

MEDIA WEEK

**SPECIAL REPORTS
CABLE AND NEWSPAPERS
BEGIN AFTER PAGE 60**

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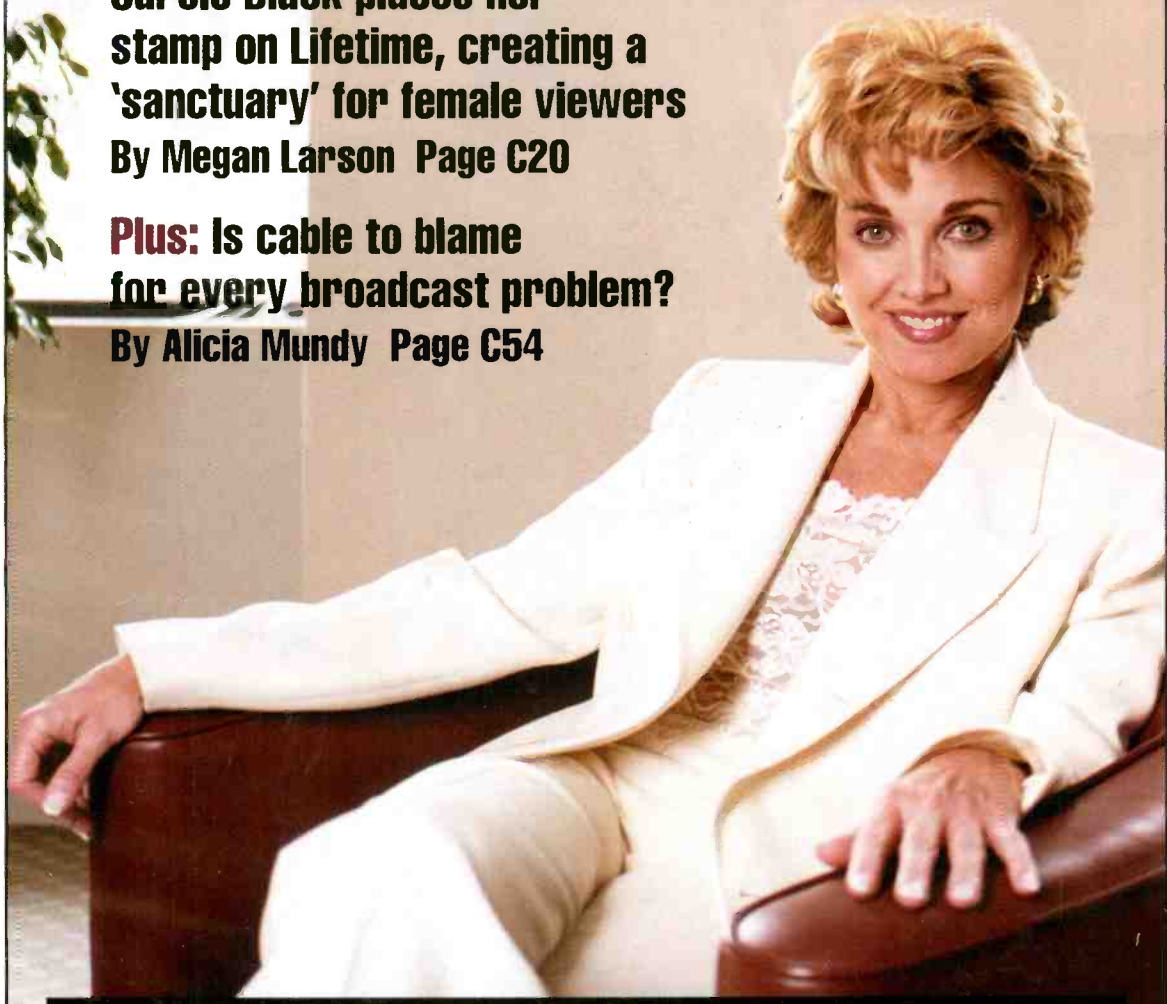
Paint It Black

Carole Black places her stamp on Lifetime, creating a 'sanctuary' for female viewers

By Megan Larson Page C20

Plus: Is cable to blame for every broadcast problem?

By Alicia Mundy Page C54



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National Mag Awards: How the Winners Did It page 16

MARKET INDICATORS

National TV: Busy
The remnants of the kids and syndication upfronts wrapped last week. Buyers are focusing on next week's network prime-time presentations.

Net Cable: Moving
Some upfront business got under way last week; negotiations get into full swing this week. Pharmaceuticals are up. Kids wrapped flat last week, though some cable nets posted revenue increases.

Spot TV: Strong
May is selling out fast in top 10 markets, with midsized markets seeing spotty activity. Reps report high-single-digit increases.

Radio: Solid
May is booked. As for June, buyers say it's the same story: tight in most of the major markets. Sales continue to pace well ahead of last year.

Magazines: Slow
Publishers report that direct-response ads look extremely sparse, as the segment suffers financial troubles.

ANGELIKA GRUNDLER
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(just when you thought you had e-nough)

AT DEADLINE

AOL Time Warner Restructures

AOL Time Warner late last week reorganized into two major areas—subscription, advertising and commerce operations on one side and content on the other. As co-COO, Robert Pittman, currently AOL president/COO, will play a pivotal role when the two companies merge this fall, overseeing AOL, Time Inc., and all Time Warner cable networks (HBO, Turner Broadcasting System) and the WB. Richard Parsons, currently TW president, will also serve as co-COO, with Warner Bros., New Line Cinema, Warner Music Group and Time Warner Trade Publishing all under his purview. Pittman and Parsons will report to TW chairman Gerald Levin, who becomes CEO. AOL chairman Steve Case was named chairman of the new company. Though Ted Turner remains vice chairman, he assumes a nebulous “senior advisor” role and no longer has direct authority over cable programming.

Congress Notices TW-ABC Fracas

Last week's skirmish between Time Warner and Disney's ABC has attracted more Congressional scrutiny of the AOL Time Warner deal. Sen. John McCain (R.-Ariz.), chairman of the Senate Commerce Committee, has rescheduled hearings on the deal for July. House Telecommunications Subcommittee Chairman Billy Tauzin (R.-La.), however, decided to move up his hearings on the merger to soon after Memorial Day. Meanwhile, Time Warner Cable of New York City last week offered refunds equal to two days of basic cable service, plus one month of a free premium cable channel, to subscribers who were unable to receive ABC for several days.

Chronicle Drops Newsstand Price

The *San Francisco Chronicle* is slashing its newsstand price in half, to 25 cents, a response to the *San Jose Mercury News*' recent incursion into its market. Meanwhile, real estate mogul Clint Reilly is suing in federal court to block Hearst Corp., publisher of the *Examiner*, from buying the rival *Chronicle*. *Examiner* publisher Timothy White was suspended last week after testifying that the paper promised Mayor Willie Brown favorable coverage in exchange for his backing of Hearst. And an adviser on the *Chronicle* deal testified that several publishers—Knight Ridder, Gannett and Times Mirror—had bid for the paper.

Four Syndicated Shows Won't Reach Fall

There was a significant shakeout in syndication last week, with four series cancelled for fall 2000. They are Paramount's *Leeza*,

which hit syndication last fall after five seasons on NBC; *Doublecross*, which was supposed to star *Baywatch* veteran David Hasselhoff; and *Peter Benchley's Amazon* and *Pensacola: Wings of Gold*, which were distributed by King World.

Imagine to Launch *Total Movie*

Imagine Media in September will launch an entertainment magazine aimed at young men called *Total Movie*. The 150,000-circulation title will be a bimonthly until April 2001, when it will become a monthly. Steve Aaron, formerly of *Premiere* magazine, will be publisher. Gary Whitta, former editor in chief of Imagine's *PC Gamer*, has joined as editor. Imagine, parent company of *Business 2.0*, will also launch a music monthly this summer, *Revolution*, with a rate base of 250,000.


Popular Science Gets New Blood

Popular Science president and editor in chief Fred Abatemarco stepped down last week after 10 years at the helm. He has been named a senior contributing editor of the Times Mirror magazine. Rebecca Barna, former vp and group publisher of the Internet Media Group with CMP Media, will succeed Abatemarco as editor.

