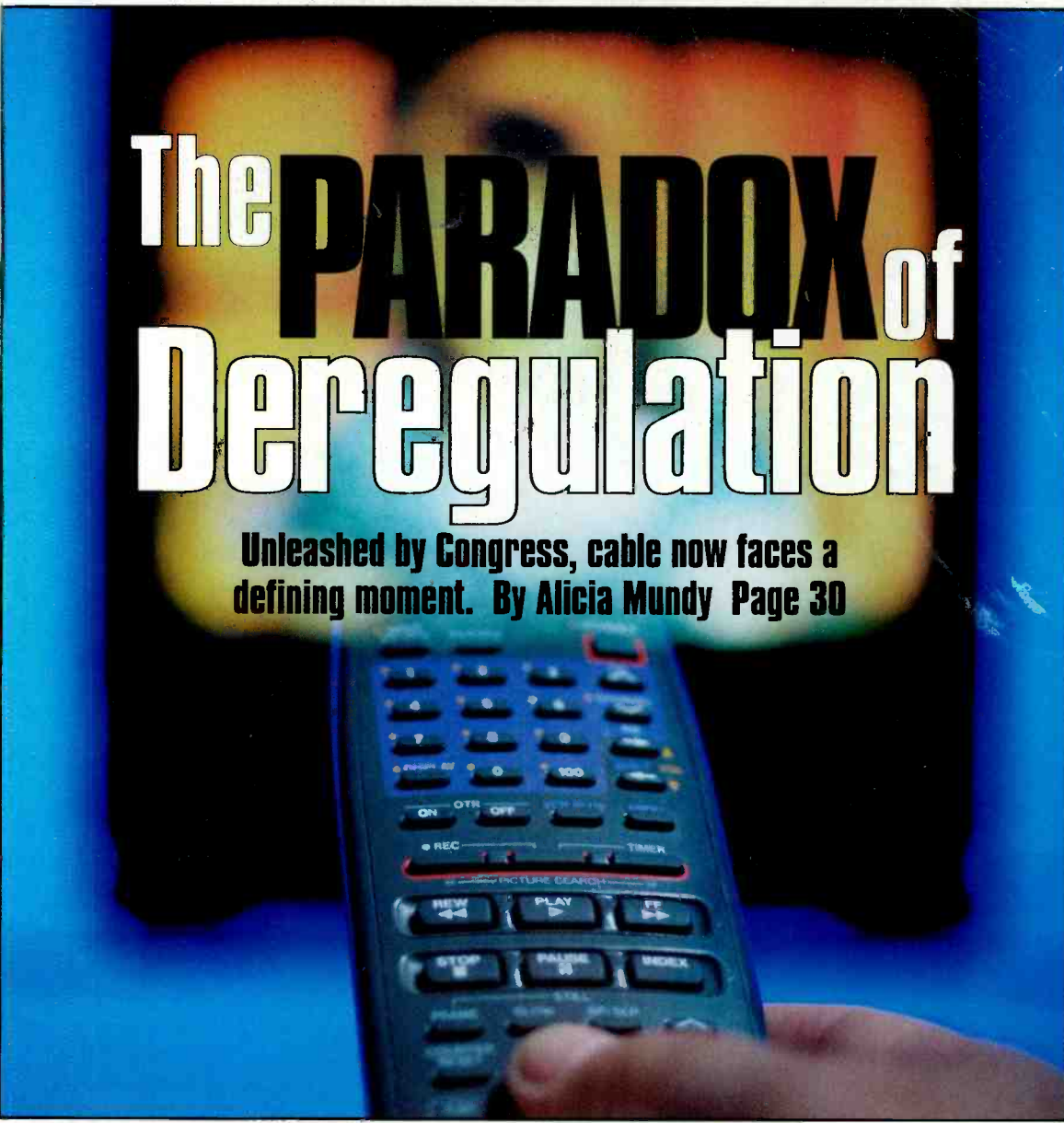
NEWSPAPER



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The PARADOX of Deregulation

Unleashed by Congress, cable now faces a defining moment. By Alicia Mundy Page 30

MARKET INDICATORS

National TV: Calm
 Third-quarter scatter buying may begin this week. Cancellation options are expected to mirror the relatively low 10 percent level of second quarter.

Net Cable: Giddy
 Second-quarter scatter for the mature networks is sold out at strong CPMs. Third-quarter buying will probably begin next week.

Spot TV: Healthy
 Auto, retail and fast-food dollars keep second quarter strong, but packaged goods spending has weakened since Kraft and P&G pulled TV dollars.

Radio: Mixed
 April is wide open in New York, where stations are practically saying, 'let's make a deal.' It's a similar story on the West Coast—availability in April, but hellish for May.

Magazines: Cruising
 Business and financial ad categories are going strong as publishers head into the second quarter. Cosmetics and fashion remain slightly soft.

RICHARD LAIRD/FPG INTERNATIONAL/PNI

NETWORK TV
Studios Pressured On Long-Term Deals
 Nets seek 5-to-6-year pacts for prime-time shows in drive to control costs
PAGE 4

NEWSPAPERS
Minority Papers Join Nat'l Ad Plan
 NNN partnering with black and Hispanic rep firms to place ads in 300-plus pubs
PAGE 5

MAGAZINES
Miller Pitches Three-Book Buy
 Discount packages offered for *Vibe*, *Spin* and *Blaze* in challenge to *Rolling Stone*
PAGE 6

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TODAY

INFORMATION

Whether they run a company or a family, more of America's most affluent viewers rely on Today.

TARGET: A25-54

	rating	index \$75K+ HHI	index \$50K+ POM	index \$50K 1+ COL
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ABC GMA	1.5	87	100	93
CBS This Morning	1.0	60	70	70



MSNBC.com

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Source: MAD 9/29/97-9/27/98

Laura K. Jones MAR 29 1999

AT DEADLINE

ABC Sports Gets Its Own President Again

Howard Katz, ESPN executive vp of production, last week was named president of ABC Sports, succeeding Steven Bornstein, who last month was promoted to president of ABC Television Network. The appointment of Katz, who has been with ESPN since 1993, returns Disney's two sports operations to separate leadership. Bornstein had overseen ABC when he had direct control over ESPN. Recently, George Bodenheimer was named president of ESPN. The move back to autonomous leadership is seen as an effort by Disney to boost the morale of ABC Sports employees, who are said to be upset by ESPN's growing influence over the sports unit.

King World Sale Talk Spikes Stock

Rumors of a potential sale to either CBS or Sony sent King World Productions stock flying for the second week in a row. The producer and syndicator saw its stock hit a 52-week high of \$31 per share before settling to 29¹⁵/₁₆ at the end of the week. Volume of shares traded was 750,400, double the average activity for the stock. The company declined any comment on a potential sale. Separately, King World's *The Martin Short Show* signed a clearance deal with low-rated KCOP-TV in Los Angeles to give the fall syndicated talk show clearances totaling 71 percent of the country. Also, former *Roseanne Show* executive producer Eddie October has left the struggling King World talk strip to form his own production company, along with *Roseanne* director Ken Fuchs. Judy Pastore has replaced October as an executive producer and daily showrunner.

Condé Nast Vogue-s in Spanish

Condé Nast Publications will team up with Ideas Publishing Group to launch *Vogue en Español* in October. The latest edition of *Vogue*, which will use editorial from its U.S. counterpart, will be distributed in 20 Spanish-speaking countries. It will also be found in a number of U.S. cities. The Hispanic version will use region-specific ads. The effort represents Condé Nast's second foray into the Spanish-language market. CN and Ideas last March launched *Glamour en Español*; terms of the latest joint venture will also apply to *Glamour*. *Vogue* also publishes editions in countries including England, France, Russia and Japan.

Virtual Signage Breaks Into Prime Time

A recent episode of the UPN series *Seven Days* included the first virtual product placements on a prime-time entertain-

ment show. The images were a sign for Wells Fargo Bank, Kenneth Cole shopping bags and bottles of Coca-Cola and Evian. They were inserted digitally during the postproduction process using technology developed by Princeton Video Imaging. Separately, PVI last week announced that it has renewed agreements with Major League Baseball's San Francisco Giants and Philadelphia Phillies to provide virtual ads in their 1999 home baseball game telecasts.

Addenda: Both the **NBC** and **CBS** owned-and-operated TV stations in Chicago brought in new blood last week. At NBC O&O WMAQ-TV, Patricia Golden was named vp of sales, coming across town from Tribune's WB affiliate WGN-TV, where she was local sales manager. At WBBM-TV, the CBS O&O, Pat Costello replaced Jeff Bartlett as news director. Previously, Costello was the news director at CBS' Salt Lake City O&O, KUTV-TV...

Comedy's Central's *The Daily Show With Jon Stewart* delivered an average 0.74 household rating for the month of March, 12 percent higher than the show's previous record month of August 1998 and 45 percent higher than March 1998. Ratings were up across every major demo compared to a year ago, including a 34-percent increase in men 18-34. The original show runs Monday-Thursday at 11 p.m... CBS has persuaded its Traverse City, Mich., affiliate, **WWTV**, to continue carrying NFL football this fall. The station previously said it planned to replace football with more profitable programming... **KSTP-TV** Channel 5 in St. Paul, Minn., shook hands on a three-year joint marketing pact with the Minnesota Vikings, under which the ABC-affiliate will air Vikings' non-network preseason games and 21 live weekly Vikings' pre-game shows... **Jacor** stockholders approved the company's merger with Clear Channel Communications, creating the country's second-largest radio company in number of radio stations and third-largest in radio revenue... NBC's Sunday **NBA** telecast on March 21 was the highest-rated in the nine years that the

network has carried games on the second weekend of the NCAA college basketball tournament, which airs on CBS. NBC's cumulative national rating was a 4.6/11 share, according to Nielsen Media Research figures.

Clarification: On page 9 of this issue, the Network TV column is incorrectly identified.

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MEDIA WIRE

NBC Retains Lindy DeKoven To Run Mini-Series, Movies

Lindy DeKoven, who has keyed NBC's run of six consecutive seasons as the top-rated network in long-form programming, last week signed a multi-year renewal with the network, with the new title of executive vp for miniseries and motion pictures for television. The deal with DeKoven is one of the first major executive moves for recently installed NBC Entertainment chief Scott Sassa, who wants to retain several of the network's veteran programmers. (Sassa also recently hired Garth Ancier, former president of the WB.)

"In the short time I've known Scott, he has been very supportive about wanting me and my team to be pushing the boundaries when it comes to finding original material," said DeKoven, who joined NBC in 1993 as senior vp/miniseries and movies.

One of those boundary-pushing projects for next season is *The Tenth Kingdom*, a planned 10-hour fantasy miniseries being penned by Simon Moore (who wrote the teleplay for NBC's highly rated *Gulliver's Travels* last season) and produced by Robert Halmi's Hallmark Entertainment. "There hasn't been a 10-hour miniseries on TV for close to 20 years, so it's going being a big deal here," DeKoven noted.

DeKoven said she has a slate of 16 to 18 made-for-TV movies and 8 to 10 miniseries in development, including *The '70s*, the sequel to last February's highly rated *The '60s*. DeKoven also noted that veteran producer Susanne DePasse (*Lonesome Dove*), who helmed NBC's highly rated November miniseries *The Temptations*, has two unnamed projects in development for NBC next season. —Michael Freeman

Satellite Bill Would Allow Local-to-Local Broadcasting

The House Telecom Subcommittee, chaired by Rep. Billy Tauzin (R-La.), passed a comprehensive satellite reform act late last week. The bill would allow local-into-local transmission by DBS providers, which is currently prohibited. Though the bill (continued on page 6)

Let's Make a (Longer) Deal

Networks seeking extended licenses from studios

NETWORK TV / By Michael Freeman

With a cry of "Remember the Alamo" in the back of their minds from the record-shattering \$13 million per episode license fee NBC coughed up Warner Bros. to renew *ER* this

season, executives at the broadcast networks are working to convince the major Hollywood studios to lengthen licensing deals in an effort to contain costs over extended runs of hit shows.

NBC's preliminary discussions with Paramount Network Television are said by several executives to center on longer contract terms and setting fixed license-fee increases after certain option years. Instead of the standard four-year licensing deals it has extended in the past, NBC is said to be proposing a six-year contractual term with two option periods. After a series is on the air for three years, the Peacock network would have the right to pick up a two-year option with fixed license-fee increases. NBC would then have the option to pick up a sixth year after that. NBC and Paramount officials declined comment on the details or status of their talks.

NBC is not alone in its pursuit of longer-term deals. A senior-level ABC series negotiator who asked not to be identified suggested the Disney-owned network has already "ironed out" six-year deals with "several" unnamed studios. "Essentially, NBC is modeling their deals on what ABC started doing last season," the ABC executive contended.

Another network executive with knowledge of studio negotiations said Fox has been "floating" a proposal similar to NBC's, except that it is seeking shorter, five-year licensing deals. This executive suggested that ABC, in order to

get a six-year deal with Warner Bros. Television, agreed to pay a "bigger premium" on the first-year term. "Warner Bros. committed ABC to higher first-year fees—even if the series is a bust and a write-down for the studio—as a trade-off for signing on the longer-term deal," said the source, who added that the NBC and Fox proposals have built-in escalators "based on the success of the show."

A series packager for a Hollywood talent agency said the WB is also looking to ink five- to six-year licensing deals for new series starting in fall 2000.

Another network packager noted that the longer licensing terms and extraction of ownership rights is "taking place against the back-



GALE M. ADLER

NBC is currently face-to-face with Paramount over *Frasier* fees.

Sci-Fi Rides First

TV PRODUCTION / By Alan Frutkin

As cable's Sci-Fi Channel works to rebrand itself, it's also in the process of changing the face of independent TV production. Among new programs recently scheduled by the USA-owned network is *First Wave*, created by former *X-Files* writer Chris Brancato and executive produced by Francis Ford Coppola and Larry Sugar. The one-hour drama tells the present-day tale of a man who discovers unfriendly aliens on Earth.

Sci-Fi Channel has picked up the series for a whopping 66 episodes—the equivalent of three full seasons. "It's an extremely well-written series, and we had enough

drop of consolidation and vertical integration. Obviously, broadcasters are trying to use their leverage to avoid another *ER* situation.”

After agreeing to pay Warner Bros. an estimated \$286 million for 22 episodes of *ER* last spring, NBC then took a hardball stance with studios in seeking fixed, “perpetual” license fees on new series. The studios reacted by briefly boycotting NBC and holding back on pilot pitches. That position has softened, with Scott Sassa, president of NBC Entertainment West Coast, taking a more flexible position toward series negotiations with Paramount.

Paramount, producer of the NBC hit *Frasier*, has the sitcom *Chaos Theory* on the network’s current development slate. This season, NBC is paying Paramount between \$3.2 million and \$3.6 million per episode for *Frasier*. One senior production executive at a rival studio suggested that Paramount would be “somewhat naive if they accepted those [six-year] terms” for any future series beyond the 1999-2000 season.

If NBC chose not to exercise the option to pick up a series after three seasons, the production executive suggested that “Paramount would be left on the hook with just 66 episodes and not enough to put the series into syndication.” Typically, syndicators need at least four years, or 88 to 100 episodes, to place a series in the off-network market.

An independent producer with historically close ties to NBC suggested that the flip side is that “it often takes more than four years to establish a series, and the network has spent so much on the license fee and promotion, but very rarely sees any of the other ancillary revenue” from international sales and domestic off-network syndication. ■

Reaching We the People

NNN adds minority papers to national advertising package

NEWSPAPERS / By Tony Case

In an historic partnership, a major newspaper sales and marketing service has joined forces with preeminent black and Hispanic rep firms to sell national advertising in the minority press. New York-based Newspaper National Network becomes exclusive national ad sales partner of New York-based Amalgamated Publishers Inc., which places ads in more than 200 black dailies and weeklies, and Carlsbad, Calif.-based Latino Print Network, rep for more than 100 Hispanic periodicals. API and LPN claim to be the largest ad buyers dealing exclusively with the black and Hispanic press.



Advertisers and agencies will be able to buy general-audience and minority papers with a single phone call.

The Vienna, Va.-based trade group Newspaper Association of America formed NNN five years ago to help newspapers get a bigger share of the national advertising pie. Last year, NNN placed ads in some 850 newspapers and achieved billings of \$94 million, a 14 percent increase over 1997. National advertising in newspapers amounted to \$5.7 billion last year, a 7.7 percent increase over 1997, according to

NAA. NNN sells across seven major categories, including automotive, computers, cosmetics/toiletries, drugs/remedies, food, household products and liquor/beverages.

The partnership is a unique sales initiative involving mainstream and minority newspapers. “The marketplace really demands this,” said NNN president/general manager Nicholas Cannistraro. “With these partners we have even more to offer advertisers.” NNN also has

a partnership with Schaumburg, Ill.-based U.S. Suburban Press Inc., a national rep for weekly newspapers.

API CEO Ernest H. Pitt called the

NNN partnership “long overdue. Through this relationship we think we can show that black newspapers are viable and credible.”

There are some 350 black dailies and weeklies in the U.S., with a combined circulation of 12 million. In 1997 the papers reaped \$97 million in national advertising, according to Chicago-based *Target Market News*. Last year, API billed \$9 million, doing business with such companies as AT&T, General Motors and Coca-Cola Company.

“We are the grass-roots communicators of our communities, and it’s important that advertisers and agencies across the country recognize that we are a good vehicle for them,” added Zeke Montes, president of the National Association of Hispanic Publications, which established LPN in 1996. The 515 Hispanic papers in the U.S., with a total circulation of 12.7 million, last year brought in \$72 million in national advertising, according to the National Hispanic Media Directory.

Although Hispanics make up an estimated 12 percent of the U.S. population, less than 2 percent of ad dollars are invested in the Hispanic market, said Robert J. Armband, associate publisher of the Chicago paper *La Raza*. National advertisers “are getting involved in a market-by-market basis and are helping the publications grow simply by making these investments,” Armband said. ■

ve for Three Years

evidence to believe in its continuing quality,” said Bonnie Hammer, Sci-Fi senior vp of programming. “We’re committed to this project.”

Actually, Hammer had 22 episodes on which to base her judgement—a fact that illustrates the show’s unique history. Brancato, along with Creative Artists agent David Tenzer, Coppola, and Pearson Television, initially shopped *First Wave* at the 1997 NATPE convention. After failing to clear the 70 percent of domestic markets needed to syndicate the series, Brancato quipped, “more intelligent people might have quit.”

They didn’t. Instead, they teamed up with Sugar’s Vancouver, B.C.-based Vidatron Entertainment Group. With only foreign orders and no domestic deal, Brancato and company went ahead with production.

Back-ending the show into the U.S. market was risky, Brancato noted. But when Sci-Fi picked up the series, he was ecstatic. “I think of this show as the ‘little engine that could,’” he said. At an estimated \$1 million per episode, Hammer called the show “cost-effective.”

For Tenzer, the deal has enormous implications. “We’re taking a business that traditionally has been domestic, and globalizing it,” he said. “To say this is a product that is so desirable globally that no single market can prevent it from going forward has tremendous significance for the business.”

MEDIA WIRE

began as emergency legislation to give a moratorium to customers who were facing a cut-off from their distant network signals, all language on the moratorium was removed from the bill by the time the committee voted. Ken Johnson, Tauzin's spokesman, said this was done because the National Association of Broadcasters and the DBS providers are working out a deal on the reception of distant network signals that will allow customers several more months of access.

The bill also authorized the Federal Communications Commission to review the Grade B standard signal, and its predictive model for "acceptable" reception. However, unlike earlier versions of the legislation, the bill does not mandate the FCC to change the Grade B standard. This was considered a small, but significant, victory for the NAB, which opposes changes in Grade B contours.

The bill would order the FCC to complete its biannual review of all broadcast ownership rules within 180 days, including those affecting LMAs and duopolies.

During the Easter recess, the House Judiciary Committee and Telecom staffs will attempt to reconcile the language in their two bills. Then the versions must be matched before they go to Congress for a final vote. —Alicia Mundy

Stations Welcoming FCC Inquiry Into 'Pay for Play'

Radio companies are inviting the FCC to investigate a relatively new marketing concept known as "pay for play," in which record companies buy sponsorships or liners adjacent to spins of a song they are seeking to promote.

Because the concept somewhat resembles the payola practices of the 1960s, it has gained some attention in the press.

Radio groups including Cumulus Media, Chancellor Media and Emmis Communications have developed pay-for-play programs with record labels. Now Cumulus has taken the matter into its own hands, taking its deal with independent record promoter Jeff McCluskey directly to the FCC for its blessing last week.

"Because of the relatively new rules governing the relationship between record and radio companies, (continued on page 8)

Miller Spins Ad-Sales Web

Publisher to pitch combo packages in 'Spin', 'Vibe' and 'Blaze'

MAGAZINES / By Lisa Granatstein

For the first time in the nearly two years since Miller Publishing purchased *Spin* to form Vibe/Spin Ventures, the alternative music monthly will be pitched to advertisers as part of a package that will include sibling *Vibe* and its hip-hop spinoff, *Blaze*. Miller's strategy takes aim at archrival *Rolling Stone*, positioning the combined 1.5 million-circulation rate base of its three titles against the 1.25 million guaranteed circulation of Wenner Media's biweekly.

"It's not a wild concept," admitted John Rolins Vibe/Spin Ventures group publisher. "But we first had to get our house in order with *Spin*." After Miller acquired *Spin* in 1997 from founder Bob Guccione Jr. and his partners, it became clear that "the previous ownership allowed less-value pages to come in, in the spirit of volume," Rolins said. "We don't run our business that way. We run it on value, not volume."

Overseeing the effort will be department director Mark Eckstrom, who will hit up big-ticket fashion and Detroit accounts, among others—advertisers that generally veer toward larger titles than *Vibe*'s 700,000 rate base or *Spin*'s 525,000. Rather than pitch a specific group rate, Rolins said advertisers will be given "an additional discount off the preexisting rate that the client has negotiated with one of the magazines." To receive a 2 percent discount, an advertiser must run the same number of pages as it did the year before; for 4 percent, an advertiser must run the same number it did last year in two books and add pages in the third book.

The discounts still applies if the client matches its pages in the one book it was in and takes out pages in the other books. A one-time full-color page in *Vibe* sells for \$53,190; *Spin* is priced at \$39,925; and the startup *Blaze* goes for \$19,500.

Rolling Stone sells its full-page color ad for \$90,360. Wenner executives say they don't feel threatened by Miller's bundling strategy in the battle for advertisers seeking to reach the magazines' core 18-to-34-year-old demo. "We're not surprised...standing alone, they weren't really a stiff challenge," said Jack Rotherham, *RS* ad director. "And the fact is *Vibe* and *Spin* do not match up to *Rolling Stone* in terms of our readership and our editorial product. And *Blaze* is not a factor at this point in the marketplace."

Priya Narang, a media director at DeWitt Media, expects business as usual. "I don't think [a group buy] is going to be a threat to *Rolling Stone* because they're different targets," Narang said. "I use *Spin*, *Vibe*, *Blaze* and [independent hip-hop book] *The Source* to reach the younger end, the 18 to 24-year-olds. And I use *Rolling Stone* at the high end of the 18-to-34-year-olds."

For Miller, the group sales move continues a recent flurry of activity. President Robert Miller recently axed the editors of *Spin* and *Blaze*. Last week, Carol Smith, president/CEO of the Miller Sports Group, left the company. Smith's exit follows Miller's decision to suspend publication of *Mountain Sports & Living* (formerly *Snow Country*) and to outsource the ad sales and marketing functions for *Tennis*, *Cruising World* and *Sailing World* to Publicitas/Globe. ■

Sales Execs Moving Up

NBC Group chief Wallace names Heacox as GM at KNBC

TV STATIONS / By Megan Larson

A flurry of new general managers took over at major-market TV stations last week, particularly among the NBC owned-and-operated stations run by NBC TV Group President Pat Wallace. Most of those new general managers hail from a sales background and have little to no gm experience.

In Los Angeles, Wallace tap-



Sales vet Heacox returns to L.A.

ped Ray Heacox to take over as president and gm of KNBC. Heacox's appointment to the O&O marks something of a homecoming: He was vp of sales from 1992-96. Most recently, Heacox served as vp of sales for the NBC station group. Heacox replaces Carole Black, who left KNBC in February to become president of Lifetime.

Heacox is the second gm

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MEDIA WIRE

we asked the Commission to review the McCluskey agreement for compliance," said Richard Weening, executive chairman of Cumulus. He got what he wanted.

Emmis' WKQX-FM (Q101) in Chicago offered a label 10-second liners adjacent to a spin for \$3,500, along with promotions at retailers such as Tower Records and Musicland. "It was not a paid spin," said Rick Cummings, senior vp/programming for Q101. Cummings added that the station has sold packages to several labels, including Trauma, Virgin and RCA. But Emmis dumped the program in January, the same month Sen. Paul Wellstone (D-Minn.) and Rep. John Conyers (D-Mich.) requested the FCC open a review of pay for play. —*Katy Bachman*

Kennard Still Pushing to Maneuver Around Court

Ever since the U.S. Supreme Court struck down the FCC's equal opportunity rules, FCC chairman Bill Kennard has worked feverishly to bring them back, revising them slightly to pass legal muster. But some in Congress aren't buying Kennard's notice of proposed rule making, which attempts to work around legalities.

Last week, in addition to filing opposing comments with the FCC, Rep. Michael Oxley (R-Ohio) introduced legislation that would stop the FCC from continuing its practice of requiring broadcasters and cable companies to report racial, ethnic and gender characteristics of job applicants and employees. Oxley, along with Ralph Hall (D-Tex.), fired off a letter to Kennard.

While the FCC claims it wants the data only "to monitor industry trends," Oxley sees it more as a ruse. "The Commission's practices are confusing, contradictory, duplicitous, unnecessary, counterproductive, not to mention unconstitutional," Oxley said in his letter, adding that companies must abide by the equal employment and civil rights laws as enforced by the Equal Employment Opportunity Commission and the Department of Justice. "I abhor employment discrimination," Oxley said, "but the FCC goes beyond any concern about discrimination. The FCC program is solely about numbers...and that's why the Court concluded this was a quota system." —*KB*

appointed by Wallace in recent months that has little or no experience helming a station but has years of sales experience. In January, Wallace tapped Michael Jack, vp of sales for KNBC, as general manager of O&O WCMH-TV in Columbus, Ohio. Another first-time gm for the NBC group is Dennis Bianchi, who recently took over at WCAU-TV in Philadelphia. Bianchi, previously senior vp/chief quality officer for NBC, moved to WCAU when Wallace left the station to run the O&O group.

Wallace said he doesn't necessarily look to promote from sales to fill gm openings, but rather seeks out "individuals who have performed and contributed beyond the parameters of their past positions."

At KNBC, Heacox said the top priority is to maintain the outlet's No. 1 ratings position in the market. "I hope to take a station that has done phenomenally well and keep it heading in the right direction," Heacox said last week.

"Local news is the most important thing local TV stations do. It deserves the highest profile."

Also at KNBC, the station last week promoted sales manager Cathy Jacquemin to vp of sales, replacing Michael Jack.

The Journal Broadcast Group also took part in the gm shuffle last week, naming radio exec Kris Foate to be vp/gm of its ABC affiliate KTNV-TV in Las Vegas. Foate was gm of Journal's WKTI-FM in Milwaukee. She replaces Pete Bannister, who resigned last week. A Journal representative declined to comment on Bannister's departure.

Perry Boxx, KNTV news director, has added station manager, a new position, to his duties. "Las Vegas is such a fast-growing market, and this station is very important to the group," the Journal rep said. KNTV is currently ranked third in the market but is duking it out with CBS affiliate KLAS-TV for second place in late news. ■

Starcom Reorg Goes Global

Separation of planning and buying functions extended worldwide

AGENCIES / By John Consoli

Starcom Worldwide, the media planning and buying unit of Leo Burnett, is rolling out its reorganization plan to all 75 worldwide offices in an effort that will run through July 31. Under the new setup, media planning and buying functions on each account are overseen by separate "strategy" and "investment" specialists, rather than by a single staffer who previously handled both duties.

The transition to the new system has already been made in Burnett offices in the U.S., Australia, Thailand and Mexico. Media directors from Burnett's worldwide network recently visited the agency's Chicago headquarters for a series of training sessions in all aspects of media planning and buying —building media plans; analyzing targets; purchasing TV, print and out-of-home; billing, paying and schedule management. Following the training, staffers rotate between the planning and buying functions, working just one at a time. The previous planner/buyer title has been changed to media associate. Starcom currently has 200 of those positions in its U.S. offices alone.

Starcom Worldwide is headed by Jack Klues as CEO and Bob Brennan as COO. Klues pre-

viously was chairman and Brennan was president of Starcom's U.S. media services. Frank Voris, previously finance director at Leo Burnett USA, is now CFO of Starcom Worldwide.

In other staff moves, Renetta McCann is now executive regional director in charge of Starcom's U.S. operations. John Muszynski heads the U.S. national and local broadcast buying operation as chief broadcast investment officer. And Mary Ann Foxley is chief investment officer for the print and out-of-home categories in the U.S.

Brennan said the decision to separate the planning and buying functions is an outcome of the increased media fragmentation that has broadened the number of ad vehicles. "It used to be that

the same person could simultaneously both plan and buy for an account," Brennan said. "Today, we have a world that requires increased specialization in each area."

At the same time, Brennan said, it is important that employees still learn both functions, and that's where the job-rotation will come in.

Leo Burnett had media billings of \$6.6 billion in the U.S. last year. Starcom has won nearly \$2 billion in new business since its start-up in 1997. ■



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Job Function:

- C.Product/Brand/Category Mgmt. P.General or Corp. Mgmt. W.Public Relations / Public Affairs L.Acct. Mgmt. R.Creative Department Mgmt. H.Copywriting I.Sales / Product Promotion T.Art Direction U.Media Buying / Planning / Supervision V.Advt. / Marketing Research X.Other _____ Job Title _____

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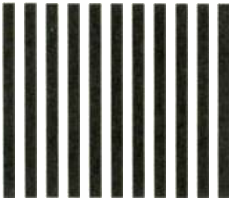
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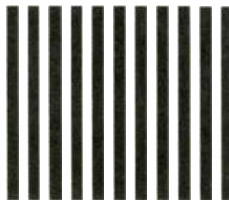
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Surge in Urge to Merge

The Comcast-MediaOne and Paul Allen deals won't be the last

CABLE TV / By Michael Freeman

Despite a flurry of mergers and deals in the cable operator community over the last few months, few foresaw the mammoth \$50-billion acquisition of MediaOne Group by Comcast Corp. But the merger, so closely on the heels of AT&T's acquisition of Tele-Communications Inc. only weeks ago, signals that the cable industry is operating at a larger scale than ever, in order to properly mine new business opportunities such as digital TV, telephony and high-speed Internet access.

Last week's proposed stock purchase closed the yawning gap in size between the industry's two giants (Time Warner Cable and AT&T Broadband) and Comcast, which remains the third-largest operator, reaching 11 million subscribers. Time Warner counts 13 million subscribers and AT&T Broadband has 12 million.

AT&T's intent to pass through high-speed data/telephone services over TCI's wires has fueled Comcast's drive to marry its digital TV platform with MediaOne's existing Internet modem and telephony infrastructure, which is among the most advanced of the major cable operators.

"In one fell swoop, we are creating one of the preeminent pure-play broadband cable companies," declared Brian Roberts, Comcast president, who first proposed the marriage to Charles Lillis, chairman of MediaOne. "About 70 percent of the combined company's cable systems have a broadband [fiber-optic] platform, and it will allow us to accelerate our array of high-definition television, telephony, Internet data and e-commerce assets."

Currently, MediaOne is considerably ahead of Comcast in offering Internet and telephony

services, but out of a half-dozen market clusters the regional Bell spinoff has only 10,500 subscribers converted to local phone service, according to Steve Lang, executive director of investor relations. The Colorado-based multiple system operator (MSO) counts 100,000 modem subscribers in several market clusters including Los Angeles, representing less than

2 percent of all its subscribers. Comcast, on the other hand, is described by analysts as further ahead in converting subscribers from analog to digital set-top boxes.

Lillis acknowledged that the "many billions of dollars needed to build new digital plants and to get new equipment into customers' homes had made it so that neither of us could do this alone. Scale is critical."

Since Comcast is driving the deal, Roberts and his father, Ralph Roberts, chairman of the Philadelphia-based MSO, will

continue in their current capacities while Lillis becomes vice chairman. Lillis will join three other MediaOne designates on the Comcast board. However, in offering 1.1 shares of non-voting Comcast common stock for each share of MediaOne stock, the Roberts will maintain 80 percent control of the voting shares.

Richard Read, a senior media analyst for Credit Lyonnais Securities, estimated that Comcast is buying MediaOne at a multiple of 19 times estimated 1999 pre-tax cash flow of \$2.4 billion. "MediaOne is going for an excessively high multiple, but that may be to effectively dissuade Time Warner and AT&T from trying to outbid Comcast," Read said.

At one point last week, it appeared as if Time Warner would use its claimed "veto rights" on MediaOne's proposed marriage with

CABLE TV

Stephen Bochco, who has struggled to come up with a hit for CBS, will get another shot next January. He's currently developing a yet untitled ethnic medical drama, which the network plans to put on its midseason schedule. Bochco's CBS police drama *Brooklyn South* failed to catch on during the 1997-98 season, as did his sitcom *Public Morals* during the 1996-97 season. But CBS execs point out that a few of the producer's projects at ABC also failed before he clicked with *NYPD Blue*.