Addenda: **Cumulus Media** announced last week it will swap 20 stations in four markets, plus \$36.6 million in cash, to acquire 11 stations from Clear Channel Communications... **Heidi Diamond**, vp/marketing and brand development, is leaving E.W. Scripps' Food Network to pursue other opportunities... **Clotilde Dillon** was named vp/diversity at MTV Networks last week, at the same time the National Association of Minorities in Cable issued a 10-point plan to facilitate discussions between the cable industry and the NAACP over increasing diversity in the workplace... **Pearson Television** is moving ahead with its new syndicated game show, *To Tell the Truth*, for this fall... **Bill Barrett**, executive vp of SFM Media/MPG, will leave the company after 12 years to start his own media and marketing consultancy... **Lamar Advertising**, the third-largest U.S. outdoor company, said that it will purchase three outdoor companies—Advantage Outdoor, and two others Lamar declined to disclose—for more than \$255 million in cash and stock.

Correction: In the April 24 Magazine Monitor, *Men's Journal's* year-to-date pages should have read 397.76, a 10.2 percent increase over 1999.

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Starcom MediaVest Hangs Its Shingle; Klues Is CEO

The media planning and buying operations of B/Com3 Group, the holding company formed by the merger of the Leo Group and the MacManus Group, last week officially merged under the Starcom MediaVest Group banner. The media unit will operate initially out of Chicago; plans are to open a second office in New York. The Starcom and MediaVest units will continue to operate autonomously in the U.S., Canada and the U.K. but will merge under the Starcom name in most other markets worldwide.

Starcom MediaVest Group will be run by Jack Klues, CEO; Bob Brennan, COO; and Kevin Malloy, executive vp for international operations and chief executive of MediaVest North America.

Mike Moore, who came out of retirement last year to replace Irwin Gottlieb as head of MediaVest after Gottlieb left to take the top post at WPP's Mindshare, will step down, but will serve on the Starcom MediaVest board of directors.

Renetta McCann will serve as chief executive of Starcom North America. In addition to Malloy, other top execs at MediaVest North America include Donna Salvatore, MediaVest president of U.S. broadcast, and Renee Milliaressis, president of U.S. planning. —*John Consoli*

Blaze Will Die Out With June/July Issue

Blaze magazine, the young hip-hop brother of *Vibe*, folded last week after less than two years of publication. The June/July issue will be its last.

Launched in August 1998 as a quarterly, *Blaze* quickly increased to 10-times-yearly frequency and a 300,000 circulation rate base. But the \$10 million investment in the title by Vibe/Spin Ventures never came close to yielding a profit.

Blaze competed against *The Source*, the 425,713-circulation hip-hop powerhouse.

"It just looked like it would be too daunting a business proposition," said Robert Miller, president/CEO of Miller Publishing and owner of Vibe/Spin Ventures. "We weren't hitting our circulation, advertising and revenue targets."

Blaze's ad pages were (continued on page 8)

Viacom and CBS Eye Ad Synergies

New monolith may use CBS Plus as model for cross-selling

THE INDUSTRY / By John Consoli

On the heels of last week's FCC approval of the \$36 billion Viacom/CBS merger, the new media behemoth is expected to soon begin implementing a long-term marketing strategy that will go beyond short-term sales of commercial time on its broadcast and cable properties to work with advertisers in developing multiyear media strategies for specific products, using a mix of Viacom and CBS properties.

To some extent, the CBS Plus concept—in which advertisers can place buys across all CBS holdings through a special unit the company created in fall 1998—will be expanded to include the Viacom properties.

Leland Westerfeld, a PaineWebber media analyst who has had recent conversations with Sumner Redstone, chairman and CEO of the newly merged company, said the strategy could eventually involve the creation of product-specific sales teams that will work with advertisers to come up with multiyear media plans that help them target consumers using a variety of Viacom and CBS media units. The "integrated marketing approach" is something Redstone is "committed to doing," Westerfeld said. It also has been the mantra of former CBS president and new Viacom president and COO Mel Karmazin, who championed the creation of CBS Plus.

The merged company's cross-marketing strategy is not expected to impact the Via-

com and CBS broadcast and cable sales operations during this month's upfront buying period for the next TV season, but it will be phased in over the next couple of years, Westerfeld believes.

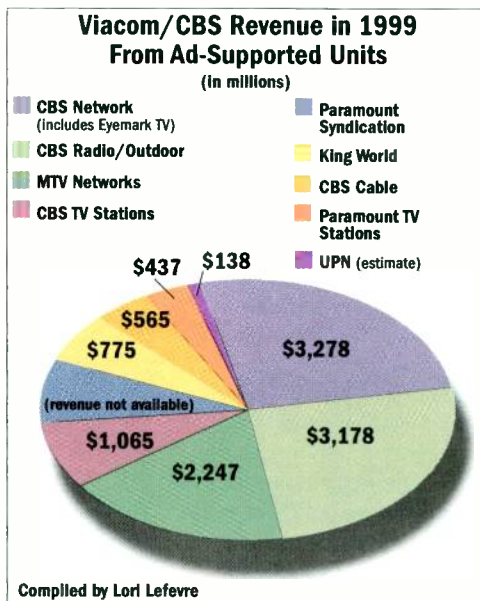
Viacom and CBS officials would not comment on specifics of future sales plans. But CBS spokesman Dana McClintock said that two senior vps for CBS Plus, Pam

Haering and Lisa McCarthy, are expected to soon begin meeting with executives at all the Viacom properties to discuss sales synergies. CBS Plus is run by Bill Apfelbaum, who is also president/CEO of TDI, CBS' outdoor division.

Tom Freston, MTV Networks chairman and CEO, who last week was also put in charge of CBS Cable, said he is

awaiting a presentation from CBS Plus execs. "Viacom has an unbelievable range of ad properties, and it would be a great goal to be able to sell across them," Freston said. "We are open to it, but it is a little early to be specific on what we will do."

Freston, who already oversees units including MTV, VH1, Nickelodeon and TV Land, will also now be in charge of CBS' the Nashville Network and Country Music Television. Freston praised the performance of the CBS Cable sales team and said it would continue to sell for those units until the end of this year. "Between now and then, we'll see how we can more fully integrate them into our operation," Freston said.



While there will be no immediate changes on the sales side, CBS Cable president Don Mitzner and executive vp Lloyd Werner will both leave the company.

CBS Plus has been slow to get off the ground since its launch. Karmazin's pet project has put together a handful of big cross-media deals, but many advertisers have shied away, saying that to make buys across all CBS media properties, they want significant discounts—a wish CBS Plus has been reluctant to grant.

The integrated marketing approach employed by CBS Plus is “not so much about selling ads but about formulating a media strategy” for clients, Westerfield said. The increasing fragmentation of the TV audience and the media deregulation that has often led to higher ad rates has created a need for advertisers to find more effective ways to reach consumers.

Westerfield said that as Redstone views the strategy, “each sales team would be involved in the day-to-day marketing needs of an individual product. The team would

provide a marketing solution beyond simply running ads on TV.”

Michael Mandelker, executive vp of network sales for Viacom's UPN, said that he has not been advised as to if, or how, his network would be sold as part of a CBS Plus-style initiative.

Several media buyers said they would be amenable to buying integrated packages across CBS and Viacom properties, provided that the deals include discounts or value-added tie-ins.

“I don't really have to buy things together rather than separate,” said John Muszynski, chief broadcast investment officer for Starcom, whose clients include McDonald's and Kellogg. Viacom cross-media deals “might be easier for me, but my clients don't pay me to do things that are easier for me. There has to be something in it for my clients. [Viacom] has to offer something I couldn't get if



PETER M. ROTH

Growing his empire: MTV Nets' Freston picked up CBS Cable.

I bought each property separately, some special opportunity or solution.”

“We would take a hard look at it,” said Tim Spengler, executive vp and director of national broadcast for Initiative Media North America, which handles buys for Burger King, E*TRADE and others. “We would look at anything we thought would benefit our clients. But

there has to be some incentive.”

Separately, Viacom last week put up for sale the two regional sports channels owned by CBS Cable—Home Team Sports of Washington, D.C., and Midwest Sports Channel of Minneapolis. Fox Sports Net, which has affiliation agreements with both services through 2007, said it is interested in acquiring them. Viacom said it will also divest Group W Network Services, a satellite distribution center. ■

What Will Mel Sell?

To satisfy FCC, Viacom must unload stations—and maybe UPN

BROADCASTING / By Katy Bachman

The clock is ticking for Viacom/CBS, which last week received merger approval from the Federal Communications Commission, but was also given a timetable to comply with three of the Commission's ownership rules.

While the deadlines are cut and dry, guessing how Viacom president/COO Mel Karmazin complies with them will be keeping analysts busy in the coming weeks. Karmazin could sell as many as 10 radio stations, 10 or more TV stations and UPN. He could also swap properties, with the goal of building TV duopolies in select markets or filling in radio clusters in others. “Swapping can be tax-efficient, and that typically makes sense to people like Karmazin,” noted James Marsh, senior broadcast analyst at Prudential Securities.

In the short-term, Karmazin may sit tight. “He's hoping for some relief on the national ownership caps and the dual-network rule,” said Marsh. By the end of May, the FCC is required to conduct its biennial review of ownership rules, in which it might

lift the dual-network ban and/or loosen the TV national ownership cap. Sources said that while the FCC is leaning toward dropping the dual-network rule, it's not as open to lifting the national TV ownership cap.

For now, Viacom has one year to comply

tions are duopolies in Philadelphia, Boston, Dallas-Ft. Worth, Miami and Pittsburgh.

For the radio/TV cross-ownership rule, the FCC has given Viacom six months to bring five markets into line: Los Angeles, Chicago, Dallas-Ft. Worth, Baltimore and Sacramento, Calif. The rules call for 20 independently owned media voices to remain in the market. Viacom could own two TV stations and six radio stations or one TV and seven radio stations. In markets below the top 10, those restrictions tighten, which is why Baltimore and Sacramento are on the

FCC's list. Assuming Viacom would want to keep its TV duopoly of KTVT-TV (CBS) and KTXA-TV (UPN) in Dallas, it would have to sell off at least two radio stations. The group's two lowest Dallas billers are KLUV-AM and KHVN-AM. In the other four markets, only one TV station is involved, so Viacom may drop KRLA-AM in L.A. In Chicago, the lowest biller is WSCR-AM.

“Karmazin is always biased towards big markets, so those going up first will be the smallest markets. He'll also be looking at duopoly potential,” said Marsh. Other TV outlets that could go on the block are in Indianapolis; Columbus, Ohio; Salt Lake City; Norfolk, Va.; New Orleans; West Palm Beach-Ft. Pierce, Fla.; Oklahoma City; Austin, Texas; and Green Bay-Appleton, Wis., and Marquette, Mich. ■

Pushing the Limits: Viacom/CBS Broadcast Holdings

Market (Rank)	TV Stations	Radio Stations	Likely Spinoff
Los Angeles (2)	KCBS-TV (CBS)	8	KRLA-AM
Chicago (3)	WBBM-TV (CBS)	8	WSCR-AM
Dallas (7)	KTVT (CBS)	8	KLUV-AM, KHVN-AM
Sacramento, Calif. (19)	KTXA (UPN) KMAX-TV (UPN)	7	TV, or KXOA-AM, KRAK-AM
Baltimore (24)	WJZ-TV (CBS)	7	TV, or WBMD-AM

with the rule that prohibits CBS from owning UPN. Both Sumner Redstone, Viacom chairman/CEO, and Karmazin have called the rule “outdated” and argue that a sale of the network would be akin to a death warrant. The media giant also has a year to meet the national TV cap, which limits station owners to reaching 35 percent of the country. Currently, Viacom/CBS owns 38 TV stations, reaching 41 percent. A dozen sta-

down 7.5 percent through May, to 182, reported *Mediaweek Magazine Monitor*.

Last fall, Miller unsuccessfully tried to sell Vibe/Spin Ventures for \$200 million. *Blaze* is the second Miller title to fold; in March 1999, *Mountain Sports & Living*, formerly *Snow Country*, was shuttered.

Efforts will be made to place *Blaze* staffers within the company. Editor in chief Mimi Valdés is in talks with *Vibe* editor in chief Emil Wilbekin. Raymond O'Neal Jr., publisher of *Blaze* for the past year, will return to his urban marketing firm, Threshold. —*Lisa Granatstein*

Wenner Loses Another Exec As RS Publisher Exits

Rolling Stone publisher Terry Hummel left the Wenner Media title last week, the third top exec to leave the company in the past two weeks. Hummel, who joined *RS* nine months ago from Primedia, is leaving for family reasons. *RS* associate publisher Jack Rotherham was bumped up to publisher.

Meanwhile, Wenner is searching for a replacement for *Men's Journal* publisher Kevin O'Malley, who resigned two weeks ago. A Wenner exec said O'Malley left over his dissatisfaction with *MJ's* June cover featuring Drew Carey, a departure for the men's outdoor/lifestyle monthly, as well as the magazine's new trade ad campaign, which was overseen by company chairman Jann Wenner.

"Those are not the reasons," O'Malley said. "A decision like this, while it appears abrupt, is a cumulative process. The company really wasn't able to provide me with the type of growth I need."

MJ's ad pages were up 10.6 percent through May, to 398, according to the *Mediaweek Magazine Monitor*.

Following O'Malley out was *MJ* associate publisher John Boland, who went to Ziff-Davis' *Expedia Travels* in the same capacity. *MJ's* David Kupiec was promoted from ad director to associate publisher.

"The timing, from a public relations standpoint, is an unfortunate confluence of events," Kent Brownridge, Wenner Media senior vp/general manager, said of the departures. "But Kevin and Terry leaving have absolutely nothing to do with each other. It's not a trend, it's just a coincidence." —*LG (continued on page 10)*

Cable Tiptoes to Market

MTV Nets, Turner and Lifetime active; USA may start this week

THE UPFRONT / By Megan Larson

The cable upfront began moving ever so slowly last week, with some deals getting done but only a small percentage of the overall market moving. The major houses—Mediacom, Starcom, True North and MediaVest—were looking to cut early deals, but mostly at bargain rates. Most of the cable networks, however—believing in a strong broadcast upfront that's set to start in the next few weeks—are holding out for hefty double-digit CPM increases.

"Everybody's talking, but nobody wants to make a move," said Starcom's chief broadcast investment officer John Muszynski. "The cable networks have been very lukewarm to our initial offers. We've tried to do deals, but they don't want to pull the trigger. Rather than dancing, everyone is tiptoeing so far."

John Popkowski, MTV Networks' top sales executive, said he's made some deals in the past month, but declined to reveal CPM levels. "We wouldn't do any deals that aren't at the [pricing] we want," said Popkowski, who added he's written business in several categories.

Other cable networks in early negotiations include Lifetime and TBS, buyers said. A representative for Turner Entertainment

Networks said the group has already completed an estimated 35-40 percent of its annual business. Budgets are up 20 to 50 percent over last year's dollar volume, the rep said, but that business does not reflect upfront activity, which Turner execs expect to begin in earnest after the broadcast nets present their programming in late May.

Though USA Nets is said to be holding "conceptual" discussions, many buyers said the network isn't ready yet with its plans. "We're getting a sense that it's a little chaotic over there," said one buyer. However, John Silvestri, USA executive vp of sales, said he expects to be busy this week and may wrap some deals as early as tonight.

The cable upfront has been slowed by the late start of the kids upfront and the earlier start of the syndication upfront, which just finished up last week. The overall kids marketplace is flat at \$770 million. But some traditional adult advertisers hadn't completed kids business, including General Mills. Mattel—despite an agreement with Nickelodeon—was also holding back. Cartoon Network negotiated CPM increases in all its deals, said a representative, and is up 20 percent in revenue. —*with John Consoli* ■

Friday Filling for Kids

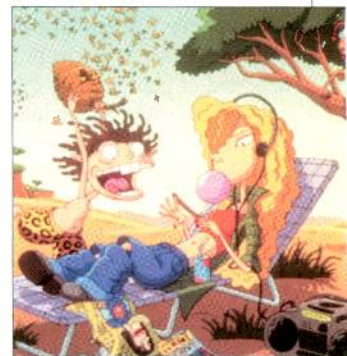
Nickelodeon to expand its end-of-week tot block to 10 p.m.

TV PROGRAMMING / By Megan Larson

Friday nights could be fight night this fall as networks position themselves to attract kids and "teens" who have traditionally been viewers of ABC's "TGIF" lineup. Noting speculation that ABC may drop TGIF next season, Nickelodeon executives last week said they'll expand the network's prime time an additional hour on Friday to 10 p.m., beginning Sept. 15. "If you believe that there is a vacuum created by the potential lack of TGIF, then you try and program for it," said Bob Igiel, president of the broadcast division at Media Edge, of the desirable kids daypart.

"It felt like an opportune moment," said Cyma Zarghami, executive vp and general manager of Nickelodeon. It is still unclear

whether the executives will choose the Friday-night schedule themselves or continue "You Pick Friday," in which viewers vote for a show from three choices via Nick.com and by telephone. The schedule will likely include a mix of original programming and off-net series,



Nick's *Wild Thornberrys* may be staying up late on Fridays.