The WB is the only network to show an increase in the key 18-49 demo for its regular programming this season-to-date. The weblet is up 19 percent, according to Nielsen Media Research. CBS, which has benefited from the new viewers brought to the network by the return of NFL games, has maintained the same level of the 18-49 demo compared to last season. The other four nets are down, with ABC showing a 2 percent decrease, NBC down 6 percent, Fox down 16 percent and UPN down 29 percent. WB execs played up those numbers as part of their presentation to advertising agency execs during the unveiling of their fall pilots this month. Among the Hispanic TV networks, Univision has shown a 25 percent increase in the 18-49 demo this season, while Telemundo is down 13 percent, according to the Nielsen Hispanic Television Index.

Last season, Fox aired only one show from its sister production studio, Twentieth Century— *Holding the Baby*, which was quickly cancelled. Seven other shows from the Fox studio (among the total 25 in development) were passed over by the network. This development season, the Fox studio has nine shows among the 25 in development at the network. When he took over as Fox entertainment president, Doug Herzog placed a premium on getting more shows in development from the in-house studio. However, next season's development schedule, recently unveiled, was primarily assembled by Herzog's predecessor, Peter Roth, who now heads the Warner Brothers studio. Agency execs are predicting that Columbia TriStar will end up with more shows on the network next season than the Fox studio. —*John Consoli*

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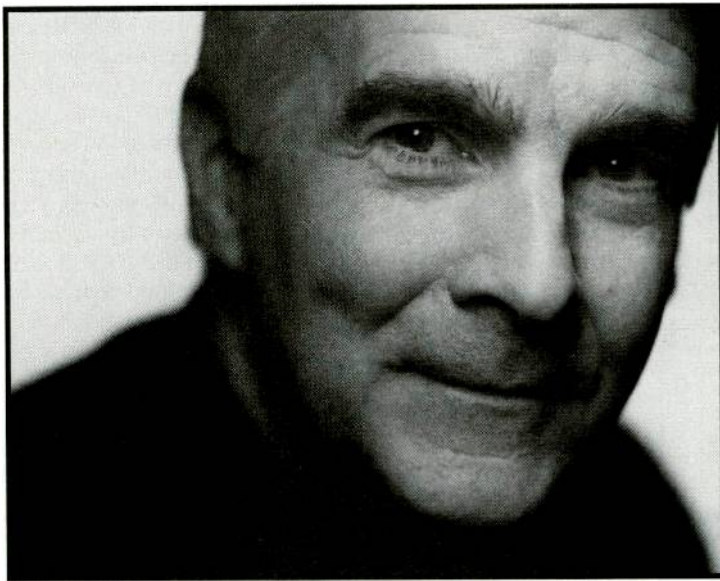
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Washington, D.C.	632,000	47%
Philadelphia	538,000	26%
Sacramento	486,000	67%
Baltimore	399,000	62%
Minneapolis	331,000	44%
Jacksonville	254,000	68%
Richmond, Va.	213,000	74%
Hartford	190,000	24%
Fresno, Calif.	183,000	70%
West Florida	291,000	20%
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Chicago	150,000	8%
Indianapolis	150,000	24%
Knoxville	140,000	46%

TOTALS

Homes Passed	18.4 million
Total Subscribers	11.0 million
Top 20 Cluster Subs	9.1 million
Subs Within Comcast DMAs	55%

Source: Comcast Corp.

If you're constantly changing, how can people be sure it's still you?



bob herbold
COO Microsoft Corporation

branding at warp speed

A conversation with Bob Herbold of Microsoft Corporation, #1 in a series on unique brand challenges.

Warning: speeding can be dangerous to your brand. In the information technology industry, new products are developed in an incredibly short time and old ones change dramatically in front of your very eyes. It's a tremendously exciting and creative environment, but it makes it very hard to maintain the discipline required to create a strong brand image. It's like trying to steer a tornado. I remember not long after I came here, suddenly realizing, "My gosh, we don't have a clear statement of what Microsoft is."

No one likes to fly blind. To build a relationship you must give someone a clear sense of who you are. That's what a brand does. It gives you character and a personality. It lets people know what to expect, and puts them at ease. That's particularly important for us, because so many people still experience anxiety when they confront technology.

Handicapping and discipline.

Choosing the right character for a brand lies somewhere between art and science. You have to study the industry and try to project the future, then carefully select attributes that are likely to stay relevant and attractive. For Microsoft, we boiled it down to one sentence — *Microsoft leads the way in providing access to a new world of thinking and communicating.* That is a sacred statement, and we want people around the world to understand that's what Microsoft is working to stand for. It won't happen, however, unless, we can consistently deliver that message.

Once you send it out into the world, is it still yours? Lately, there's been a lot of debate about who really owns a brand. Is it the company or the consumer? I think consumers own the products, and if you listen carefully, they can help you shape them very, very well. But the brand belongs to you. And if you're going to be successful over time, you can never abdicate that ownership. That might not sound politically correct, but it's true.

Microsoft and The Journal.

What's the link? I think of The Journal as a trusted partner that makes me a better business person. By providing access to new ways of thinking and communicating, Microsoft makes a similar promise, so the two brands are extremely supportive of each other. On top of that we share an audience. Microsoft offers information technology that can transform the way a company is run, and Journal readers are often the very people who can put those changes into motion. So it's very important for us to get our products and ideas in front of them.

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Comcast. However, TW could be using the blocking threat as a bargaining chip to gain approval on its proposed deal to give AT&T access to its cable wires to offer local phone service. Time Warner chairman Gerald Levin told CNBC last week he approves of the Comcast/MediaOne deal—but not because he is trying to win support for his company's own joint venture. "I'm not a leverage player. I believe in relationships and mutual interests," said Levin.

A Time Warner representative reiterated that the media giant is "generally supportive" of the deal, but also gave an indication that TW is "looking forward to working with Comcast to our mutual benefit." Generally, the Robertses have had amiable relations with Levin and are said to have expressed a willingness to rework TW's relationship with MediaOne, which has been rocky ever since former parent company U.S. West bought its TW

stake for \$2.55 billion in 1993.

It appears that consolidation won't stop anytime soon. Paul Allen's Charter Communications dropped \$550 million to acquire Helicon Cable Communications, a New Jersey-based company that serves 171,000 customers on the Atlantic seaboard. Allen has been on a tear of late, having amassed some 4.3 million subscribers in the last year. One New York-based media analyst said he thinks Allen could make a run for Adelphia Communications, a privately-held MSO that reaches nearly 4 million subscribers (factoring in its recent purchases of Century Communications and Frontiervision Partners, which have not been cemented yet).

"Adelphia says it is a consolidator, but I think they would sell at the right price if Paul Allen came calling," said the media analyst, who requested anonymity. ■

A Different Kind of Rush

MediaAmerica picks up Prager to replace missing Limbaugh

RADIO / By Katy Bachman

No one knows better than MediaAmerica how difficult it has been to fill Rush Limbaugh's shoes. The radio rep firm lost the political pundit two years ago when syndicator EFM Media sold *Rush* and the

Dr. Dean Edell Show to Jacor Communications. But with the news last week that MediaAmerica would syndicate and rep *The Dennis Prager Show* on KABC-AM in Los Angeles, the company now offers a healthy stable of talk programming covering more than 90 percent of the U.S.

"It's the resurrection of a company," declared Ron Hartenbaum, CEO, Jones Radio Networks, which purchased MediaAmerica last year from Hartenbaum

and his partner, Gary Schonfeld. "We did tens of millions of dollars on [Limbaugh's show], but we also gave up doing any other talk programming except with EFM. We had to turn down shows such as Dr. Laura Schlessinger. It was the best of times and the worst of times."

This year alone, MediaAmerica signed Cox Radio's Neil Boortz, Clark Howard, and Bill Handel. It also signed Dr. Gabe Mirkin,

Mike Gallagher, and now Prager, who is KABC-AM L.A.'s mid-morning talker.

Prager will launch in mid-April, running from 9 a.m. to noon Pacific Time, a period that ironically puts Prager up against Limbaugh. But the two shows couldn't be more different. "Rush has a built-in audience," said Prager, "I don't. My advantage is that my audience is unlimited."



**George Costanza, line 3:
Prager gets calls from celebs.**

Prager has been called a moralist and an ethicist, though his topics run the gamut from the Oscars to career choices, and yes, some politics. "I want people to disagree with me; I want people talk about what I say at the dinner table." He has a loyal following that generates call-ins on his show

from some of Hollywood's best-known, including Richard Dreyfuss, Jacqueline Bisset and Jason Alexander.

While most talk shows skew toward men, Prager skews female, but only slightly. After he was moved into his current daypart on KABC, his ratings jumped 14 percent among adults 25-54, while adult women listeners increased 34 percent. ■

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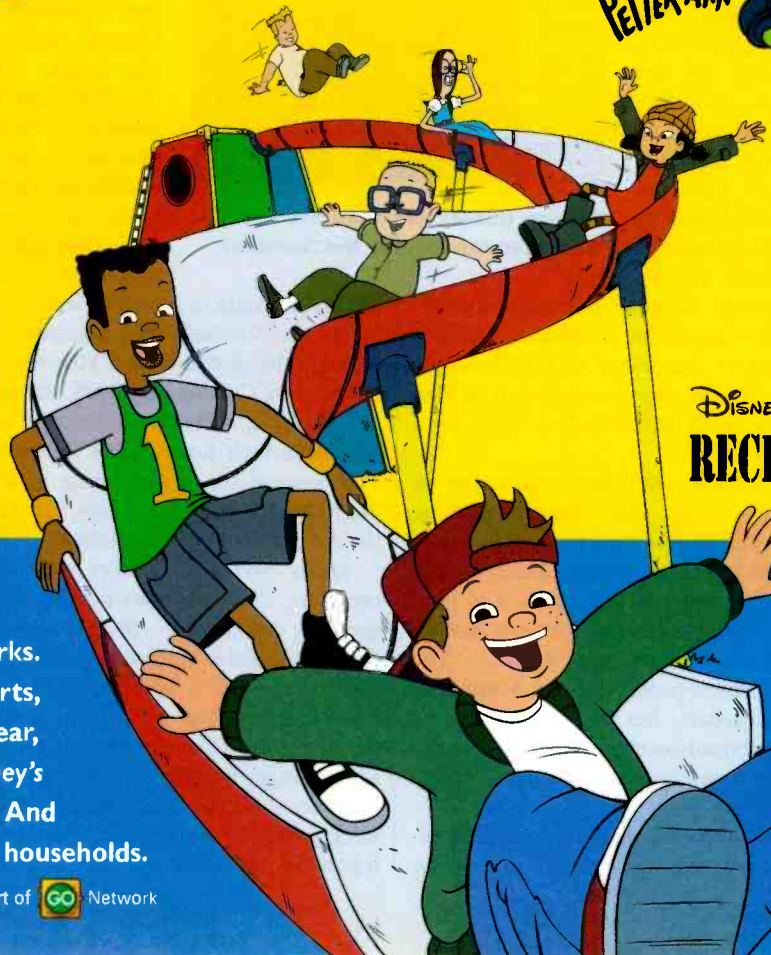
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ORLANDO, FLA./NEWSPAPERS

Sentinel Sets Watch in Puerto Rico

•IN AN EFFORT TO SERVE CENTRAL FLORIDA's burgeoning Puerto Rican population, Tribune Co.'s *The Orlando Sentinel* plans to open a San Juan news bureau by the middle of April.

The *Sentinel* has had stringers on the island territory for several years but is believed to be the first mainland daily to establish a bureau there—even though the Associated Press, which services 1,700 U.S. newspapers, maintains a Puerto Rican operation.

"A lot of our growth is Hispanic and our sense is that they want to read a lot about the Caribbean, so we thought it was an obvious step to open a bureau in San Juan," says Jane Healy, *Sentinel* managing editor.

Heading up the bureau is Ivan Roman, a former reporter for the *San Juan Star* and *The Miami Herald* and its Spanish-language daily, *El Nuevo Herald*.

Most recently, Roman was executive director for the Center for Integration and Improvement of Journalism at San Francisco State University. Roman is already in San Juan but will not officially start his job until the bureau opens.

The *Sentinel* isn't the only paper in these parts to go after English-speaking Latinos. The *Herald* has long covered news of interest to Miami—Dade County's large Hispanic community—in addition to publishing *El Nuevo Herald*, formerly known as *El Herald*, for the past 22 years. The *Sentinel*'s sister paper, the *Sun-Sentinel* of Fort Lauderdale, has also beefed up its Latin American coverage, even bringing in an assistant news editor to improve reporting on the region.

Puerto Rico has grabbed headlines recently. Last year two stories got major

coverage: Hurricane Georges and the vote for U.S. statehood. But the territory may represent just the beginning of the *Sentinel*'s Hispanic expansion. Tribune Co. is among the stateside news organizations currently trying to open news bureaus in neighboring Cuba.

Roman will cover breaking stories out of Puerto Rico, as well as politics, entertainment and sports, according to Healy. The editor expects sister papers *Sun-Sentinel* and *Chicago Tribune*—which are situated in

areas heavily populated with Puerto Ricans, like Orlando—to benefit from Roman's reports.

Puerto Ricans have poured into Orlando during the past decade, lured by the area's low unemployment rate and proximity to the Caribbean. They have come to represent more than half of the estimated 300,000

Latino residents in metro Orlando, according to the *Sentinel*'s own research. (Mexicans are the second-biggest Hispanic group, followed by Cubans.) By 2005, the newspaper predicts, more than 400,000 Latinos will make their home in the Orlando area. The *Sentinel* has a circulation of 249,714 daily and 369,881 on Sundays, according to the Audit Bureau of Circulations.

Healy says the *Sentinel* will dispatch reporters to other news-making Spanish-speaking destinations—the paper just investigated Colombia's efforts to combat drug trafficking—but it isn't planning to open more bureaus. And while other metropolitan newspapers have created popular Spanish-language spinoffs—including Miami's *El Nuevo Herald* and *Chicago Tribune*'s weekly *Exito!*—the *Sentinel* doesn't plan to follow suit. —Tony Case



Roman (inset) will head the new San Juan bureau for the *Sentinel*.

BUFFALO, N.Y./TV STATIONS

Stations Welcome Meter Arrival to Remove Stigma

•THE MOVE TO METER BUFFALO, N.Y., IS LONG overdue, agree station executives in the 42nd-largest television market. Being nonmetered is a "stigma I don't want Buffalo to have," declared Don Moran, general manager of Sinclair-owned Fox affiliate WUTV-TV and long-time champion of getting the market metered by Nielsen Media Research. "Hopefully it will excite some [first-time] national clients. It provides an opportunity for everybody in the market," said Moran. Nielsen plans to roll out meters in 300 homes in April 2000.

As has historically happened in markets that switch from diaries to meters, HUT levels (homes using television) in Buffalo are expected to increase, which may end up boosting younger demos. That would be a boon for young-skewing WUTV and Grant Television's WB outlet WNYO-TV, which are mired in fourth and fifth place in the market, respectively. WUTV, WNYO and Gannett's NBC affiliate WGRZ-TV have signed on with Nielsen.

Metering may also benefit Unicorn Communications' UPN affiliate WNGS-TV. Numbers for the station are so small that Nielsen can only break out an 8.1 cumulative rating under diary measurement. But while meters would be an asset, WNGS gm Caroline Powley said the price tag—an estimated \$400,000 a year in some markets—is too high. "We'd be spending every penny to make that price...I can't see the point," said Powley. By moving its transmitter site and upgrading to a 5 million-watt signal later this year, the station hopes to strengthen its signal and gain more viewers. Then, Powley said, WNGS may have the money for meters.

Because the market is close to Canada, the stations get a significant portion of Canadian advertisers who are less interested in ratings than tonnage of spots, noted one agency executive. "Buffalo could be a different animal" than other newly metered markets, said Bob Jorden, media director at Eric Mower & Associates, a local ad agency. "The influence of Canada could take the

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onus off meters."

Perennial ratings leader WKBW-TV, the ABC affiliate owned by Granite Broadcasting, is waiting to hear Nielsen's game plan before signing on. "It's inevitable...it will happen," said gm Bill Ransom. But he questions the accuracy of meters. "I'm not complaining. It is what it is. But I've walked into my house with three TVs on and nobody's watching." —Megan Larson

MIAMI/TV STATIONS

NBC O&O's Fortunes Rise On 50th Anniversary

• WHEN WTVJ-TV FOUND ITSELF ON THE short end of a station deal with CBS in 1995, critics predicted that the NBC O&O was sunk. But today, as the station celebrates its 50th year of broadcasting in Miami, WTVJ has just won the late-fringe news race for the third sweeps period in a row.