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Only



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In a hip and intimate tone, **YM's** forward-thinking editorial keeps teen girls in the know and on their toes. From trendsetting beauty and fashion updates to what's hot in the music world, from relationship advice to the latest in real-life teen issues, **YM** is their ultimate sourcebook. That's because our readers believe that keeping two steps ahead is one of the most exciting parts of being *Young & Modern*.

Commercial Work Goes on Despite SAG/AFTRA Strike

Ad agency and TV network execs said commercials were continuing production without much of a hitch last week, despite the strike called May 1 by members of SAG/AFTRA. "Producers told me they are shooting commercials as usual," said one network TV exec. "Many were not using union actors anyway."

The joint policy committee of the Association of National Advertisers and the American Association of Advertising Agencies, which is negotiating on behalf of the advertising community, and SAG/AFTRA negotiators broke off talks a few weeks ago. Since then, the two sides have taken hard-line stands that have precluded face-to-face meetings.

Last week, the ad groups filed an unfair labor practice complaint against the actors' unions, charging them with threatening to ban from joining the union forever both union and non-union performers who work during the strike. The ad groups contend that the National Labor Relations Act prohibits such action. SAG/AFTRA denied the charges. —JC

Dolgin Plans to Bring More 'Tude to Fox Sports Net

Tracy Dolgin wants to Fox-ify Fox Sports Net. Dolgin, promoted last week from COO to president of FSN, wants to infuse a little more of the Fox broadcast network's signature attitude into the cable franchise, via original programming and sports production.

"We want to find where the edge is and turn up the volume," Dolgin said. He believes FSN needs a more solid brand identity. Dolgin created the "NFL on Fox...Same Game, New Attitude" handle when he was chief of marketing at Fox.

National Sports Reports, the retooled *Fox Sports News* that launched last month on FSN, is an example of what Dolgin is hoping to do across the network. The news hour shifted from a standard two-man anchor setup reading items to a five-man team offering analysis. "The Internet reports stats and scores pretty well," Dolgin said. "You need something more in news to succeed." —Megan Larson

such as the recently acquired *Facts of Life*.

Also included in the Friday-night fray is the WB, which last month picked up *Sabrina, the Teenage Witch*, a former linchpin of the TGIF lineup before ABC opted not to renew the sitcom last month. The network wants to build a new prime-time schedule around the show targeting younger females. "There is definite room for two [networks targeting the same demo on Fridays]," said Larry Blasius, senior vp and director of local broadcast at TN Media. "The more opportuni-

ties there are to reach that audience, the better." Moreover, the Cartoon Network draws strong 6-11 demos on Fridays.

Meanwhile, ABC has not announced if it will can or keep TGIF, though the block fell 15 percent, to a 6.4 household rating/11 share, in February. Sources bet that ABC is prepared to ditch TGIF, but Igiel has another theory: "ABC is not happy about losing *Sabrina*. If you were Disney, you may be tempted to go head-to-head with them and throw the kitchen sink at them." ABC did not return calls seeking comment. ■

Lifelines Lift May

'Millionaire' fuels ABC's sweeps ratings rocket; competition dips

NETWORK TV / By Marc Berman

What may sound repetitive remains a reality. ABC last week was poised to win the May 2000 sweeps period based on the

extraordinary strength of Regis Philbin-hosted *Who Wants to Be a Millionaire*. With one week down, and a double-digit advantage over second-place NBC in homes and key demos, ABC is averaging an 11.0 household rating and a 6.1 with adults 18-49, and a 6.9 among adults 25-54. Compared to last year's May sweeps, ABC, with help from its celebrity friends, is up 51 percent in households, 39 percent in adults 18-49 and 38 percent among adults 25-54.

ABC's first-week gains come at the expense of the remaining Big 4, which were all down from the same week last year in both households and key demos. NBC's average household rating dipped 21 percent, to an 8.4. CBS fell 3 percent, to an 8.3 household rating, and Fox took third for the week, with a 13 percent year-to-date fall, to a 5.4 household rating.

Among adults 18-49, NBC was off a whopping 23 percent, followed by Fox, which was down 9 percent, and youth-starved CBS, which dipped 8 percent. As for adults 25-54, NBC fell 21 percent,

while Fox and CBS declined 9 and 5 percent, respectively.

Take Me Home: The John Denver Story, which aired Sunday, May 30, performed

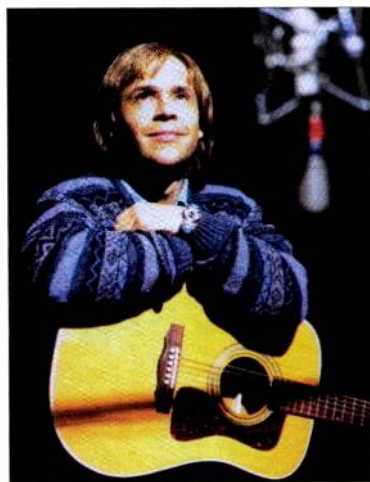
well for CBS, with an 11.5 household rating, making it the highest-rated movie of the week.

On the rebound is UPN. The network's *WWF Smackdown!*, following record high numbers on the first night of the sweeps (8.7 million total viewers on Thursday, April 27), has lifted the network to overall May-to-May increases of 17 percent in households, to a 2.8 from a 2.4; 31 percent with adults 12-34; and 21 percent among adults 18-34. Once

mired in last place, UPN is now beating a declining WB, which pulled a 2.6 average household rating last week.

As for the rest of the month, CBS has the miniseries *Jesus* on Sunday, May 14. NBC's *ER* will feature the last appearance by Julianna Margulies on May 11, while Michael J. Fox takes his final bow on ABC's *Spin City* May 24.

"After all, it's not just about *Who Wants to Be a Millionaire*," noted Mike Greco, manager of broadcast research at BBDO. "The goal is to remain competitive and aggressive despite the *Millionaire* steamroller." ■



Rocky Mountain high: CBS' *The John Denver Story* was a hit with viewers.

SHANE HARVEY/CBS



YM

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YM has a readership of 9.2 million¹, and with a rate base of 2.2 million², it's the third largest magazine among all beauty/fashion and teen titles—larger than *Glamour*, *Teen*, *Teen People*, *Cosmo Girl*, *Vogue*, *Mademoiselle*, and *Marie Claire*. In fact, our consistent circulation growth³ prompted Capell's Circulation Report to list YM as "the #3 top circulation performer of the decade."

Daily Papers Popping

After years of losses, weekday circulation registers a rebound

NEWSPAPERS / By Tony Case

Bucking almost 10 years of dwindling circulation, daily newspapers sold more copies on weekdays in recent months compared to past years, even as Sunday sales continue to lag behind.

Industry-wide weekday newspaper circulation rose 0.2 percent, while Sunday sales fell 0.6 percent during the six months ending March 31 compared to a year earlier, according to an analysis of the latest Audit Bureau of Circulations figures by the Newspaper Association of America, the dailies' largest trade group. Of 799 papers, 41.4 percent showed weekday circulation gains, and total daily circulation grew to 49.3 million, according to the ABC figures, which are based on publishers' own estimates.

The biggest U.S. dailies continued to grow their circulation. Four-

teen of the 20-largest dailies recorded gains during the half-year, including *USA Today*, *The New York Times*, *New York Daily News*, *Wall Street Journal*, *Los Angeles Times*, *Washington Post*, *Long Island Newsday*, *Houston Chronicle* and *Dallas Morning News*.

The country's two largest dailies enjoyed increases. Gannett's *USA Today* grew its circulation 1 percent, to 1,757,699, and Dow Jones' *The Wall Street Journal* grew 1.1 percent, to 1,812,590.

Building on the circulation climb of recent times, Times Mirror's flagship *L.A. Times* bolstered its weekday sales during the six months by a strong 5 percent, to 1,153,706 copies, overtaking *The New York Times* as the country's third-largest daily. *The New York Times*' weekday circulation grew just 1.3 percent, to 1,149,576. *The New York Times* remained on top on Sunday, with 1,691,287 copies, up less than 1 percent over last year. *The L.A. Times*' Sunday circulation also grew less than 1 percent, to 1,388,727.

In one of the most watched daily battles, E.W. Scripps' *Denver Rocky Mountain News* and MediaNews' *Denver Post* both continued their robust weekday and Sunday growth,

thanks to bargain-basement pricing. The *RMN*, which last year overtook the long-dominant *Post* in weekday sales, this time built weekday circulation by a whopping 25.4 percent, to 446,465 copies, and Sunday rose 19.7 percent, to 552,085. At the *Post*, weekday circulation grew 11.7 percent, to 413,730. The *Post* remained the market's Sunday leader, selling 558,560 copies, a 6.7 percent gain.