Among English-language stations, WTVJ ranked tops at 11 p.m. during the February sweeps with a 14 share, according to Nielsen Media Research—a 16 percent increase over February 1998. Post-Newsweek's ABC affiliate WPLG-TV turned in a 13 share and CBS O&O WFOR-TV scored a 10. The 6 a.m. newscast on WTVJ is also up 18 percent with a 19 share.

WTVJ's accomplishment is significant in a market where a majority of the households stay tuned to Univision's WLTV-TV. Sunbeam's Fox affiliate WSVN-TV is the leading English-language station sign-on to sign-off.

WTVJ gm Don Browne is pleased, but "we are more impressed with *how* we got here," he said. Browne credits an increase in investigative reporting as one positive influence. At one time, Browne said, WTVJ was known for its tabloid journalism. "We want to be relevant and get people to think," he said, noting the outlet's ongoing examination of the "politics of language."

In a convoluted affiliate swap, WTVJ lost its stronger signal to WFOR when the CBS network bought the outlet in 1995. The latter rose in share while WTVJ languished in fifth place.

But during first-quarter 1998, WTVJ began to encroach on its competitor's share. "That's real close to a straight swap over the last 12 months," said Mike Poller, media director at agency Poller & Jordan.

WTVJ continues to struggle in other news dayparts, but executives have persevered so far by never letting the competitor see them sweat. "We never admitted we couldn't make it work," said Browne of the weak signal. Two weeks ago, WTVJ broke ground on its new facility in Miramar, a suburb of Miami. —ML

LOS ANGELES/RADIO

John & Ken Bolt Syndie Slot For KABC Mornings

• IN THE MIDDLE OF A THREE-YEAR SYNDICATION contract with Fisher Entertainment, John & Ken—John Kobylyt and Ken Champiou—bolted suddenly last week for a deal to become the local morning hosts on ABC's KABC-AM in Los Angeles.

The move took Cox's KFI-AM—where the *John & Ken* show originated—and 110 affiliates by surprise. "I always believed they were great hosts—they had the opportunity to make millions of dollars and reach millions of people," said Glen Fisher, CEO of Fisher Entertainment. "But we can't force them to do a show they don't want to do."

While their show cleared about 60 percent of the U.S. and counted 2.5 million listeners,



Day-flippers: John (left) and Ken move from KFI-AM to KABC.

John & Ken lost a handful of affiliates along the way. However, the upside was tremendous, said Fisher. "I don't believe they felt it was fit for national syndication, or at least that's what KABC was able to convince them," he said. Another source in a position to know suggested that the duo had no choice because Cox wanted them to drop their syndicated show or leave KFI.

"I guess that's why they took me out of retirement," quipped Bill Sommers, gm of KABC. Sommers didn't have a start date for the duo yet, but said he is looking forward to bringing them on board. "We've been looking for a morning show for a very long time. We need to lower our demographic appeal and *John & Ken* would do that," he added.

Meanwhile, Fisher is scrambling to find a replacement for those 110 affiliates before May 21, when *John & Ken* will host their last show in syndication. —Katy Bachman ■

Return to Roots Brings Accolades to Sun

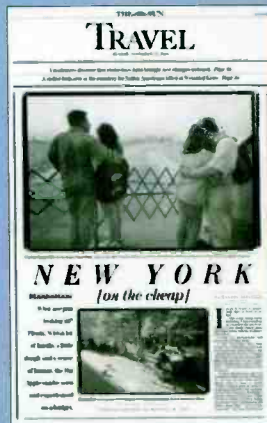
The Baltimore Sun has joined a select group of 17 newspapers deemed the "World's Best Designed Newspapers" by the Society for News Design. Emerging from 291 entries in the "World's Best" category, the *Times Mirror* daily (circulation 319,730) became one of only two U.S. papers with a circulation of more than 175,000 to receive the prestigious award. The other is *The New York Times*.

The recognition comes after several years of building staff and content, said *Sun* editor John Carroll. The paper was redesigned in 1995 after *Times Mirror* folded *The Baltimore Evening Sun*.

The features section of the *Sunday Sun* (circulation 475,805) was redesigned just last year by Joseph Hutchinson, assistant managing editor for design and graphics. Hutchinson was assisted by noted magazine

designer Roger Black.

One of the country's oldest papers (it was founded in 1837), the paper's new design gives many nods to its past. "We wanted to reflect our own heritage and the deep feeling Baltimore has for its history," said Carroll. The paper went back to its old font (Century) and the use of headline decks that serve to "ground the paper in history and tradition," yet gives readers more information "so they can find in a hurry what they want," said Carroll.



The *Sun* revamp spread to the Travel section.

The paper added an index on the front page of each section. To do that, the designers suggested a seven-column front page and six columns internally that "keeps both readers and advertisers happy," noted Carroll. The *Sunday* paper got a similar overhaul, with reformatted ad space and editorial for three sections: Arts & Society; Home & Family and Travel. —KB

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TODAY'S FAMILY.

ODYSSEY 
A HALLMARK & HENSON NETWORK


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ENTERTAINMENT

CALENDAR

The Television Bureau of Advertising will hold its annual marketing conference April 19-20 at the Las Vegas Hilton Hotel. Contact: 212-486-1111.

The National Association of Broadcasters' annual convention will be held April 19-22 at the Las Vegas Convention Center. Contact: 202-429-5300.

Strategic Research Corp. will present its fifth annual Latin American Market Planning Seminar on April 22 at the Miami Airport Hilton. Contact: 305-649-5540.

The Cable Positive Third Annual Benefit Dinner will be held April 26 at the New York Marriott Marquis. The event honors Anne Sweeney, president of Disney/ABC Cable Networks. Contact: 212-852-5193.

Women in Cable & Telecommunications will present the "Executive Development Seminar Mastery Course" April 27-28 at Sylvan Dale Ranch in Loveland, Colo. Contact: 312-634-2353.

The American Society of Magazine Editors will host the National Magazine Awards April 28 at New York's Waldorf-Astoria. ASME will induct *Business Week* editor Steve Shepherd and retired *Scientific American* editor Dennis Flanagan into its Hall of Fame. Contact: 212-872-3700.

Cable '99, the convention and exhibition of the National Cable Television Association, will be held June 13-16 at McCormick Place in Chicago. Contact: 202-775-3669.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

FCC Signals Band Expansion

FCC Chairman Bill Kennard's proposal to add thousands of low-power FM and microradio stations to the FM band is apparently on the fast track at the commission. Last week the FCC granted a 45-day extension to its reply and reply comments period, half of the 90-day extension requested by the National Association of Broadcasters, 51 state associations, USA Digital Radio and Lucent Digital Radio. Comments and reply comments are now due June 1 and July 1, respectively, putting pressure on the NAB's Spectrum Integrity Task Force to study the potential interference problems the new signals might cause.

Paxson Juggles Stations

In an effort to upgrade its owned properties, Paxson Communications is selling three stations outside the top 50 markets and, in a separate deal, purchasing Pittsburgh (DMA No. 19) independent WPCB-TV from Cornerstone Television for an estimated \$30 million. In addition, Paxson has also agreed to assume operations of WBNA-TV, the Louisville, Ky., WB affiliate from Word Broadcasting. Acme Television is set to purchase WDPX-TV in Dayton, Ohio; WPXG-TV in Green Bay, Wis.; and WPXU-TV in Champaign, Ill., from Paxson for \$40 million. The announcement comes two weeks after Paxson reported its working capital had dwindled to a mere \$1.8 million at the end of 1998.

Weather Channel Prez to Exit

Michael Eckert, president/CEO of the Weather Channel, last week said he plans to step down after 17 years with the cable network. Eckert, president since 1985, submitted his resignation

effective March 31. He will temporarily be replaced by his boss, John O. "Dubby" Wynne, chairman of Weather Channel and president/CEO of parent company Landmark Communications. Wynne will lead a search for Eckert's replacement. Eckert told employees he is stepping down because "periodic changes in any organization's leadership are necessary for them to remain vital and challenged."

Big Ticket Dealing With Judy

Producer Big Ticket Television last week was close to ironing out an "agreement in principle" with *Judge Judy* star Judy Sheindlin, who is reportedly seeking a higher-percentage gross profit participation in the series. The courtroom strip, the only first-run syndicated series to report big ratings growth coming out of the February

sweeps, has seen a 60 percent rating boost year-to-year, with a 7.5 rating in the recent Nielsen Syndication Service report.

"Jammin'" Show Goes National

Al Bandiero, Chancellor's New York morning host on WBIX-FM Jammin' 105, was syndicated last week by Los Angeles-based Fisher Entertainment. *Al Bandiero's Jammin' Party* has already signed Chancellor's Chicago Jammin' Oldies station, WRCX-FM, and Clear Channel's WPLL-FM in Miami. Glenn Fisher, CEO of Fisher, says other Jammin' Oldies shows are in the pipeline.

Star Tribune Realigns Sales

In an effort to create a more "customer-focused" sales and marketing organization at *The Star Tribune*, Tom Mohr, senior vp/marketing and sales for the McClatchy Co.-owned Min-

ko to Seek Deals for Pax

Pax TV has retained Los Angeles-based ko/Envision to develop marketing and cross-promotion opportunities with national advertisers. It's the first major assignment for a broadcast network for ko/Envision, a recently formed marketing company headed up by veteran broadcast marketer Stacy Okonowsky. Okonowsky founded and ran deo/Millennium Marketing, acquired last year by oil tycoon and Los Angeles Kings owner Philip F. Anschutz. Prior to that Okonowsky was vp of creative services for KCAL-TV in Los Angeles. She said she'll be concentrating on developing a third-quarter "national partnership promotion" with key advertisers, which she declined to identify. ko/Envision currently develops marketing promotions for such companies as Columbia TriStar, Universal Pictures, Best Buy and FX cable network.



Okonowsky: Focusing on Pax TV's 3rd qtr

SABAN'S
POWER RANGERS
LOST
GALAXY

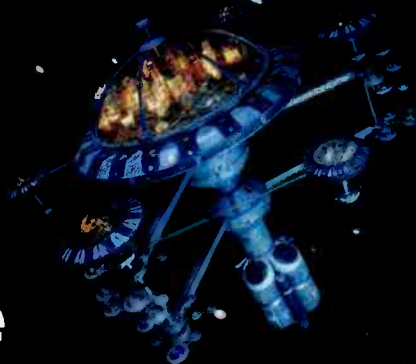
#1 Kids Show in the Galaxy!

#1 Among Kids 2-11 and Kids 6-11

#1 Among all Networks
(broadcast and cable)

#1 Across all Dayparts
(including primetime)

#1 Entire Season-to-Date



FOX
KIDS

It's why we grin



It's how we care





It's when we groove

Drew Carey, the late-blooming comic whose sitcom was launched in 1995, turns 40 this year.

Living large and proud of it, Luther Vandross couldn't be happier.

Connecticut train conductor Susan Booth struggles to ease the desperate lives of Romania's unwanted children.

As seen in PEOPLE: 8/31/98, 9/7/98, 11/2/98.

People
weekly

It's who we are

(And who we've been for 25 years)

Media Notes

CONTINUED

neapolis daily, announced that Fred Hundt was named to the new position of vp/marketer customer groups. Hundt will be responsible for all advertising categories of business, organized into four groups—retail, services, recruitment and housing/transportation/special markets—each to be headed by its own director.

Kasem Adds N.Y. Station

Countdown king Casey Kasem, syndicated by Chancellor's AMFM Radio Networks, recently added Chancellor's New York CHR station, WHYZ-FM, on Saturdays, 5-9 a.m. *American Top 40* now has 17 of the top 20 markets, 93 of the top 100 markets, and more than 350 affiliates. Kasem also has two other countdown shows, one for adult contemporary-formatted stations and one for hot adult contemporary formats.

RuPaul Reawakens With WKTU

After a one-year absence, RuPaul has returned to New York dance CHR station WKTU-FM. The flamboyant cross-dresser, who left his post as WKTU's morning-show host in early '98 to do other projects, rejoined former a.m. partners Michelle Visage and Freddie Colon, as well as current host Goumba Johnny. RuPaul will now be a regular on the show.

Sports Talker Changes Lineup

Chicago sports talker ESPN Radio 1000 (WMVP-AM), trending down in the ratings lately, last week changed its lineup. Hosts Bill Simonson and Lou Cannellis will launch a new afternoon show called *The Huge Harry & Spike Show* moves to a later daypart, 6 to 8 p.m. Zemira Jones, president/general manager of ABC's Chicago station

cluster, said the changes were made to take advantage of WMVP's talent.

Bloomberg Gets TV Weather

Through a deal with local station WNBC-TV, Bloomberg radio AM1130 (WBBR) in New York last week began airing weather reports from NewsChannel 4 meteorologists Janice Huff, Chris Cimino and John Marshall. The deal calls for WBBR to get up to six NewsChannel 4 weather reports per hour.

Lucent Tests Digital Radio

Lucent Digital Radio, one of three companies angling to be selected the standard for digital radio broadcasting known as IBOC (in-band-on-channel), has begun a major test of its patented system in New Jersey. Through an agreement with Nassau Broadcasting Partners, Lucent will conduct on-air testing on 19 stations, 15 in New Jersey, two in New York and two in Pennsylvania. The system promises enhanced, near-CD-quality sound on AM and FM bands.

ESPN Expands SportsCenter

ESPN last week announce plans to expand its staple *SportsCenter* news program by an hour each night. The extra hour will be added at 10 p.m. Pacific time (1 a.m. Eastern), which leads into the 2 a.m. (Eastern) installment. With this addition, ESPN now produces 26½ hours of *SportsCenter* per week. Separately, ESPN announced it will distribute its high school math and physics education series *Sports-Figures* to 18,000 public and private U.S. high schools as part of the Cable in the Classroom initiative, now celebrating its 10th anniversary. Infoseek's GO Network is sponsoring the series' distribution.

CMR TOP 50

A ranking of the top 50 brands' advertising in network prime time

Week of March 8-14, 1999

Rank	Brand	Class	Spots
1	NISSAN AUTO & TRK—MAXIMA & PTHFNDR	T115	39
2	M&MS—CANDIES	F510	28
3	SPRINT LONG DISTANCE—RESIDENTIAL	B221	24
4	TACO BELL	G320	23
5	10-10-220 LONG DISTANCE—RESIDENTIAL	B221	21
	ORKIN EXTERMINATORS	V172	21
7	7 UP—SOFT DRINK	F441	20
8	ADIDAS—SNEAKERS & SPORTSWEAR FAM	A321	19
	NEW LINE—CORRUPTOR MOVIE	B660	19
	VOLKSWAGEN AUTOS—JETTA	T113	19
11	MCDONALD'S	G320	18
	SINGER ASSET FINANCE—CONSUMER SVCS	B129	18
	WENDY'S	G320	18
14	QUICKEN—QUICK BOOKS SOFTWARE	B532	17
	STRONG FUND—CONSUMER SERVICES	B129	17
16	101 DALMATIANS—VIDEO	H532	16
	CHILI'S GRILL & BAR RESTAURANT	G320	16
	KFC	G320	16
	PERILLO TOURS—CRUISES	T420	16
	SATURN AUTOS—SC	T111	16
21	GOODYEAR—AUTO TIRES	T145	15
	PEPSI ONE—DIET SOFT DRINK	F442	15
	ULTRA SLIM FAST—RTS DRINK	D543	15
24	AT&T—00 INFO	B224	14
	ENTERPRISE RENT-A-CAR	T151	14
	MITSUBISHI AUTOS—GALANT	T112	14
	OLD NAVY CLOTHING STORE—FAMILY	V311	14
28	CHILDREN INT'L	B322	13
	COVER GIRL CONTINUOUS WR—FACIAL MU	D140	13
	DOMINO'S PIZZA	G320	13
	MAZDA AUTOS—MIATA	T112	13
	OLIVE GARDEN RESTAURANT	G320	13
	PATANOL—ALLERGY RX	D560	13
34	1-800-COLLECT	B221	12
	MAYBELLINE TRUE ILLUSION—LIQ. FNDR	D140	12
	MITSUBISHI AUTOS—ECLIPSE	T112	12
	OLDSMOBILE AUTOS—INTRIGUE	T111	12
	WISK ULTRA—LIQ LAUNDRY DETERGENT	H422	12
39	ACCOLATE—ASTHMA RX	D560	11
	AT&T PERSONAL NETWORK—VAR. SVCS	B229	11
	BUENA VISTA—TEN THINGS I HATE/YOU MV	B660	11
	COLOMBO—YOGURT	F311	11
	HERSHEY'S—CHOCOLATE SYRUP	F413	11
	INTEL—COMPUTER COMPONENTS	B522	11
	LUXOTTICA—EYEWEAR	D630	11
	MGM/UA—RAGE CARRIE 2 MOVIE	B660	11
	MIDAS MUFFLER SHOPS	V241	11
	NIKE—MEN'S SNEAKERS	A321	11
	PIZZA HUT	G320	11
	TIME LIFE—VAR. RECORDINGS DR	V871	11

Ranked in order of total spots. Includes ABC, CBS, NBC, Fox, UPN and WB.

Regional feeds are counted as whole spots. Source: Competitive Media Reporting.



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@deadline

24/7 Goes Direct

Ad network **24/7 Media**, New York, formed **24/7 Promotions**, an online direct marketing unit allowing category-exclusive sponsors to promote their products and services to a pre-qualified audience. The program aggregates registration information collected on the 24/7 Network from consumers who wish to be part of the service. E-mail marketing will be conducted via 24/7's newly acquired interactive shop, Sift.

Modacad Launches New Site

Los Angeles-based **Modacad** launched **styleclick.com**, a shopping site targeting women. Modacad's fashiontrip.com, launched last year, will become one of the channels on styleclick.com, which features side-by-side comparisons of items from different manufacturers and cross-branded searches. Styleclick.com will advertise online with a campaign by **eyescream interactive**, Seattle. Print and radio will follow.

iRace Now Speedvision

Speedvision.com, Stamford, Conn., acquired the content of New York-based **Times Mirror Interzines'** iRace motorsports Web site and will relaunch as Speedvision.com. The site is aimed at motorsports and vehicle enthusiasts and offers consumer news and information, lifestyle features and new marine and aviation categories. Mercedes-Benz is a top sponsor.

Hayes To Spur Affiliate Sales

New York-based interactive shop **Hayes & Associates** this week launches its Hayes Online Marketing Essentials (HOME). The service provides online alliance and affiliate program development; best practice reviews for site design; crisis site development for addressing breaking news; online monitoring and analysis; and search engine and navigation optimization.

Flea markets were never my thing, so I never would have predicted auction sites would become the hottest thing on the Internet. But with big players, like America Online and Warner Bros. last week, jumping into the auction action, an alliance with an auction services site has become this season's must-have online accessory. Even if much of the current interest turns out to be a fad, isn't it nice that we'll be able to place a value on all that stuff in the attic?—*Catharine P. Taylor*

Disney.com Adds Paid Area Via Club Blast

By Susan Kuchinskas

Disney Online is merging its subscription-based Blast Online service for kids with Disney.com, a channel of the GO Network, the online joint venture between Disney and Santa Clara, Calif.-based Infoseek.

The new site has been redesigned with 12 channels, including ones devoted to games, activities, shopping and vacations.

While about 80 percent of Disney.com will remain free, a number of offerings, such as multiplayer games, new communication tools and merchandise discounts, will be part of a premium, subscription-based area called Club Blast.

"We've taken a lot of the older Blast content and moved it to the free part, then created brand new content for subscribers," said Ken Goldstein, senior vice president and general manager of the North Hollywood, Calif.-based Disney. "People who subscribe will always get the latest and greatest, but eventually it will roll to the free section."

For \$5.95 a month, or \$39.95 a year, Club Blast members will have unlimited access to the premium content. This includes several new features, among them Disney BlastPad, a proprietary, kid-safe

instant messaging system that parents control, and the Mouse House Jr. playground for pre-readers.

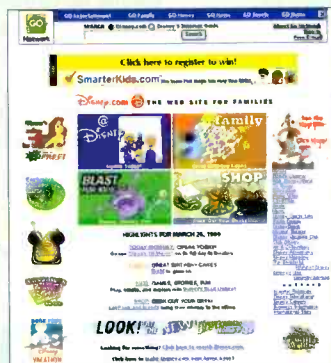
Launched in 1997, Daily Blast has around 190,000 subscribers. Goldstein couldn't estimate what percentage were on a 30-day free trial, but said the conversion rate was about 65 percent. His goal for 1999 is to grow subscriptions by 50 percent.

"It will be 100 percent," predicted Rebekah Salgado, manager, communications, for Disney. "We're already way ahead of that goal."

While subscriptions generate less revenue than advertising and commerce, Goldstein said, "It's a meaningful piece of revenue, something I can use to reinvest in software development."

Seema Williams, an analyst with Cambridge, Mass.-based Forrester Research, was impressed by Disney's ability to build a paid subscriber base. "We weren't expecting them to break the 50,000 barrier," she said. "We've seen many subscription models stall out at 20,000."

Williams thinks subscribers will continue to get their money's worth. "One of the most valuable components," she says, "is giving kids the ability to communicate." ■



Disney.com adds new paid content area.

Search	News	Features	Reviews	People	Events
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EXPEDIA BOOKS ADVERTISERS p. 38 | THAT'S ONLINE AUCTIONING, FOLKS! p. 40
 A LESSON FROM PROFESSOR INTERNET p. 42 | NIELSEN JOINS THE RATINGS FRAY p. 43

bits

• **America Online**, Dulles, Va., reorganized to integrate the operations of newly acquired **Netscape Communications**, Mountain View, Calif. **Jim Barksdale**, former Netscape president and CEO, joins AOL's board of directors, while co-founder **Marc Andreessen** was named AOL's CTO. Four divisions were created: Interactive Services will handle the company's interactive



products, led by president **Barry Schuler**; **Ted Leonsis** will serve as president of Interactive Properties, overseeing ICQ, Digital City, MovieFone and all direct marketing services; **Barry Ariko** and **Steve Savignano** were appointed senior vps of Netscape Enterprise, which will focus on AOL's strategic e-commerce alliance with Sun Microsystems; and AOL International, the unit that manages AOL and CompuServe overseas, will have **Jack Davies** serving as president. AOL last week confirmed it was laying off approximately 1,000 employees due to the restructuring.

• **APL Digital**, the interactive division of New York's Ammirati Puris Lintas, saw a mass exodus of executives following president **Brian Cauley's** departure less than two weeks ago. Sources said the group of former APL staffers may be starting an



independent interactive shop. The recent departees include **Evan Lewis**, co-founder and co-creative director; **Grant Collier**, co-creative director; **Mark Avnet**, director of production and technology; media director **Lynn Bolger**; executive producer **Vicky Evans** and management supervisor **Dawn Winchester**. **Rob Quish**, multinational client director at APL, is overseeing operations until a replacement is found. Quish runs Ammirati's \$150 million Iridium telecommunications account, which also utilizes APL Digital's services.

• **The Interpublic Group of Companies**, New York, made a \$20 million capital investment in **Icon Medialab International AB**, Stockholm. IPG will designate Icon as a "preferred provider" of interactive services to IPG's companies. As a first step, Thunder House, the interactive division of IPG's JBR-McCann agency in Oslo, will merge with Icon Medialab Norway, creating an 80-person Internet consultancy. The agreement is subject to approval by Icon Medialab shareholders.

Expedia Signs Hotel Sites To Homepage Placement

BY SLOANE LUCAS—Microsoft's online travel site Expedia will today announce multi-million dollar deals with three hotel suppliers in what is likely to be one of the largest single hotel ad buying pacts on the Internet. Dollar amounts were undisclosed.

Hyatt Hotels, Starwood Hotels and Resorts Worldwide and hotel wholesaler Travelscape.com secured deals for permanent placement in a new featured hotels section on Expedia's front page. The move represents new ad inventory and a change in Expedia's strategy; ad deals had been

limited to placement on Expedia's directories and banner ads on the front page.

Erik Blachford, director of advertising for Redmond, Wash.-based Expedia, says suppliers can build brands while driving traffic to their online booking sites.

While Expedia generates revenue from selling its online real estate, it also acts as a travel agent, generating commissions off its \$12 million in air, hotel and car rental sales a week. These hotel deals are, in effect, syphoning off potential commissions by sending customers directly to suppliers.

"It depends on whether you take the long-term view or the short view," explains Blachford. "The long term view is—if we don't give both sides what they want we're not going to build a sustainable business."

Each will also enjoy promotional benefits, as well as category placement. For instance, Travelscape.com will be listed in the discount hotel section as well as in the site's Casino Destination area.

Expedia is selling five of these permanent spots on the site's homepage for at least one year: Two to Starwood (which will mar-

ket across its Sheraton, Westin, Four Points and Caesars brands), one each to Hyatt and Travelscape.com, and a fifth to an as-yet-undisclosed hotel supplier.

Blachford insists that money is not the sole factor in who winds up in the slots. "It's not about who's going to write you a check," he says. "It's not in our interest to do anything where we think we can't add value."

While Travelscape.com has never had any sort of agreement with Expedia, Hyatt and Starwood have had deals with the site since its launch in October 1996. ■



Hotel partners have key space on Expedia.

Online Partners Seeks To Corner Gay Marketplace

BY KIPP CHENG—Former rival online communities Gay.com and Gay.Net joined forces to form Online Partners, an affinity group marketing firm targeting gay consumers via the Net. Gay.com Network launches today, merging the two sites, the first of several products the firm hopes to sell to advertisers seeking entry into gay markets.

To this end, San Francisco-based Online Partners also acquired a minority stake in OnQ, the gay and lesbian anchor tenant on America Online. Gay.com Network will provide exclusive content to OnQ, which becomes the largest source of gay and lesbian content, according to Online Partners.

Andrew Cramer, chairman and CEO of Online Partners, said there is "more myth than fact" about gay-targeted marketing. Online Partners will host seminars begin-

ning in May to educate advertisers and businesses on speaking to the interests of gay and lesbian consumers. "There are a lot of misconceptions about how to get to this market," said Cramer. "We hope to educate people and examine some stereotypes."

The Gay.com Network offers news and entertainment pertinent to the community. Services on the site are free, including a new customizable MyGay.com homepage that gives access to free e-mail and personalized chat. Members can also upgrade to the premium service, for \$9.95 per month.

Mark Elderkin, president and COO at Online Partners, cited the affluence and brand loyalty of the gay audience as reasons advertisers should take notice. "We're proving that finding your audience and selling to them works," he said. ■

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Eh, What's Up, eBay?

Warner Bros. Online struck a deal to integrate online auction site eBay throughout its various sites, including the personal home page community AcmeCity, launched mid-January, and official sites for TV properties, including *The Rosie O'Donnell Show* and *Babylon 5*.

"The benefits of the Web are content, community and commerce," said Jim Moloshok, president of the Burbank-based Web entertainment company. "The relationship with eBay allows us to ... bring together the best of them. They have the commerce, we have the content, and we both have communities."

"We do an enormous number of deals with content sites, almost one a day," said eBay vice president of marketing and business development Steve Westly.

Auction Fever: Warner Bros. links its sites with eBay.

"Warner Bros. is one of my favorite sites because it ties into our vertical strategy." The Looney Tunes affinity area, for example, will link directly to the animation collectors' section of eBay, while eBay will provide links to WB sites on its own pages.

Moloshok would not disclose what the eBay deal was worth, but said, "It's based on a guarantee and upside benefits to Warner Bros. based on additional traffic we drive to them."

The deal is another sign of auction fever. Last Tuesday, auctioneer The Boxlot Company, San Diego, agreed to pay New York-based theglobe.com \$2,250,000 over two years to let boxlot.com set up shop among its communities. Then, last Thursday, Dulles, Va.-based America Online announced a four-year strategic agreement with eBay. The San Jose-based company will pay AOL \$75 million over four years to reach across the entire family of AOL brands, including portals AOL.COM and Netscape's Netcenter, online services AOL and CompuServe, ICQ and Digital City.

"We look at auctions as another way to monetize and capitalize on the audience we've been accruing," said Todd Krizelman, co-CEO of theglobe.com.

Will auctions be this year's free e-mail? Maybe, says Moloshok. "It's another category of commerce partnerships and it opens up a new range of clientele to content sites."—*Susan Kuchinskas*



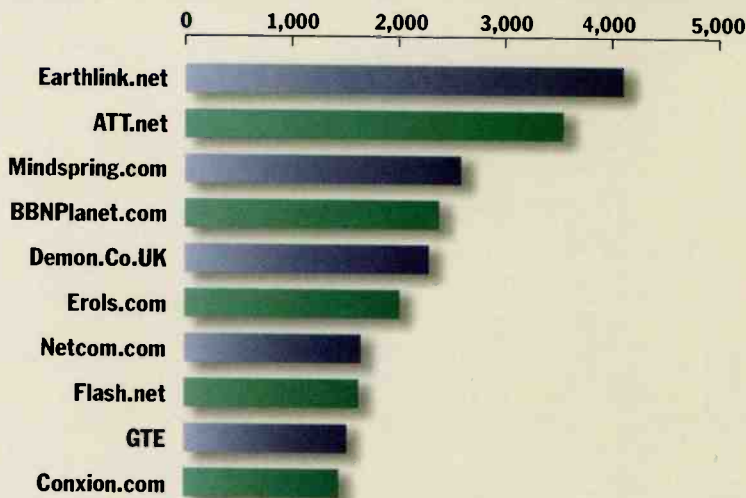
IQ Data



ISPs, Movie News Sites Reveal Data Surprises

Two disparate data sets this week: the number of unique visitors to sites of leading ISPs, and top movie news sites. Both prove Web data is always surprising—U.K. ISP ranks fifth in unique visitors overall? And the movie breakout proves that media synergy isn't online's magic bullet. It's worked for E! Online, but not as well for America Online, which owns the Asylum.com site.

Ranking of Unique Visitors to ISP Sites, February 1999
(in millions)



Unique Visitors to Movie News Sites*, February 1999
(in millions); Sites Categorized by IQ



*Online venues that carry movie news as part of a larger site, such as Go Network's Mr. Showbiz, are not included in the listing. Media Metrix defines unique visitors as the actual number of users who visited each Web site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



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"Latest" Word On Banner Ads

Online marketing company Word of Net next week launches banner campaigns for *Variety* and *Forbes* as part of its new, "latest headline" affiliate program.

The option scrolls headlines from publishers' sites in banners using a Java application. If *Variety* runs a banner on a site highlighting its Academy Award coverage, for example, consumers who click on it go directly to *Variety's* Oscar coverage.

CEO Eric Sanders said the program was developed when *Variety* wanted to drive traffic while extending their brand. "It's an affiliate marketing program brought to the media and content world," he said. "We provide the technology that puts this ticker up and pull headline content from our clients' sites."

The *Variety* banners will launch on the Hollywood Stock Exchange, and the *Forbes* campaign will run on business sites. Banners for *The New York Times* on the Web currently are running on such sites as Yahoo! and Lycos.

Greg Zorthian, vice president of business development for *Forbes*, said the program generates qualified traffic. "It's a specific interest, so you know they're involved with your site," he said.

The Sherman Oaks, Calif.-based Word of Net handles media planning and provides reporting; it gets paid per click-through, splitting revenue with the sites that run the ads. Clients set the amount, with a 20 cents per-click minimum.

—Adrienne Mand

Movers

Sony Online Entertainment, New York, has promoted **James Smith** to national director; advertising sales, and has added **Allison Corson** as western region manager. Previously, Smith was national ad manager and Corson was with the Weather Channel's weather.com, Los Angeles ... Condé-Net, New York, named **Hilary S. Peck** to the position of marketing director. Peck was formerly marketing director at Rémy Amérique, also New York ... **Tery Spataro** has been appointed chief operating officer at Blue Dingo, New York. She had been founder and CEO of Stir Associates, New York ... Media Metrix, New York, has appointed **Jim D'Arcangelo** as senior vice president, marketing and business development. He was group president of telecommunication for NFO Worldwide, Greenwich, Conn. ... CDnow, Fort Washington, Pa., has appointed **Tracie Reed** as vp of merchandising. She was with Musicland Stores Corporation, Minneapolis.



Insider

Professor Internet

By Adrienne Mand

Darian SR Heyman planned to become a teacher before he got involved with the Internet.

But in 1996, Heyman joined Wolverine Web Productions—with its lone computer atop a mini-fridge at the University of Michigan's Phi Sigma Kappa fraternity house—and teaching fell by the wayside.

That startup became media planning and buying agency Beyond Interactive, and the 24-year-old New Jersey native is using his position as vice president of business development there to return to his teaching passion.

Now a featured speaker at industry seminars, Heyman belongs to San Francisco's Society of Internet Advancement and the FAST professional development committee. He is also a columnist for ClickZ, an interactive marketing newsletter.

"I love teaching. It's something that I'm good at," says Heyman, whose co-workers call him "Mr. Internet" due to his knowledge of interactive advertising and the Web. Heyman says he always has a stack of materials to peruse at home. "I get made fun of for all the reading I do."

He hopes this focus will help the Ann Arbor, Mich., shop reach a 1999 revenue goal of \$5 million from clients like Data Recovery Labs, *Better Homes & Gardens* and NextCard Visa.

Heyman believes the Internet is being underutilized as a branding tool, and that cost-per-click and cost-per-transaction revenue deals don't necessarily work best for publishers. "The medium has really been relegated to a direct response role to date because it's so damn accountable," he says.

By focusing on direct marketing, the industry "tunnel visions." "What about the other 99 percent who are not clicking?" he asks. The key, according to Heyman, is "micromarketing on a mass scale, not mass marketing."