While noting that the latest circulation numbers were "pretty amazing," Dan Binder, vp and director of print investment at Starcom in Chicago, said time will tell whether news-

The Big Get Bigger

Newspaper/Owner	Weekday Circ.	% Change	Sunday Circ.	% Chg.
<i>L.A. Times/Times Mirror</i>	1,153,706	+5.0%	1,388,727	+0.2%
<i>New York Times/NYT Co.</i>	1,149,576	+1.3%	1,691,287	+0.2%
<i>USA Today/Gannett</i>	1,837,802	+1.1%	n.a.	
<i>Wall Street Journal/Dow Jones</i>	1,812,590	+1.1%	n.a.	
<i>Rocky Mountain News/Scripps</i>	446,465	+25.4%	552,085	+19.7%
<i>Denver Post/MediaNews Group</i>	413,730	+11.7%	558,560	+6.7%
<i>Chicago Tribune/Tribune Co.</i>	572,092 (M-Tues)	-5.0%	1,026,407	-0.3%
	674,603 (W-Fri)	+0.2%		
<i>Washington Post/Wash. Post Co.</i>	812,559	+0.4%	1,087,259	-0.8%

Source: Audit Bureau of Circulations. Figures compare circulation results for the six-month periods ended March 31, 2000 and March 31, 1999.

papers can sustain that growth. "One circulation statement does not prove success or imminent failure," he said.

NAA president/CEO John Sturm called the rising circulation "a pleasant surprise," attributing the gains to a new appreciation for readership circulation. "A lot of papers are investing more resources and efforts in building circulation," said Sturm, adding the Sunday slide "remains a concern."

Dailies in other competitive markets watched their circulation tick upward. In New York City, the *Times* and News Corp.'s *Post* were both up, while Mort Zuckerman's *Daily News* struggled for audience share. At the *Post*, weekday circulation rose less than 1 percent, to 436,544, and Sunday gained 1.9 percent, to 358,545. The *News* suffered flat weekday sales of 730,542, and Sunday tumbled 1.8 percent, to 820,230.

The Chicago Tribune's Monday-Tuesday circulation fell 5 percent, to 572,092, and Wednesday-Friday sales were flat at 674,603, while Sunday sales dipped less than 1 percent, to 1,026,407. Hollinger International's *Sun-Times* gained 1 percent, to 482,234 weekdays, and Sunday lost 1.1 percent, to 402,644. ■

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The Fab Five

With three wins for *The New Yorker* and a pair for *Vanity Fair*, Condé Nast went home with a handful of hardware from last week's National Magazine Awards.

By Lisa Granatstein

Just prior to the ceremonies last Wednesday, Condé Nast Publications chairman S.I. Newhouse Jr. was asked how his company would fare at the National Magazine Awards. "The same as always," Newhouse coolly predicted. "We *always* do well." This time, Newhouse was right. CN's *The New Yorker*, which got shut out in 1999 despite eight nominations, rebounded to win three awards last week—for General Excellence, Fiction and Public Interest—from its unprecedented 11 noms. *Vanity Fair* nabbed two NMA honors, for Reporting and Photography. In all, Condé Nast took home five "Ellies," more than any other publisher. Only Time Inc. came close, with *Sports Illustrated* capturing Feature Writing and Profiles. ♦ Returning to the winners' circle from '99 were *Fast Company*, which earned the nod for Design;

PC Computing (renamed *Smart Business for the New Economy*), for Personal Service; and *I.D. Magazine*, for Special Interests.

After a nine-year dry spell, Hearst's *Esquire* won, for Reviews and Criticism.

Some of the buzz among the 1,400 guests at New York's cavernous Waldorf-Astoria ballroom concerned nominated magazines that were conspicuously absent from the podium, including perennial favorites *Harper's Magazine* and *The Atlantic Monthly*, as well Condé Nast's *GQ*.

The winners: General Excellence, under 100,000 circulation, *Nest*; 100,00 to 400,000 circ, *Saveur*; 400,000 to 1 million, *The New Yorker*; over 1 million, *National Geographic*. Personal Service: *PC Computing*, for its series "Small-Business Secret Weapons." Special Interests: *I.D.*, for its "Loving Las Vegas" issue. Reporting: *Vanity Fair*, for Ja-

nine di Giovanni's "Madness Visible" and Sebastian Junger's "The Forensics of War." Feature Writing: *Sports Illustrated*, for "Moment of Truth," by Gary Smith. Profiles: *SI*, for "The Ring Leader," by Frank Deford. Public Interest: *The New Yorker*, for "The Demon in the Freezer," by Richard Preston. Design: *Fast Company*. Photography: *Vanity Fair*. Fiction: *The New Yorker*, for "The Third and Final Continent," by Jhumpa Lahiri, "The Barber's Unhappiness," by George Saunders, and "Dominion," by Robert Stone. Essays: *The Sciences*, for "Clock of Ages," by Brian Hayes. Reviews and Criticism: *Esquire*, for Tom Carson's "And the Leni Riefenstahl Award for Rabid Nationalism Goes to..." "The Gospel According to Homer" and "The Last

Great Movie of the Century."

Editors' Hall of Fame inductee: John Mack Carter, former editor of *Good Housekeeping*, *Ladies' Home Journal* and *McCall's*.

Pop culture:

Back at the office, an effervescent *Vanity Fair* staff toasted their two victories.



We three winners: (from left) *Saveur's* Dorothy Kalins, *The New Yorker's* David Remnick, *Esquire's* David Granger



CREDIT HERE

Balkans to Burbank

Pieces on the Kosovo war and vivid celebrity portraits earned *Vanity Fair* a double shot of Ellie

By Tony Case

Photography by Peter Murphy

There's Jann Wenner from *Rolling Stone*. And over there, *The New Yorker's* David Remnick and *Esquire's* David Granger. The glitterati of the magazine world are crammed into the Waldorf-Astoria ballroom for the American Society of Magazine Editors' National Magazine Awards. *Vanity Fair* editor Graydon Carter has just picked up two of publishing's most prestigious prizes, for Reporting and

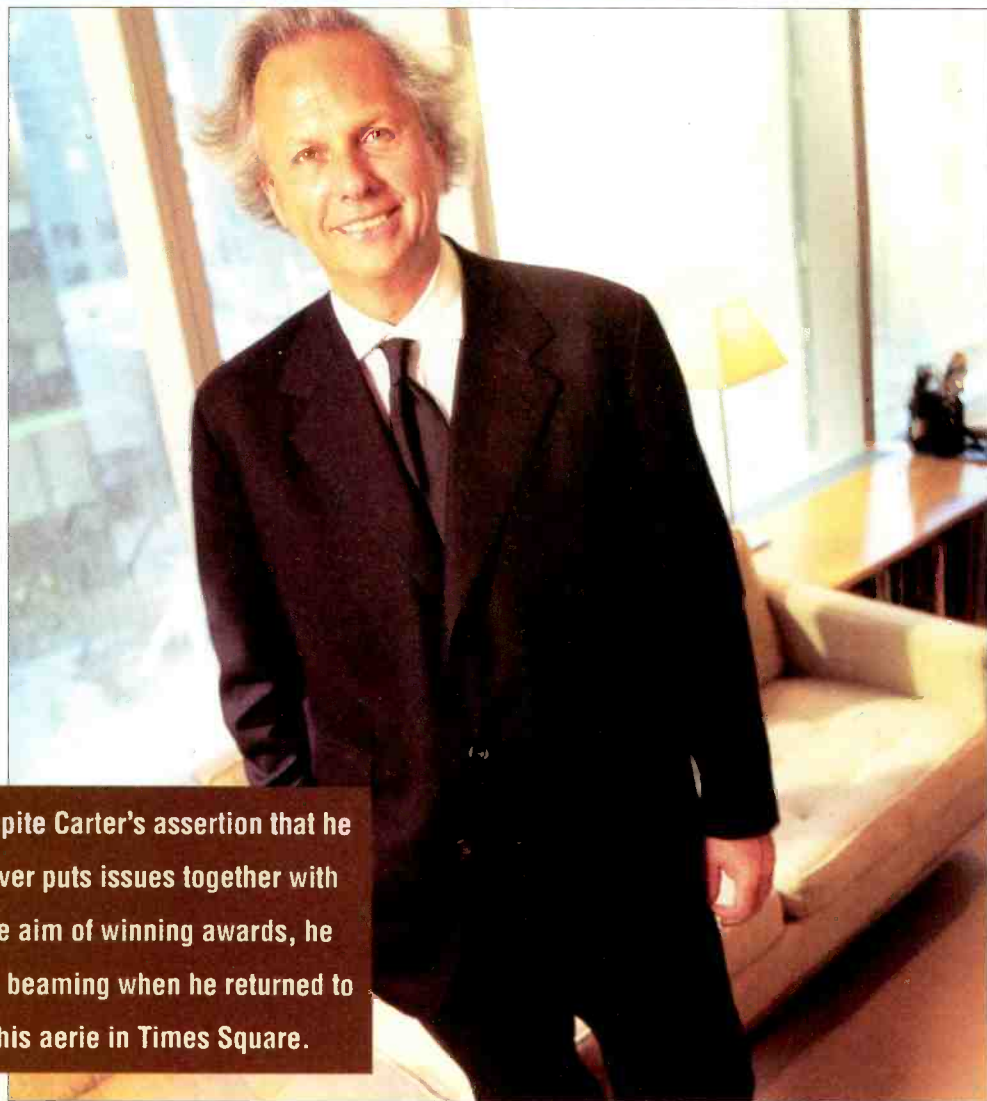
Photography. Colleagues, including *VF's* own celebrity photographer, Annie Leibovitz, approach Carter with congrats and handshakes and slaps on the back. But all he wants is to get the hell out of there. It's crowded. It's hot. He's having a bad hair day. He looks flushed and miserable, and a little anxious. The editor has a serious deadline to meet, and later that evening, and seemingly more important, a *VF*-sponsored screening of the new Ridley Scott film *Glad-*