While "nobody's been fired for buying on Yahoo!," Heyman says his shop encourages clients to make small, short-term buys, identify successful sites and allocate resources to just those sites.

That method began when the agency worked for Mom and Pop shops. "Every dollar was justified," he says. "Every dollar was stretched as far as it would go."

The agency tracks effectiveness beyond the click, to see if a banner ended in a sale even after a long period of time. "There's a tremendous potential to optimize clients' efforts during a campaign," he says.

And that's lesson No. 1 from Mr. Internet himself. ■



Analysis



Measurement's Tangled Web

Will Nielsen/NetRatings re-ignite the Net ratings war? **By Kipp Cheng**

During the un-civil war between Web audience measurement companies, which began in 1996, archrivals Media Metrix, New York, and RelevantKnowledge, Atlanta, waged a sometimes nasty war of words against one another. Both camps believed their own methodology superior. So who was right? Well, they both were. At least that's what their press releases now say.

That's because in October 1998, Media Metrix and RelevantKnowledge did a complete about face, merging and marrying their supposedly incompatible methodologies to form Media Metrix: The Power of Relevant Knowledge. The merger resulted in a respite in online media's own Cold War.

But the détente may be short-lived. Just two weeks after the announcement of the merger between Media Metrix and RelevantKnowledge, TV ratings powerhouse Nielsen Media Research and Milpitas, Calif.-based upstart NetRatings formed an alliance that resulted in the creation of the Nielsen/NetRatings service. Last week, the new rival officially launched, and—depressingly—may have set the stage for another Web ratings war.

"We're bringing a new level of

information to the Internet," claims Tim Meadows, vice president of marketing at NetRatings. He says the primary difference between Nielsen/NetRatings and Media Metrix, and the new service's key selling point, lies in the recruitment process for its panel and the higher quality of data derived from the superior sample.

If those arguments have the familiar ring of déjà vu, it's with good reason. Media Metrix and RelevantKnowledge had once battled, too, over the alleged superiority of each other's samples. Industry

going to hang up on him," says Jim Nail, a perhaps world-weary senior analyst at Cambridge, Mass.-based Forrester Research who nonetheless likes the product.

No wonder that, when asked about the new Web measurement firm on the block, Media Metrix president and chief operating officer Mary Ann Packo adopts a been-there, done-that attitude. While she concedes, "We, of course, take Nielsen very seriously," she pledges, this time, not to get involved in the same time-consuming tug-of-war with NetRatings that once distracted both Media Metrix and RelevantKnowledge from tracking the online audience.

"We've been in this for over 36 months and with our sample being 40,000, it's significantly larger than Nielsen/NetRatings' and a large sample is really critical here," says Packo. (NetRatings has a panel of 9,000 people and, for now, only tracks home Internet usage.)

NetRatings' Meadows counters that it's quality, not quantity, that is paramount. "If you're talking about providing valuable information to advertisers, then I would argue that the top 100 Web sites are what counts," he says.

But Packo believes the God of Web measurement is in the details.

Like those who've come before, Nielsen/NetRatings feels its Web measurement system is superior.

observers can now only hope the hype doesn't turn into another energy-depleting rivalry.

"If Manish Bhatia [vice president of interactive services at Nielsen] spent 30 more seconds talking about random digit dial vs. enumeration [sample acquisition], yadda yadda yadda, I was



"The Web is very granular," she says. "There is so much data and there are a lot of small sites. It's really important to report on them."

Nail, for one, believes that NetRatings' attempts to hype itself may be unnecessary. The NetRatings product, says Nail, who was originally a skeptic, is a good one and poses a real threat to Media Metrix's current reign.

"Just get the product to the marketing guys," Nail says, "show them that they can see all the banners and all the sites that their competitors are running on. Then tell them, by the way, we have all the methodology stuff buttoned up so you know that this is accurate data. And then the marketing guys are going to say, 'I gotta have this.'"

The irony of the competition is that if the post-merger experience of Media Metrix and Relevant-Knowledge is any guide, all the bluster may be much ado about nothing. For instance, Packo now says that much publicized inconsistencies in the data between the merged firms turned out to have been merely superficial, having to do with different definitions of the total Web audience universe. Once the numbers were compared on an apples-to-apples basis, they were practically identical.

"We thought there would be some big smoking gun," Packo says. "But there wasn't."

Still, there are differences to be

made between the post-merger Media Metrix and NetRatings. Media Metrix now combines the real-time data feedback of Relevant-Knowledge with the breadth of

Media Metrix's process, which tracks everything members of its panel do on a computer, including usage of proprietary services such as America Online, which Relevant-Knowledge couldn't track. And to many, Media

Metrix's ability to track the business market is crucial since so much Web-surfing is done in offices.

NetRatings enters the market with a sexy product that features a powerful, proprietary BannerTrack system, which tracks top advertisers and banner ads on the Web, extremely valuable competitive information. (Media Metrix claims they, too, can track banner ads on a customized, per-client basis.)

And while NetRatings provides a syndicated weekly report, Media Metrix, which has reported on a monthly basis, recently launched its own weekly product.

Both promote their real-time tracking, but NetRatings can boast of being "uniquely positioned" to deliver data on the future converged audience of Net and TV users through its relationship to Nielsen Media Research.

For now, most clients are having it both ways. NetRatings' client roster includes Yahoo!, OgilvyOne and Amazon.com, all of which also subscribe to Media Metrix.

"Nielsen has a lot of baggage to overcome," says DDB Digital's Steven Marris of the firm's controversial TV measurement method.

But NetRatings' pre-eminent point-of-difference—its relationship to Nielsen—may also be its biggest perceptual drawback. Nielsen has been under increasing fire from the TV networks, which believe the company misrepresents actual TV viewing.

"Everyone wants to be a maverick and likes to feel like they're re-inventing the wheel," observes Steven Marris, managing partner and COO of DDB Digital, New York, "but Nielsen has a lot of baggage to overcome."

Meadows downplays such gripes. "Usually, if you peel the onion on those complaints, it's in the face of declining ratings. Networks get bent out of shape if their ratings go down and they blame the messenger."

In the end, of course, it will all come down to solid stats and numbers, regardless of the source. According to Nail, "Ad buyers will say, 'Just give me some numbers because I gotta make some decisions and get out into the marketplace.'"

Can't we all just get along?

—with Adrienne Mand



Media Metrix's Packo wants to focus on online measurement, not rivalries.

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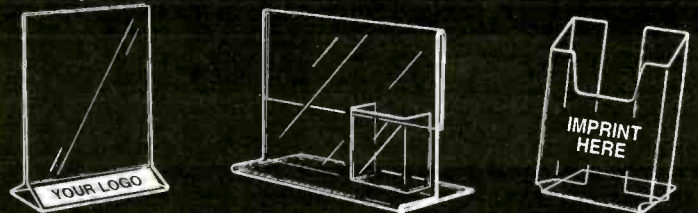
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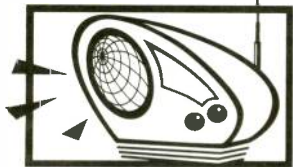
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ADWEEK MAGAZINES Classified Online at adweek.com, the most comprehensive and most up-to-date source of advertising, marketing and media positions, has several new features that will help you streamline and target your search:

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Baltimore

Account Representative

We are seeking a talented, driven individual to work on a national fast food advertising account in the JWT Baltimore Office.

Minimum 3-4 years' agency experience and solid media skills required; QSR experience a plus.

If you are committed to taking your abilities to the highest level in a challenging Account Representative position, then this is what you're looking for.

Qualified candidates interested in learning *The Thompson Way* should send resume with salary requirements to:

J. Walter Thompson

Attn: Linda Taylor
500 Woodward Avenue
Detroit, MI 48226

Fax: (313) 964-2254

Email: linda.taylor@jwt.com

EOE

MIF/IDV

VITROBERTSON

DIRECTOR OF CLIENT SERVICES

We're looking for an experienced person to help run our growing client service department. Ideally, this person is: experienced at working in a creatively oriented environment, adept at supervising an experienced client service group, a great presenter and a strong strategic thinker.

If this sounds like you, please send your resume to C. Becker by fax at:

(619) 234-4015

or E-mail:

CIIServ4VR@aol.com.

(No phone calls, please)

ACCOUNT EXECUTIVE

N.W. Jersey agency. Strong organization, verbal and written presentation & management skills. Creative person with 5 years recent agency experience. Salary plus incentives. Media savvy person preferred with banking experience. This is a growth spot with tremendous opportunities.

Send resume & salary to:

Attn: AE, Pres.
BN Group, Inc.
13 Emery Avenue
Randolph, NJ 07869
Fax: 973-366-5667

MARKETING

CONSUMER RESEARCH MANAGER

The Wall Street Journal, THE COMPANY'S FLAGSHIP PUBLICATION, IS SEEKING A WELL-ROUNDED HANDS-ON RESEARCHER TO HEAD CONSUMER RESEARCH ACTIVITIES, REPORTING TO THE DIRECTOR OF RESEARCH.

This position develops and manages primary and secondary research in the areas of customer profiling, strategic positioning, customer satisfaction, media use trends, and competitive intelligence, working with senior management to use this intelligence to formulate circulation advertising and marketing strategies.

Responsibilities include vendor management, questionnaire development and data analysis, internal report and presentation development, presentations to upper management and marketing staff, dissemination of competitive intelligence and consumer trend information, including circulation and advertising trends among business and financial information providers (print, broadcast, on-line).

Requirements: 4 or more years consumer marketing research experience, qualitative and quantitative research experience, understanding of the business and financial news and information marketplace, proficiency in Excel and PowerPoint, familiarity with on-line information gathering and syndicated research sources. College degree required. Publishing background helpful.

Dow Jones offers excellent salary, benefits, and outstanding career growth opportunities. Please mail/fax/e-mail your resume and salary requirements to:

DOW JONES & Company
Staffing MK62058

200 Liberty Street
New York, NY 10281

Fax: 212-416-4290

e-mail to: michael.kiley@dowjones.com

Visit our website at:

<http://www.dowjones.com>



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ADVERTISING SALES ASSISTANT

Duties include multi-market newspaper planning as well as interaction with advertising agencies and publications. Individual should be detail-oriented, have strong follow-up skills and the ability to handle multiple projects. Agency or media background is necessary.

Knowledge of Windows 95 and Lotus a must.

Competitive salary/benefits, great work environment.

Please fax resume to:
212-286-9004

EOE

DOMESTIC MEDIA PLANNER

Elizabeth Arden Company, the first name in prestige cosmetics and fragrance, has an exciting career opportunity. We are currently recruiting for a **Domestic Media Planner** to join our New York team. We are seeking a savvy pro with 3-4 years of Ad Agency experience. Experience with cosmetics or fragrance accounts is a plus.

Please forward resumes to

Human Resources
Elizabeth Arden Co.

Fax: 212-261-1374
or mail:

1345 Ave of the Americas, 35th flr
NY, NY 10105

EOE/AA employer MIF/IDV

MARKETING ANALYST

New York City

Responsibilities: assist in the strategy and creative development for the Airflight Insurance Program, execute mailplan matrices for multiple and concurrent mailings, proofread marketing materials, track expenses, and act as a liaison between marketing, production services, advertising agencies and compliance.

Requirements: a Bachelor's degree, 2-4 years' experience with ad agency (preferably in the trafficking department), the ability to manage multiple projects simultaneously, strong attention to detail, and background in direct mail and marketing.

Send your resume and salary requirements, indicating job code 91582ADWPG, to: **American Express, P.O. Box 380, Burlington, MA 01803**. Or email your resume, indicating job code 91582ADWPG in the subject line, to jobs@aexp.com



American Express is an equal opportunity employer.

EVENT PUBLIC RELATIONS

Account Director opportunity in PR available at premier global event marketing company located in McLean, VA. Qualified candidate will oversee event PR on varied projects including SR PGA Tour, LPGA, professional cycling etc. Supervisory experience required. Bachelor's degree a must & 6+ years relevant experience. National PR experience a must. Must be familiar with PC Windows env. EOE. M/F/V/D.

HR/AD-BW
Advantage

703-905-4495-FAX

or email

kwok@advantageintl.com



ARTIST REP

Needed immediately for growing NYC office of leading agency representing commercial illustrators. Should have ad agency/commercial production industry experience; strong people, communication & organizational skills.

Fax resume: 212-980-0851 o
email: corey@famousframes.com
(No phone calls please!)

HELP WANTED

ADVERTISING AGENCY IN NEW JERSEY

Great opportunity with the #1 health care communications company in the world, CommonHealth located in Parsippany, NJ has the following openings:

ACCOUNT SUPERVISOR:

1+ years of account supervisor experience. Pharmaceutical, OTC or packaged experience a must. Manage day-to-day account activities. Good strategic thinker/business builder. Good oral and written communication skills. Strong team player. Good problem-solving abilities.

ART DIRECTOR:

Strong art director with creative and strategic skills in direct marketing who is organized and detail-oriented. Responsible for implementation of concept throughout all promotional pieces. Must produce work that is on strategy and has impact and creativity. Must be aware of budgets and have a good knowledge of Quark, Illustrator and Photoshop.

TRAFFIC COORDINATOR:

Must be an organized, detail-oriented individual to coordinate projects. Responsibilities include: scheduling, estimating, following-through, client contact and ability to handle heavy workload Agency experience a plus.

We offer excellent growth opportunities as well as fabulous health benefits.

Please forward resume to:

Molly Stevens, CommonHealth

30 Lanidex Plaza West, Parsippany, NJ 07054

To be considered for a position you must include your salary requirements.

We will respond to only those candidates who qualify. No phone calls please!

**ADVERTISING DIRECTOR
BACKPACKER MAGAZINE**

BACKPACKER Magazine seeks a creative, energetic, enthusiastic Advertising Director. The ideal candidate will have a college degree, several years of advertising sales experience including sales management. Must demonstrate ability to manage and motivate a seasoned, highly talented sales staff. Comfort with Ad budgeting and computer literacy is important.

Candidates must be willing to work at our Eastern Pennsylvania headquarters, 60 minutes north of Philadelphia and 90 minutes west of New York City. Rodale Press offers a pleasant employee-oriented working environment, competitive salaries, on-site fitness, daycare, educational assistance, a comprehensive benefits package which includes a 401(k). Send cover letter explaining why you are the best match for this job, resume and salary requirements in confidence to:

Human Resources Dept. (AW-ADBP)

RODALE PRESS, INC.

33 E Minor Street, Emmaus, PA 18098

FAX: (610) 967-9209

E.O.E.

Visit our website at www.rodalepress.com.

UNIVISION COMMUNICATIONS, INC.

The #1 Spanish-language television broadcaster, Univision, has immediate openings in its New York office for entry level and experienced research professionals in support of National Spot Sales. Candidates must be analytical, able to meet strict deadlines, like to work with numbers and be proficient in MS Office. Fluent in Spanish helpful but not required.

SENIOR MARKETING RESEARCH ASSOCIATE

Ideal candidate would utilize syndicated research tools (Simmons, Scarborough, CMR and MarketQuest) to build marketing presentations which communicate the strength of the Hispanic market, as well as the power of Univision. Candidate should have 4-6 years experience in media (broadcast, cable or agency) along with knowledge of Nielsen, command of Excel and PowerPoint, and strong writing and presentation skills.

MEDIA RESEARCH ANALYST

Candidate would utilize NSI/NHSI ratings data to assist local and national Univision sales. Job includes collecting and analyzing of data, creating sales positioning pieces and customized pitches as well as inventory maintenance and estimates. Exposure to various research tools helpful (TVScan, Donovan, Simmons, CMR, Scarborough).

Interested persons should send resume and salary requirements to:

212-455-5224

www.univision.net

ADVERTISING SPACE SALES

ADWEEK DIRECTORIES has an exciting entry-level inside sales opportunity for you to sell advertising in our directories serving the advertising, marketing, traditional media, and new media industries. You must love to cold-call, be able to bring in lots of new business, deliver great customer service, and have the intelligence and imagination to work on ad programs for some of the largest and most innovative companies in the business. This is a telephone sales position, but "boiler-room" telephone reps need not apply; you must be comfortable with the smart, customer-focussed, consultative sales approach. Here's a chance to make your mark with some terrific proven products. Competitive salary, excellent commission package and benefits.

Fax resume, cover letter, and salary history to:

Harold Itzkowitz 212-536-5315

Resumes without cover letters will not be considered.

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This Design Consultancy, one of the largest in the nation, is looking for people to rattle our cage. We push the limits for some of the world's most powerful automotive brands. If you push the limits in leadership, strategy and innovative thinking, if you believe design has the power to change business, pick up the gauntlet.