iator, an event his kids, and Carter himself, have looked forward to for days.

But after he's escaped to a breezy Park Avenue, once he's located his car and driver amid a crush of limos lined up for all the other luminaries, the editor seems much more at peace. He's regained his composure, and his normal color, and suddenly we're barreling through Midtown, somewhere in the Forties, headed westward in a sleek, black Lincoln Navigator. Lighting up a Camel—his always-out-of-control sweep of gray hair tossed further by the wind whipping through the cracked rear window—only now does he seem ready, finally, to bask a little in the glory of his big win. "Have them bring up a case of champagne, Veuve Clicquot, very cold," Carter orders an assistant back at the magazine over the car phone while juggling two of the awkward-looking, elephant-inspired "Ellie" statuettes in his lap.

Carter likes to pretend that industry accolades don't mean all that much. "We don't take this stuff too seriously around here," he shrugs, kicking back in his comfortable digs after returning to the Condé Nast building just off Times Square.

"We never put together an issue thinking about awards," he insists. But the editor's self-deprecating act isn't so convincing. It's clear he's really busting his buttons. "This one was really nice," he admits, with the hint of a smile. "Reporting and photography—if you think about it, that's what a magazine is, after all." (After taking the National Magazine Award for general excellence last year and in 1997, *VF* was nominated in the category again this time around but lost out to *National Geographic*.) "You can always count on *Vanity Fair* to uphold the very highest levels of quality in the written word and of photography, and Graydon continues to keep it fresh," says Condé Nast president/CEO Florio. Sean Cunningham, executive vp/media director at Lowe Lintas & Partners, admires *VF*'s "continued commitment to long-form journalism, stories that are in-depth, that seem to be fairly exhaustive with regard to



Despite Carter's assertion that he never puts issues together with the aim of winning awards, he was beaming when he returned to his aerie in Times Square.

background and fact-finding. I think their readers have gotten used to some terrific, off-the-beaten-path stories."

Carter—pointing out that his magazine tends to get more attention for its movie-star covers and annual Oscar bash than for its enterprise journalism—found the Reporting prize especially gratifying. "Sometimes the reporting gets overshadowed by *Vanity Fair*'s connection to Hollywood, and *Vanity Fair* has always had a connection to Hollywood," he says. "But the fact is, there's no other magazine around that regularly runs stories 14,000 to 17,000 words long. We're the last magazine on Earth to do that."

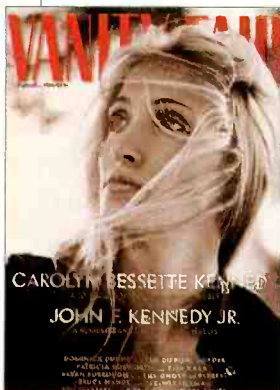
VF grabbed Reporting honors for two engrossing pieces about the war in Kosovo—"Madness Visible," a firsthand account of the bitter conflict, by Janine di Giovanni, which appeared in July's issue, and October's "The Forensics of War," by Sebastian Junger, which examined investigations of Kosovo war crimes. *VF* had some heavy competition in the cate-

gory, facing off against *The New Yorker* and *Harper's Magazine*.

Carter and his associates chose to submit the Kosovo articles for ASME consideration "because it was sort of a seminal story over the last five years," he says. "We had two great bookend stories, one by somebody [di Giovanni] who had been involved in that war for nine years, who was there in the beginning when the troops moved in, and [the other by Junger], who went in after and came up with a completely different story."

Of the adventurous Junger—a *VF* contributor and author of *The Perfect Storm*, the best-seller about a fishing boat lost at sea and the basis of a big Hollywood movie set for release this summer—Carter says: "Sebastian will go anywhere. The worse, the better." He notes the writer is currently in Africa on assignment for the magazine.

VF also took Photography honors for three nominated issues from last year, including the annual Hollywood issue in April, and the September magazine, which featured a haunting, black-and-white shot of



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the late Carolyn Bessette Kennedy on the front. The understated cover image and inside photos, all by Bruce Weber, stood apart from the many Kennedy homages crowding newsstands in the weeks following the tragic accident that took the lives of Carolyn and John F. Kennedy Jr. (Competing against *VF* in the category were *Harper's Bazaar*, *National Geographic*, *The New Yorker*, *Rolling Stone* and *W*.)

Assembling the Kennedy spread at the last minute—just as the magazine was about

to be put to bed and even as another cover, featuring actress Kim Basinger, was set to roll off the press—was a monumental task for the *VF* staff, both physically and emotionally. “That was a hard one to wake up to,” photography director Susan White says of putting together the pictorial. “It was heartbreaking to look at all those pictures.” *VF*'s art director, David Harris, thought the photos were “incredibly beautiful, and at a moment when all eyes were turned on her and on him, I was really

proud we had these revealing, poignant photographs to be able to offer people.”

When accepting the photo award back at the Waldorf, Carter credited Harris, White and Leibovitz with teaching him virtually everything he knew about pictures. Harris called that “disingenuous. He knows more than he will let on.”

For his part, Carter says the photo prize “shows that in a post-MTV video age, photographs still matter. And they sure do here.”

It's All in the Timing

Chance led Bill Allen to *National Geographic*. Now he's led the monthly to an NMA.

By **Sasha Abramsky**

Photography by **Peter Murphy**

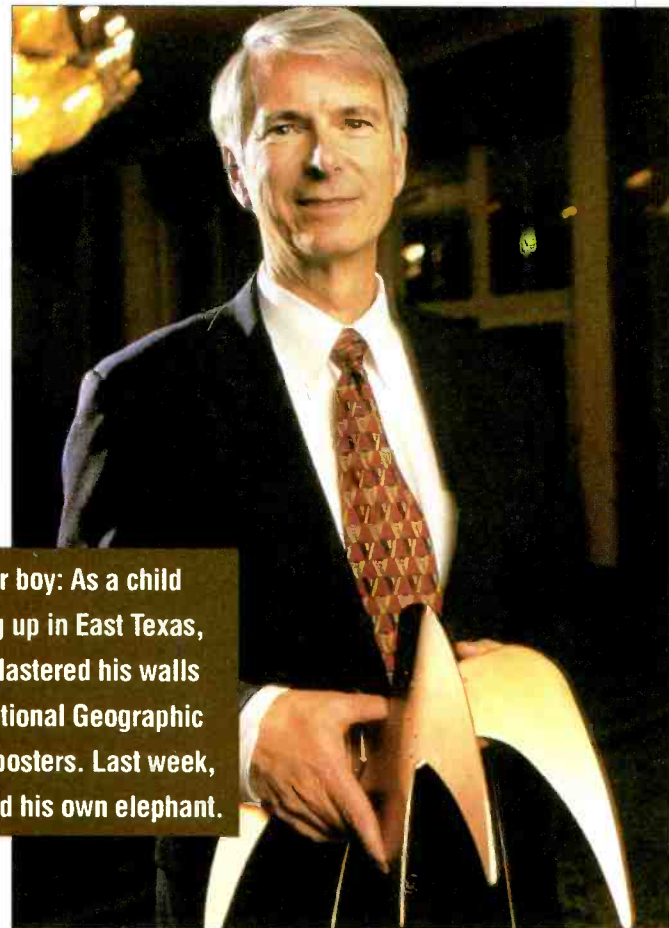
Bill Allen, the editor of *National Geographic*, last week accepted the National Magazine Awards' General Excellence prize for a 1 million-plus-circ title. But he might never have stood at that podium were it not for a stroke of lucky timing at a gas station years ago. ♦ Allen grew up in the small town of

Tyler, in East Texas. At an age when most kids decorate their bedroom walls with posters of sports heroes, Bill put up National Geographic Society maps. His bookcases were crammed with old *National Geographic*s. He double-majored in physics and international relations at Louisiana State University, and followed that with a graduate degree from Georgetown in international economics.

For relaxation, Allen used to load his car with camera equipment and head off into the countryside to take pictures. One day he was filling his car up with gas, and the old station owner saw his cameras. “You take pictures?” Allen remembers him asking. “You ought to meet George

Mobley—he's a staff photographer at the *National Geographic*.” Then came the coincidence that changed Allen's life. “Well,” the station owner said in surprise, “here's George now.” Sure enough, there was Mobley pulling in for gas.

And so Allen's career was born: He became friends with Mobley, and after



Poster boy: As a child growing up in East Texas, Allen plastered his walls with National Geographic Society posters. Last week, he bagged his own elephant.

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returning from two years in the army went to work for *National Geographic* in 1969. Steadily ascending up the masthead, Allen became editor in chief at the start of 1995. His science background, combined with his love of good journalism and photography, made him a natural choice for the role.

Last Wednesday, the 59-year-old editor of *National Geographic* put his scientific mind to work coordinating where to take his troops on their afternoon in New York. Most of his editorial colleagues have come up with him on the 7 a.m. train from D.C. They're planning to head back that evening, but there are a few hours to kill.

"Hey, guys," says Allen, who bears something of a resemblance to Steve Martin—lanky, gray-haired, with a thin face, sparkling eyes and a mouth just itching to burst into a grin—"we're going to go to the Monkey Bar." Allen's director of photography, Kent Kobersteen, lets out a screech like a howler monkey in the jungles of southern Mexico, and the group sets off. Aptly, the bar's walls are bedecked with cartoon primates doing everything from drinking wine to clowning in summer hats. *National Geographic* has beaten out *Entertainment Weekly*, *Men's Health*, *Time* and *Vanity Fair* to win its award, and all its staffers are keen to celebrate. Soon the Moët & Chandon champagne is flowing and a very happy Allen is clinking glasses with the gang.

The editorial team had spent many long hours debating which of the 1999 issues to send the judges. In the end, they decided on the February issue, built around the single subject of biodiversity; the August magazine, crafted around the question of what place local cultures have in a global village; and the multi-storied December issue, the lead article of which was a months-long study of cheetahs, followed by a photo essay on The Brothers Grimm stories.

Of the three, the biodiversity issue stood out as particularly daring—*National Geographic* has produced only four single-subject issues in its 112-year history. The decision to devote an entire month's copy, titled "The Fragile Web," to biodiversity was not taken lightly. "Biodiversity is right down our alley: natural history and geography," explains Kobersteen, who's in charge of the monthly's stunning photo spreads. "This was a subject that needed space." Kobersteen's photographers showed readers everything from close-ups of desert frogs in Australia to portraits of barrel-size pink translucent jellyfish in the waters far under the Antarctic ice cap.

For Allen, this was about understanding issues that can be obscured by heated politi-

cal debate. "Conservation," he says, "is a recurring theme. You're going to see more stories on conservation because we're an unbiased source of information and there need to be cooler voices out there presenting the issues. I see *National Geographic* as that voice. The loss of species is going to affect every country in the world, and future generations."

National Geographic last won the General Excellence category in 1992 and, before that, 1984. The magazine has also won four NMA photography awards in the past. Though it was nominated again this year, *NG* lost out to *Vanity Fair*. Allen says this year's win is the result of the dedication of the reporters and photographers. "We've had photographers with hepatitis, malaria, shrapnel wounds, frostbite," he says, reciting a litany of ills acquired in pursuing from the ends of the earth the stories that have made the magazine so famous. "We've had photographers bitten by lions, penguins, dogs, snakes and all kinds of nasty insects."

For a magazine that has started nearly a dozen foreign-language editions in the last few years, and is launching a new design this September with the specific intention of boosting its already huge domestic readership, the award couldn't come at a better time. The redesigned *NG* will be firmly of

the information age, directing readers interested in more information on given subjects to other publications, Web sites and TV shows within the National Geographic Society umbrella. It will embrace new typefaces. And several departments, such as "On Assignment," which reader surveys have shown to be particularly popular, will be expanded. Says design director Connie Phelps, "We're an old magazine continuing to try to reinvent ourselves. The idea of our redesign is to keep our loyal readers but attract new ones. The average age of our readers is mid-to-late 40s. And we're looking for readers in their late 20s and early 30s—people with young families."

Upcoming projects include a special series based on a photographer, writer and researcher's 1,200-mile biodiversity-assessment walk through the jungles of the Congo and Gabon. When it's over, if past adventures are any guide, the three will have to check into university medical schools for a full-body cleansing of the myriad parasites acquired on the road.

It's one time Allen is glad to be an editor rather than a reporter or photographer out in the field. For now, he's happy enough to pass around the "Elephant"—the statue given out to award winners—while drinking champagne with the monkeys.

Urbane Legend

Proving last year's shutout an aberration, *The New Yorker* returns to form by capturing three awards

By Lisa Granatstein

Photography by Erik Freeland/SABA

You would never know David Remnick had much to celebrate. Unless, of course, you saw the three glimmering "Elephant" statuettes seemingly discarded on a wooden table outside his office. *The New Yorker* editor was too busy juggling copy and cartoon meetings last Wednesday to take time out to savor the Condé Nast weekly's three National Magazine Awards. "Oh, I did celebrate," Remnick

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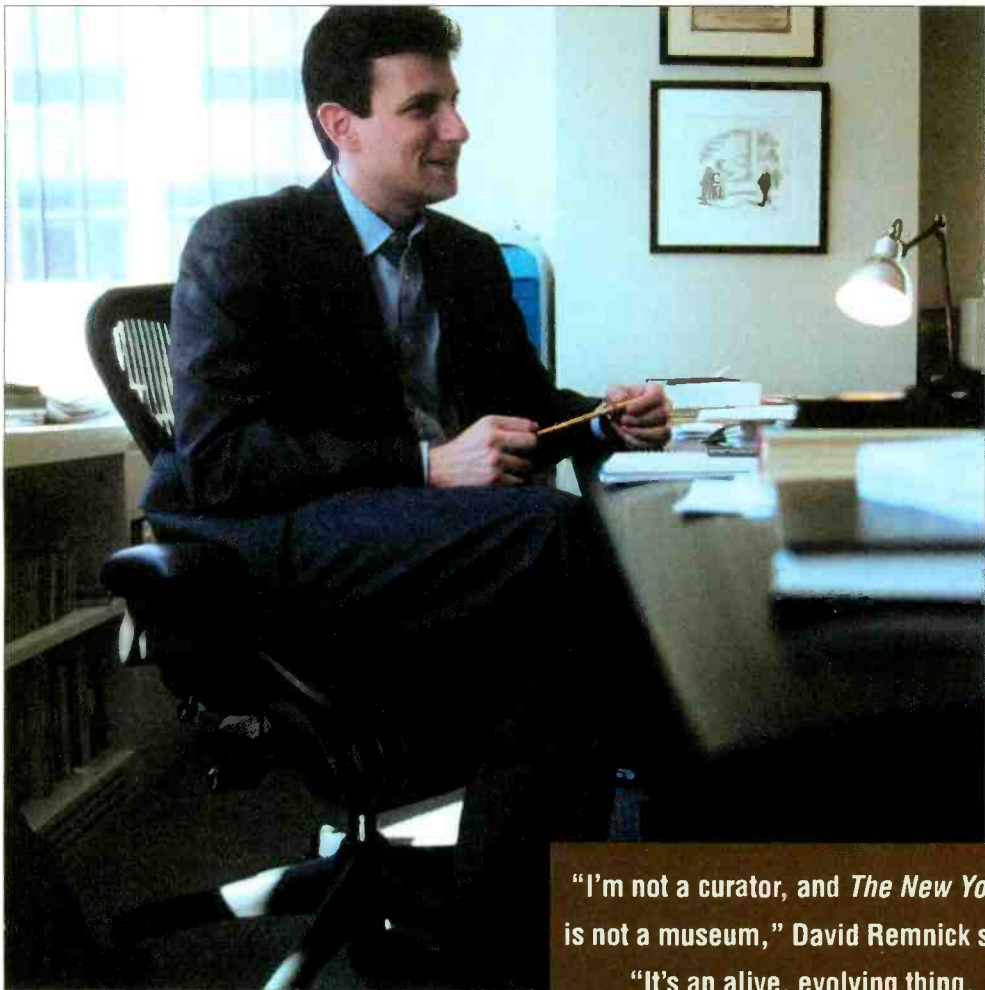
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ERIK FREELAND/SABA

"I'm not a curator, and *The New Yorker* is not a museum," David Remnick says. "It's an alive, evolving thing. Every week is new."

says, laughing. "For about a minute and a half. But it was a nice minute and a half."