Challenge^{US}

Fax resume to 562.491.5225

Attention: N.N.

web: www.designory.com

Creative Director
Management Supervisor
Sr. Account Executive

GREAT OPPORTUNITY

Publisher and General Manager at NY-based magazine company are searching for an efficient, detail-oriented, highly organized individual to provide administrative support and much more. You should be highly motivated, have a professional demeanor and possess proficiency in Act!, MS Word, and Excel. Great interpersonal and phone skills along with ability to juggle many tasks a must. This position reports to 2 people--we ask a lot but you get a lot--great company, great package, fun place to work.

Fax cover letter with resume and salary history to:

(212) 536-5353 attn: Rachel

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HELP WANTED

ACCOUNT EXECUTIVE**NEWS AMERICA DIGITAL PUBLISHING (NADP)**

The digital and Internet division of News Corporation is seeking an energetic Account Executive to join its growing sales force to promote advertising on its Fox News Online, Fox Sports Online, and TV Guide Online websites.

Qualifications:

- Candidate must be self-motivated and willing to travel throughout the Eastern region to close sales with agencies and clients
- Strong presentation skills a must
- 3-5 years of print, broadcast, or new media experience a plus.

We offer a competitive compensation package.

To be considered, please send resume and salary requirements to:

Bill Jennings, Eastern Advertising Director

at bjennings@newscorp.com or fax to 212-462-6933

SALES PLANNERS

A&E Television Networks is seeking Sales Planners to assist the Advertising Sales Department in New York. Candidates must be self-starters with strong organizational and interpersonal skills who can prioritize and handle a multitude of tasks. Computer proficiency, with a minimum of 2 years planning or advertising sales research experience required. College degree preferred. Send resumes with SALARY REQUIREMENTS to:

A&E Television Networks

Attn: Human Resources/SLPL

235 East 45th Street

New York, NY 10017

FAX: (212) 907-9402

EMAIL: Recruiter@aetn.com

NO PHONE CALLS PLEASE

EOE M/F/D/V

**GENERAL MANAGER/
CLIENT SERVICES DIRECTOR**

Fast-growing specialist Agency serving upscale clientele seeks dynamic senior manager to help take us to the next level. Currently offices in NYC and Miami with additional expansion planned. Excellent opportunity for the right person. Must have minimum of 15 years experience in senior Agency and Client management positions with an understanding of agency financials, a solid marketing background, outstanding interpersonal and managerial skills, and a strong desire to be a key player in a growing business.

Fax resume and salary requirements to:
(212) 582-0770 Attention: Joyce

RESEARCH ANALYST

Capital Publishing, publishers of Worth, Civilization, and Equity magazines, has an excellent opportunity for a Research Analyst.

We are looking for a bright individual who can run and interpret research data focused on advertising sales, while setting priorities in a fast-paced environment. Hands-on knowledge of syndicated research (e.g. MRI, MMR, Simmons, JD Power, etc.) is required, as well as familiarity with secondary resources such as ABC, PIB/LNA, SRDS, etc.

Candidates must have one to two years experience in magazine research or media planning. Word, Excel, graphics programs, and knowing how to search for marketing information via the web/internet preferred.

Please fax resume with salary requirements to: 212-980-4307
Or email: fran_cohen@worth.com

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We're an award-winning CT shop looking for people who are as obsessive about doing great work as we are.

Freelance Writers and Art Directors (preferably a team)
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Please send resume/samples to The Hughes Agency, 154 East Ave. Norwalk, CT. 06851

**ADVERTISING/
SPECIAL EVENTS**

The Ad Club of NY seeks professional event planner to plan, develop and administer Club programs/events and public service projects. Interface with industry leaders, direct volunteer committees, secure event sponsors and negotiate with suppliers on a project basis. Successful candidate must have at least 5 years event planning or account-related experience and be self-motivated, extremely organized, able to prioritize tasks and an outstanding project manager.

Send resume/letter to:

M. Malhan, Ad Club

235 Park Avenue South, NY 10003
or by fax 212-533-1929

**POST PRODUCTION
BILLING POSITION:**

Manhattan Transfer seeks person experienced in A/R. Detail oriented a must. PC knowledge necessary. Please fax resume and salary requirements to

Maya Shusterman
@ (212) 681-2836

No calls please!

AFFILIATE SALES

If you're energetic, well-spoken, Internet savvy, and think that selling music and comedy programming to radio stations sounds interesting, then we want to meet you. United Stations Radio Networks has openings in their expanding Affiliate Relations department.

Please fax a resume to
(212) 869-1115

Attn: Director, Affiliate Relations

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Fax: 212-338-0632 Ph: 212-338-0808 dbimedia@mindspring.com

SENIOR GRAPHIC DESIGNER--AD AGENCY

5+ yrs strong MAC exper to create upscale ads, brochures, other collateral. Proficient in hard/software, Quark, PhotoShop, Illustrator. Web devel exper a +. Solid design, illustration & photo-retouch skills to supplement broad range of graphic assignments. High production req'd. Proficiency in prepping jobs for print/film. Latest G3's in use.

Located in Whitehouse NJ, easily accessible to Rts 22 and 78, pleasant working atmosphere, exc benefit plus 401K pkg; salary commensurate w/qualifications: growth opp't'y.

Fax resume to Gary Merlino at 908-534-6856
Email: deliaassoc@worldnet.att.net

Reach your ad community in
ADWEEK CLASSIFIED

CULTURE TRENDS

MTV's BUZZWORTHY

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

Week of 3/22/99

Artist/Group: **Fatboy Slim**
 Song/Video: **"Praise You"**
 Director: **Torrance Public Film**

Norman Cook has made a name for himself under a slew of aliases and guises over the past 15 years. He began his career as the bassist for the 80's socialist Brit-pop band, The Housemartins, and has had Top 40 singles in the UK under six different names. With his new Identity of Fatboy Slim, Norman's star continues to shine.- "Praise You" is not only a great song, but the video is probably the funniest on MTV right now.

Artist/Group: **Lo Fidelity Allstars**
 Song/Video: **"Battleflag"**
 Director: **Jake Nava w/Pigeonhead**

They're not rock, they aren't dance, and it's not even fair to say they're a little bit of both. We're not dealing with some half-baked hybrid here: the Lo Fidelity allstars are a fresh, virulent strain all of their town. And on top of that, their live shows are equal parts gig, rave, and call-to-arms. Their 1998 single version of Pigeonhead's "Battleflag" has re-equipped the song with more power and attention than it had ever possessed before.

© 1999 MTV

The Hollywood Reporter's Box Office

For 3-Day Weekend ending March 27, 1999

<i>This Week</i>	<i>Last Week</i>	<i>Picture</i>	<i>3-Day Weekend Gross</i>	<i>Days In Release</i>	<i>Total Gross Sale</i>
1	New	Forces of Nature	13,510,728	3	13,510,728
2	1	Analyze This	11,711,348	17	57,153,515
3	New	True Crime	5,276,109	3	5,276,109
4	5	Baby Geniuses	4,312,108	10	11,838,466
5	3	Cruel Intentions	4,008,790	17	29,871,102
6	New	The King and I	4,007,565	3	4,007,565
7	2	The Rage: Carrie 2	3,713,759	10	12,615,614
8	4	The Corruptor	3,127,075	10	10,916,321
9	11	Shakespeare in Love	2,975,498	101	73,192,745
10	6	The Deep End of the Ocean	2,567,500	10	10,002,682
11	7	Wing Commander	yes2,269,491	10	8,840,764
12	14	Life is Beautiful	2,234,686	150	35,990,202
13	8	The Other Sister	2,049,347	24	23,452,104
14	10	October Sky	1,865,490	31	23,621,380
15	9	Eight Millimeter	1,676,211	24	34,007,166
16	12	Payback	1,158,203	45	77,905,388
17	17	Saving Private Ryan	1,060,406	241	210,214,222
18	New	Ravenous	1,040,727	3	1,040,727
19	13	My Favorite Martian	794,601	38	34,403,229
20	15	Message in a Bottle	642,514	38	50,714,637
21	33	Patch Adams	625,105	87	132,523,485
22	20	Elizabeth	610,832	136	27,857,636
23	16	She's All That	493,778	52	60,164,830
24	27	Lock, Stock/Barrels	482,726	17	1,107,419
25	23	T-Rex: Back to the Cretaceous	421,404	150	9,019,520
26	30	A Bug's Life	344,384	122	159,906,607
27	22	The Rugrats Movie	328,545	122	100,130,568
28	18	Rushmore	319,044	101	15,769,204
29	29	Everest MacGillivray	279,363	381	61,664,911
30	25	Affliction	277,500	82	4,792,678
31	24	The Waterboy	253,551	136	161,021,440
32	34	Central Station	241,674	122	4,182,720
33	37	Gods and Monsters	227,362	138	4,706,673
34	19	Blast From the Past	218,446	38	25,160,244
35	26	Mighty Joe Young	217,399	87	50,342,330

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CULTURE TRENDS

MTV Around the World

Week of 3/27/99

MTV Europe

Artist	Title
1. Roxette	Wish I Could Fly
2. A+	Enjoy Yourself
3. Offspring	Pretty Fly
4. Emilia	Big Big World
5. Britney Spears	Baby One More Time

MTV Latin America (North Feed)

Artist	Title
1. Blondie	Maria
2. Cardigans	Erase/Rewind
3. Garbage	Special
4. Cher	Believe
5. The Cranberries	Promises

MTV Brazil

Artist	Title
1. Shank	Saideira
2. N'Sync	Tearing up My Heart
3. A. Morissette	Uninvited
4. Nativus	Liberdade Para Dentro
5. Backstreet Boys	As Long As You Love Me

MTV Russia

Artist	Title
1. Cardigans	Erase/Rewind
2. Beastie Boys	Body Movin
3. Gosti Lz Budushhego	Begi ot Menya
4. Fatboy Slim	Praise You
5. Roxette	Wish I Could Fly

Billboard's Top 15 Singles

Compiled from a national sample of top 40 radio airplay monitored by *Broadcast Data Systems*, top 40 radio playlists, and retail and rack singles sales collected, compiled, and provided by *SoundScan*. March 27, 1999

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	15	Believe	Cher
2	2	2	14	Heartbreak Hotel	W Houston Feat. Faith Evans/Kelly Price
3	3	1	17	Angel Of Mine	Monica
4	4	4	8	I Still Believe	Mariah Carey
5	7	5	8	Kiss Me	Sixpence None The Richer
6	8	6	6	No Scrubs	TLC
7	9	7	12	Every Morning	Sugar Ray
8	65	8	3	What's It Gonna Be?!	Busta Rhymes Featuring Janet
9	6	5	9	All I Have To Give	Backstreet Boys
10	5	4	18	Angel	Sarah McLachlan
11	19	11	8	All Night Long	Faith Evans Featuring Puff Daddy
12	12	8	27	Slide	Goo Goo Dolls
13	11	1	19	...Baby One More Time	Britney Spears
14	17	14	5	Stay The Same	Joey McIntyre
15	20	15	18	Hard Knock Life	Jay-Z

©1999 Billboard/SoundScan, Inc./Broadcast Data Systems

Billboard's Heatseekers Albums

Best selling titles by new artists who have not appeared on the top of Billboard's album charts. March 27, 1999 Provided by *SoundScan*.

This Week	Last Week	Wks. on Chart	Artist	Title
1	1	25	Trick Daddy	www.thug.com
2	-	1	Beth Orton	Central Reservation
3	3	10	Sixpence None The Richer	Sixpence None The Richer
4	29	2	Baz Luhrmann	Something For Everybody
5	6	19	Kid Rock	Devil Without A Cause
6	2	20	Sara Evans	No Place That Far
7	9	5	Los Tri-o	Nuestro Amor
8	12	35	Five	Five
9	4	29	The Flies	Holiday Man
10	5	20	Divine	Fairy Tales
11	17	9	Les Nubians	Princesses Nubians
12	8	35	Trin-i-tee	Trin-i-tee
13	48	10	The Corrs	Talk On Corners
14	10	3	LIT	A Place In The Sun
15	23	25	Lee Ann Womack	Some Things I Know

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THAT ONLY *an elite group*
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It takes a special kind of person to understand the challenges and complexities of technology marketing. And it's precisely those people — technology's top advertising, marketing, media and PR players — who will be at the MC Summit again this year, to survey the ever-changing tech marketing landscape and prepare for the year ahead. No techno-babble; we leave that to the engineers. Just pure, unadulterated analysis and discussion of the issues and trends that shape our industry. And, of course, the annual MC ICON Awards. To register, call ADWEEK Conferences at 1-888-536-8536 or go to www.marketingcomputers.com.

KEYNOTE SPEAKERS

Walter Mossberg, *Personal Technology Columnist, The Wall Street Journal*
Steve Perlman, *CEO, WebTV Networks*
Anil Arora, *CMO, Gateway*
Keith Fox, *VP Corporate Marketing, Cisco Systems*
Chuck Levine, *CMO, Sprint PCS*

FEATURED SPEAKERS

Michael Gale, *VP Business Development, Micron Electronics*
Brian Burch, *SVP Marketing, Insight Enterprises*
Jarek Chylinski, *Head of Small Business, SME Unit, 3 Com*
Stephen DeWitt, *CEO, Cobalt Networks*
Brian Sharples, *President, IntelliQuest*
Jai Singh, *Editor, CNet News.com*
Jesse Berst, *Editorial Director, ZDNet AnchorDesk*
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Magazines

BY LISA GRANATSTEIN AND JOHN MASTERTON

What's an Ellie Worth?

Publishers take stock of the National Mag Awards

It's no secret that consumer magazine editors would kill to win a "Stabile," the elephant-shaped trophies handed out each April to signify a National Magazine Award. Among other things, these so-called "Ellies" connote bragging rights and bargaining power at salary review time. ♦ The question of

whether the awards actually convey any tangible business benefits, however, is something else entirely. While last week's Academy Awards clearly improve the box-office prospects of winners like *Shakespeare in Love* and *Life Is Beautiful*, do

the annual honors bestowed by the American Society of Magazine Editors have any similar impact—on either circulation or advertising—for the titles that win?

Hard to say, apparently. "We love to win, but it's no guarantee of business success," says Rick MacArthur, president and publisher of *Harper's*, a 10-time NMA winner and perennial multiple nominee, with two nominations this year in the fiction category. "Sometimes it helps, though."

MacArthur is more certain of the awards' public-relations value. "They're an important PR showcase, and it helps get your magazine's name out," he says.

Outside publisher Scott Parmelee acknowledges that there is no statistical correlation between magazine awards and business-side performance. But he still sees a

clear relationship.

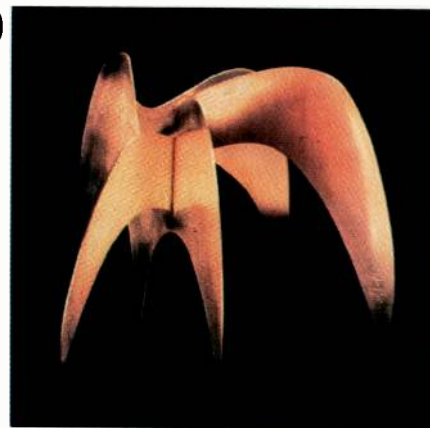
"Having ads showcased in a magazine with a reputation for consistent quality definitely helps your standing in the advertising community," Parmelee says. "You won't win any

schedules because of it alone, but it can help tip the scales on close calls."

With three straight Ellies for General Excellence in the 400,000-to-1 million circulation class (plus a chance for a fourth consecutive win this year) and at least one award nomination for 18 years running, *Outside* pushes its elite status hard, Parmelee says. "It's the lead dog now in our formal sales presenta-

tion," he says. "Reaction was pretty much hum until a few years ago, but I think the media community takes more notice of it now."

The New Yorker works its prominence into the pitch, too, including its 22 lifetime Ellies.



"But media planners can get a little jaded, frankly," says *TNY* publisher David Carey. Even so, he thinks this year's record eight nominations for *The New Yorker* "are a welcome validation for [editor David] Remnick," who is filling the big shoes of predecessor Tina Brown. "How we do at the [April 28] ceremony will be an interesting litmus test of Remnick's abilities and his standing among peers."

From the media side, there's a sense the awards mean less than they should. "A lot of people in the media business don't read magazines anymore," laments avid reader Steve Klein, director of interactive media services at Kirshenbaum & Bond. "But a book like *Harper's* has 200,000 dedicated readers, and you can get a lot of mileage with a reasonably priced ad targeting that audience."

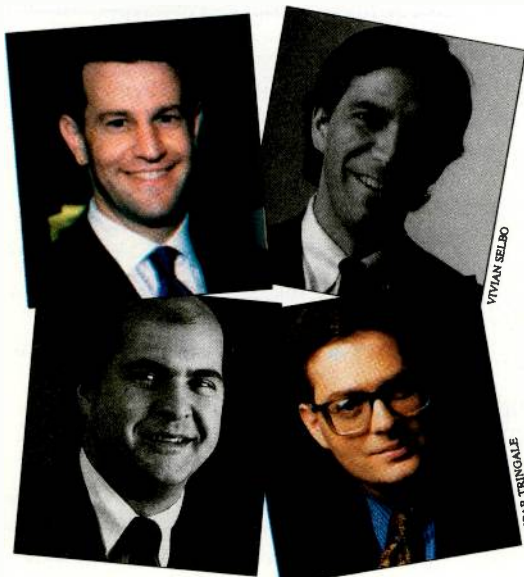
Even though publishers debate the business impact of winning, they seem to agree that a well-publicized win or two can best help the fortunes of hot new magazines looking to stake their claim.

"It separates the best from the rest and can have an amazing cumulative effect for up-and-comers who want to be associated with quality," says *TNY's* Carey, who was publisher of Hearst/Dow Jones' *SmartMoney* when that title won back-to-back Ellies in its formative years.

A case in point is *Saveur*, Meigher Communications' 5-year-old upscale epicurean title, which won two Ellies in 1996, its first year of eligibility. The book has three nominations this year.

Saveur publisher David Kahn says the awards mean different things at different stages of a magazine's business development.

"Early on, it gave us instant credibility," Kahn says. "Now, being nominated in three



Finalists four: NMA nominees (clockwise from top left) Kahn of *Saveur*, *Harper's* MacArthur, *The New Yorker's* Carey, *Outside's* Parmelee

Magazines

categories is sort of a reminder to advertisers that they've made the right choice." To underscore that point, *Saveur* next month will fête key accounts at a New York gala.

Kahn expects little or no impact on circulation, although he plans to run a publisher's note in the July/August issue. That's because, as *TNY's* Carey says, "readers know a quality magazine long before ASME editors do—they vote with their dollars much earlier in the process." —John Masterton

For RD, It's In the Cards

Digest hawks ad space on subs' address cards

It's happening everywhere. Sports arenas are littered with ads, sometimes even on the field of play. City buses are covered with them. ABC-TV has even put its name on fresh fruit.

Some people call this saturation advertising, but the media companies that sell it say it's all about maximizing resources. And that's what *Reader's Digest* hopes to do with a subscriber address-card advertising program, introduced earlier this year, that makes the names of select advertisers the first thing certain subscribers see when they receive their issue each month.

Essentially, the program is like turning remnant space into a profit center. According to *RD* vp/publisher Bernadette Haley, the address cards of some subscribers have long been used by the Reader's Digest Association marketing department for book and video offers. Circulation also uses the space to query targeted subscriber segments. But there is a percentage of circulation left over and, given *RD's* targeting capabilities, Haley believes it can become a profit center, even with a \$23.50 CPM that is about 60 percent higher than the book's \$14.70 open-rate CPM.

"Our other divisions get first right of refusal on the card, but we're now selling whatever they don't use," says Haley, who returned to *RD* last spring after six years at Hearst's *Good Housekeeping*.

The program is strictly a CPM sell because available coverage varies widely from month to month. In February, for instance, a Capital One credit-card offer went to 7.5 million *RD* subscribers. In April and June, an image advertising effort from the Nashville Convention & Visitors Bureau goes to 1.8 million targeted recipients.

"We're in it for the instant visibility and the ability to alleviate advertising clutter," says Walt Baker, a partner in Nashville, Tenn.-based Mercatus Communications, which handles the CVB account. "We're willing to pay a premium CPM to reduce the randomness of whether or not our message gets noticed."

This is the crux of Haley's pitch for a marketing vehicle that began last fall as a trial component, delivered to 5 million households, of a much bigger advertising package for Holland America Cruise Lines. Following encouraging response rates there, Haley is now working with other *Reader's Digest* departments to boost the sales department's role in the card mailings.

"It's nice real estate," she says, "so why not try to sell it?" —John Masterton

Dennis Set to Export *Stuff* as a Quarterly

Publisher of 'Maxim' steps up British invasion with attitudinal lifestyle title

Dennis Publishing is angling to become the Fox of the magazine business. Like News Corp., which splintered television's Big Three network oligopoly with its brash programming style for Fox, Dennis' irreverent import *Maxim* has elbowed its way into America's established magazine boys club, joining the likes of *Esquire*, *GQ* and *Details*.

Now the U.K. publisher is stepping up with another challenger from across the pond, *Stuff*. Launched in the U.S. last fall with a 250,000-copy distribution test issue, the men's lifestyle/gear guide proved it had the right stuff with a 64 percent sell-through on newsstands, says Andy Clarkson, who founded *Stuff* in the U.K. and has moved Stateside to run the U.S. edition. The test issue took in a respectable 54 ad pages from JVC, Barclaycard, MasterCard and others.

Building on that momentum, Dennis group publisher Lance Ford will launch *Stuff* here next month as a quarterly. The first issue will carry 60 ad pages and have a distribution of 400,000 on newsstands. "*Stuff* has a lot of *Maxim's* DNA," says Ford. "But we've shifted the emphasis of sex and relationships in *Maxim* and put it against product. It's an opportunity to show how guys live their lives through their acquisitions."

Sure enough, the May/June issue will feature articles including

"How to Be the King of Your Backyard," featuring the coolest lawnmowers and outdoor tools. A strong whiff of Fox-like reality pervades the issue, with blood-and-guts pieces, including: "The 25 Gnarliest Sports Injuries" and the somewhat horrific "I Saw My Wife Get Killed by a Bear."

"There has to be a certain shock value, otherwise guys don't pay attention," Ford says of *Stuff's* content. Readers' response to the book should be "Ooohh, look at that!" he says.

Ford hopes *Stuff's* in-your-face, train-wreck approach will put it on the map as quickly as its big brother, *Maxim*. The 2-year-old title's May issue will carry a record 101 ad pages, and its rate base it set to shoot up to 950,000 from 650,000 in this year's second half. In June, Dennis will launch a *Maxim* edition in Israel, joining the U.K., U.S., Italian and Greek editions.

Closer to home, *Maxim* is expected to appoint its new U.S. editor in chief this week, thereby releasing Mark Golin and his editrix Catherine Romano to join Condé Nast's *Details*. The finalists are said to be James Kaminsky, a senior editor at Condé Nast's *Women's Sports & Fitness*, *Cosmo* editor at large Steve Perrine and Michael Solomon, deputy editor of *Mirabella*. —Lisa Granatstein



Scenes From a Maul: The sometimes graphic features in *Stuff* are not for the squeamish.

Magazines

60 SECONDS WITH...

John Koten

Editor, *Worth*



Q. *Where are business and personal finance magazines heading? A.* I expect the category to grow significantly. There is going to be a big trend in do-it-yourself investing. Baby boomers are going to get more

interested in investing, and they're going to have to whether they like it or not because they're approaching retirement. In the same way boomers fixed up their own homes, there's going to be the same explosion in people putting together their own stock portfolios and managing their finances themselves. **Q.** *How is 'Worth' positioning itself for this shift? A.* We've gotten more serious about providing more content for people who are buying their own stocks, and we still do mutual funds. **Q.** *It seems every business magazine these days claims it knows the 10 hottest stocks. Isn't there a better way to sell a cover? A.* We added a new feature this year called One Stock, which focuses on a single stock. The idea is to get away from the idea a stock is a buy or a sell. If you're putting together a portfolio, you should have specific objectives. We're trying to describe what kind of an investment a stock is instead of just saying this is one of the 10 best, which really doesn't work. To some degree, magazines doing that has been phony.

Q. *What's coming up in the May issue? A.* Our next issue is something that is going to be a new franchise for us. We're identifying who we think are the 50 best chief executive officers in the U.S. The CEO has become a more important figure in business...the business landscape is changing so much, having a strong leader is really important for a corporation [and] for investors. **Q.** *This being tax time, we have to ask—do you file your own? A.* Yeah. I do my own taxes...because I need to know what people have to go through. And it's a nightmare. It's the one day of the year I tell my wife in advance to stay away from me because I get so upset. **Q.** *Will you vote for Steve Forbes if he proposes the flat tax again? A.* Uhhh... Well, I wouldn't necessarily encourage people to vote for Steve Forbes, but a simplified tax code is really important. —LG

Mediaweek Magazine Monitor

Weeklies

March 29, 1999

Christians say that Jesus Saves, but newsweekly editors know He sells, too. Readers of *Newsweek* (+2.5%), *U.S. News & World Report* (+4.5%) and *Time* (estimated to be +10.6%) have come to expect covers bearing religious themes shortly before Easter and Christmas and, sometimes, during the dog days of August. This Holy season, however, only *Newsweek* (right) took the theology route, combining an overview of Christianity's impact on today's world with a survey suggesting that the Christian Right doesn't really reflect the spirit of Jesus. —JM



	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
NEWS/BUSINESS								
Business Week	29-Mar	89.71	30-Mar	91.06	-1.48%	367.87	332.96	10.48%
Economist, The	20-Mar	78.50	21-Mar	81.08	-3.18%	676.29	686.90	-1.54%
Newsweek	29-Mar	49.69	30-Mar	34.19	45.33%	526.22	513.31	2.52%
People ^X	5-Apr	100.37	6-Apr	82.92	21.04%	941.50	882.12	6.73%
Sports Illustrated	29-Mar	59.46	30-Mar	41.67	42.69%	611.39	669.34	-8.66%
Time ^E	29-Mar	92.00	30-Mar	35.20	161.36%	629.83	569.45	10.60%
US News & World Report	29-Mar	65.48	30-Mar	49.89	31.25%	476.46	455.78	4.54%
Category Total		535.21		416.01	28.65%	4,229.56	4,109.86	2.91%

	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
ENTERTAINMENT/LEISURE								
AutoWeek	29-Mar	22.35	30-Mar	24.16	-7.49%	355.72	364.47	-2.40%
Entertainment Weekly ^X	26-Mar	38.77	27-Mar	25.34	53.00%	422.43	358.75	17.75%
Golf World	26-Mar	32.98	27-Mar	32.22	2.36%	270.60	317.98	-14.90%
New York	DID NOT REPORT							
New Yorker, The	29-Mar	46.89	23-Mar	39.22	19.56%	371.24	349.87	6.11%
Sporting News	29-Mar	24.83	30-Mar	29.29	-15.23%	197.01	212.49	-7.29%
Time Out New York	24-Mar	65.80	25-Mar	55.60	18.35%	716.40	634.10	12.98%
TV Guide	27-Mar	52.35	28-Mar	35.69	46.68%	880.98	801.12	9.97%
Category Total		283.97		241.52	17.58%	3,214.38	3,038.78	5.78%

	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
SUNDAY MAGAZINES								
Parade	28-Mar	22.62	29-Mar	13.51	67.43%	164.70	155.87	5.66%
USA Weekend	28-Mar	12.75	29-Mar	14.57	-12.49%	159.11	153.82	3.44%
Category Total		35.37		28.08	25.96%	323.81	309.69	4.56%

TOTALS 854.55 685.61 24.64% 7,767.75 7,458.33 4.15%

E=ESTIMATED PAGE COUNTS; X=ONE MORE ISSUE IN 1998



Biweeklies

March 29, 1999

It'll take time for quirks to come out in the wash, but this is the first look at YTD comparisons for year-old *ESPN The Magazine*. This week's issue (right) is -37.8% against last year's (left) because last year's was an ad-laden charter issue. Current YTD is sky-high (+201.6%) because of five more issues in '99. —JM



	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
BUSINESS/ENTERTAINMENT								
ESPN, The Magazine ^{#15}	22-Mar	66.87	23-Mar	107.50	-37.80%	324.21	107.50	201.59%
Forbes	22-Mar	142.40	23-Mar	102.35	39.13%	758.30	806.68	-6.00%
Fortune	22-Mar	155.55	30-Mar	117.09	32.85%	896.01	715.17	25.29%
National Review	5-Apr	22.92	6-Apr	19.67	16.52%	121.85	130.18	-6.40%
Rolling Stone	1-Apr	82.80	2-Apr	60.98	35.78%	398.24	341.26	16.70%
TOTAL		470.54		407.59	15.44%	2,498.61	2,100.79	18.94%

#=LAUNCH ISSUE WAS 3/23/98; 5=FIVE MORE ISSUES IN 1999

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Media Person

BY LEWIS GROSSBERGER



100 + 50 = ?

MEDIA PERSON HAS JUST THIS MINUTE RECEIVED A sneak peek at an extra-special magazine that won't be

hitting the newsstands for another week but is already receiving more buzz in Medialand than a beehive falling off a tree and landing on Tina Brown's head. It seems that the staffs of *Time*, *People* and *Entertainment Weekly* have collaborated to produce one spectacular combined triple issue: The 100 Favorite Television Shows of the 50 Most Influential Thinkers, Great Artists and Top Political Leaders of All Time. Editors at *Newsweek*, *Vanity Fair*, *TV Guide* and *Foreign Affairs* are literally

kicking themselves for not thinking up the concept first. (Actually, several are kicking underlings or spouses instead, but only because it's less demanding on a strictly physical level.) To give you an idea of how brilliantly the idea has been executed, Media Person presents a few high points from the issue:

John Maynard Keynes: *Gilligan's Island*. After a hard day thinking up seminal theories about deficit spending, the famed English economist enjoyed putting his razor-sharp intellect away in a cupboard and giggling like a demented tot over the antics of the zany Gilligan and his fellow castaways. He especially enjoyed ogling Mary Ann whom, though quiet, he told close friends, "would be wild in the sack with the right chap." An intense man, Keynes could never completely relax, however, and once found himself taking notes for a pamphlet on how the island could be made more productive by 1. switching to a quasi-socialist system and 2. executing Gilligan.

Joan of Arc: *Seinfeld*. The legendary farm girl who led mighty armies came to *Seinfeld* late. In fact, it wasn't until she was imprisoned and put on trial by the English that Joan became a huge fan of Jerry and his pals. Fortunately, owing to her ability to see mystical visions, she did not require a TV set

to receive the show. When an inquisitor demanded why she was drawn to *Seinfeld*, she replied, "This medieval period is so humorless. There's no irony, no satire, no yuks at all. Simple sincerity serves me well most of the time, but when a girl's gonna be burned at the stake she needs a few laughs, you know?" Though the Maid of Orleans didn't always get every trendy reference, she found Kramer "a visionary and a hunk" and for her last meal

Annoyed, Genghis once remonstrated, "Johnny's too hip for the barbarian market. All you guys know from is Springer."

requested a marble rye.

William Shakespeare: *Bonanza*. In Lorne Greene's Ben Cartwright, patriarch of the Cartwright clan, the Bard discerned a resemblance to his own King Lear. "He hath three sons amongst which to divide his realm," Shakespeare noted, "and though they are all imbeciles, verily methinks there is a certain poignancy in the sway and rattle of the insipid kinship betwixt them." So inspired was Shakespeare that he decided write a Western next. But the royal censor quashed Tragic Texas Cattle King as "overly violent and much too avant-garde." Shakespeare changed the setting, took out the gunplay and retitled it *Macbeth*.

Genghis Khan: *The Tonight Show Star-*

ring Johnny Carson. The fierce leader of Mongol hordes was known to interrupt the sacking of a city just because a messenger would come galloping up, shouting, "My lord, Johnny's on in five minutes!" Rushing to his tent for viewing, the conqueror would whoop and cackle at Carson's every jibe, occasionally falling off his throne. "Johnny is a master jester; his timing could have only come from the gods," the mighty warlord would lecture his puzzled chieftains, who tended to chuckle politely. Annoyed, Genghis once remonstrated, "Johnny's too hip for the barbarian market. All you guys know from is Springer."

Josef Stalin: *I Love Lucy*. In the early '50s, Stalin became so infatuated with Lucille Ball that he summoned Beria, head of the dread NKVD, and ordered the assassination of Desi Arnaz so the Red dictator could have Lucy to himself. Three separate agents were dispatched on the grisly mission but upon reaching Hollywood, all three defected. Stalin grew enraged and banned the playing of "Babalu" throughout the Soviet bloc.

Michelangelo: *The X-Files*. "What can I tell you?" the Renaissance superstar once confided to Botticelli. "I love gloomy sci-fi." Some said that that wasn't all Michelangelo loved; it was whispered that he had a thing for

David Duchovny. At any rate, next time you're in the Sistine Chapel, look closely at the ceiling and you may notice that two of the angels closely

resemble Scully and Mulder.

Sigmund Freud: *The Ed Sullivan Show*. "This man is extraordinary!" the father of psychoanalysis once told Jung and Adler over brunch. "He has no talent whatsoever and yet he is a show-biz giant." Freud theorized that Sullivan's popularity stemmed from public fascination with his visible neuroses, "of which he has more than any individual I have ever encountered." Writing to Sullivan, Freud proposed psychoanalyzing him on his own show, which he said "would be funnier than Señor Wences and Topo Gigio put together." But when the variety-show host declined, offering no more than a standard celebrity intro from the audience, Freud became so depressed, he started taking cocaine. ■

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