In fact, after the awards were announced, the whole office was hard at work, and would shut down only late in the day for a brief celebratory champagne toast, complete with chocolate-covered strawberries and other goodies wheeled in from Condé Nast's cafeteria.

This year, *The New Yorker's* National Magazine Awards were particularly sweet. In his first year as editor, Remnick and former editor Tina Brown were handed a stinging defeat, losing in all eight categories in which the magazine was nominated. But 1999 was proven an aberration. *The New Yorker* now has won a record 26 awards since the competition began 35 years ago.

"The magazine was actually quite good last year," says Steven Florio, Condé Nast president/CEO. "But it took the media world some time to realize that there had been a real change in what [Remnick] was doing. And I think they recognize that now, as do the readers and as do the advertisers."

For the first time in five years, *The New Yorker* won the General Excellence award for a magazine with a circulation of 400,000 to 1 million, beating out *Fast*

Company, *GQ*, *Marie Claire*, and *The Source*. *The New Yorker* also captured the Public Interest award—its first in 16 years—for "The Demon in the Freezer," by *Hot Zone* author Richard Preston, and the Fiction award, which returned to the weekly after a two-year absence. A troika of authors shared the Fiction prize: Pulitzer prize-winner Jhumpa Lahiri, George Saunders and Robert Stone.

"What I'm very proud of is everybody's determination to make everything as good as it can possibly be," says Remnick. "Whether it's improving on [the magazine's] already beautiful appearance, or sustaining writers that have been here for a while and adding to that roster young writers, like Jhumpa Lahiri."

In its 75th year, *The New Yorker* remains true to its literary and reporting values as the voice of American urbanity. In a world of sound bites and Web sites, when information is served up like fast food, week after week, *The New Yorker* churns out a mix of great prose, illuminating essays, sharp reviews and wickedly

observant cartoons. It's not uncommon for stories to percolate for months, allowing writers sufficient time for extensive reporting and an opportunity for thoughtfulness. Features can run from 2,500 words up to more than 20,000, as was the case with Ken Auletta's Microsoft article—nominated for an NMA.

That's not to say *The New Yorker* hasn't evolved in recent years, but it has done so at times by lifting a page from its past editors. "It's a complicated and glorious thing to work on a magazine with a tradition like *The New Yorker*," says Remnick, who has infused the weekly with additional business, sports and New York coverage. "I'm not a curator, and *The New Yorker* is not a museum. It's an alive, evolving thing. Every week is new."

Among the three issues honored with the General Excellence prize, the Feb.22/Mar.1 double issue is illustrative of that notion. The special New York-themed edition, spearheaded by executive editor Dorothy Wickenden, included such articles as staff writer Susan Orlean's hilarious (and sadly apt) depiction of a broker's life in New York's supercharged real estate market and "Joe Mitchell's Secret," by venerable *New Yorker* scribe Mark Singer. Singer's piece profiled the once prolific *New Yorker* contributor, who after writing about the eccentric Joe Gould, suffered from crippling writer's block for the last three decades of his life.

"In the spirit of [former editor] William Shawn's *New Yorker*, I didn't care about being topical," says Singer, noting that the piece was published a year before the film *Joe Gould's Secret* was released. "I had a water-cooler discussion about Mitchell, and it made me think it was a story worth doing."

Among the award-winning articles found in the General Excellence editions



"The Demon in the Freezer" captured *The New Yorker's* first Public Interest prize in 16 years.

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was *New Yorker* senior editor and baseball author Roger Angell's (one of two staffers, the other being legendary grammarian Elinore Gould, to whom Remnick dedicated the award) Nov. 1 "Talk of the Town" piece on being a Mets fan.

Preston's article, "Demon in the Freezer," which appeared in the General Excellence prize-winning July 12 issue, also took the award for Public Interest. "Preston's is the epitome of a great magazine piece," says deputy editor Pamela Maffei McCarthy.

"It has its Stephen King qualities; it's thrilling and chilling—guts fall out and all sorts of gory stuff," says Remnick. "But it's

also a very important warning about a serious threat to the public health in terms of smallpox as a biological weapon."

The New Yorker's fiction department surely did a few high-fives, after winning this year's Fiction award for Lahiri's "The Third and Final Continent," published in the June 21/June 28 double issue; George Saunders' "The Barber's Unhappiness," (Dec. 20); and Robert Stone's "Dominion" (Dec. 27/Jan. 3 double issue).

"As you publish through the year, you hope to publish a blockbuster piece that captures some attention," notes literary and fiction editor Bill Buford. "But the reality is that there are probably less than a dozen

stories that produce this buzz... There is an extra dimension of excitement that is true for all three stories."

The magazine continues to strike a chord with readers and advertisers, as well. Ad pages through May 8 are up 37.3 percent, to 834, reports *Mediaweek Magazine Monitor*, and *The New Yorker's* rate base will jump to 800,000 from 750,000 on July 1, says publisher David Carey.

"This year has come together in a way that feels solid and real and long-term," says McCarthy. "I think it's because we've done a series of magazines that have pleased the editor and have clearly pleased the readers."

At The Top of Their Game

Sports Illustrated's Gary Smith and Frank Deford take readers far beyond the playing fields

By Noreen O'Leary

Photography by Najlah Feanny/SABA

In reflecting on *Sports Illustrated's* two National Magazine Awards, *SI* managing editor Bill Colson can't help but betray why the weekly continues to be a favorite venue for much-honored journalists like Gary Smith and Frank Deford. ♦ "I wanted to get up there [at the awards] like my peers and thank a million other people at *Sports Illustrated*—but with these two guys, they pretty much do it all themselves," Colson says. "They're not sportswriters. They're great writers who just happen to write about sports."

SI took the prize for Feature Writing, giving 18-year staffer Smith his fourth National Magazine Award. For veteran *SI* contributor Frank Deford—who returned to the magazine two years ago after a nine-year absence—it was his first ASME triumph. Deford won in the Profiles category.

In "The Ring Leader" (May 10), senior contributing writer Deford tells the story of former Boston Celtics star Bill Russell. The piece, about four generations of the basketball player's family, becomes a saga about race in America. The story is particularly compelling because Russell used to be as well known as his longtime rival Wilt Chamber-

lain, but is hardly recognized today. Deford knew Russell from his professional sports days and was able to draw out the athlete, who had grown reclusive in recent years. While Deford injects himself into the piece—at one point spending 13 hours on the road with his subject as they go visit the basketball great's 86-year-old father in a nursing home—his own voice never interrupts the true focus of the narrative.

"That story is just Frank at the top of his game," says Rob Fleder, an *SI* executive editor who works closely with both Deford and Smith. "As an editor, it makes your day when you get a piece like that. I remember reading it for the first time on the train on my

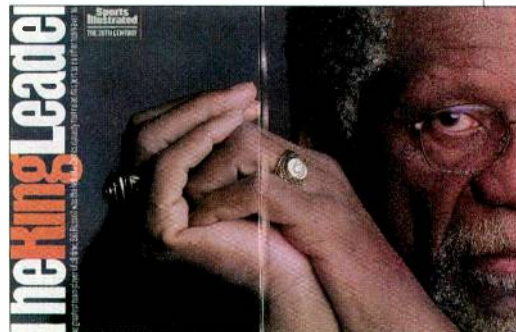
way home. I couldn't wait to get out to a pay phone to call him."

The Russell profile was included in the "20 Favorite Dynasties" issue, part of *SI's* millennial series last year.

Deford estimates he has written 50 or so major profiles in his career, probably the largest single category of his prolific output.

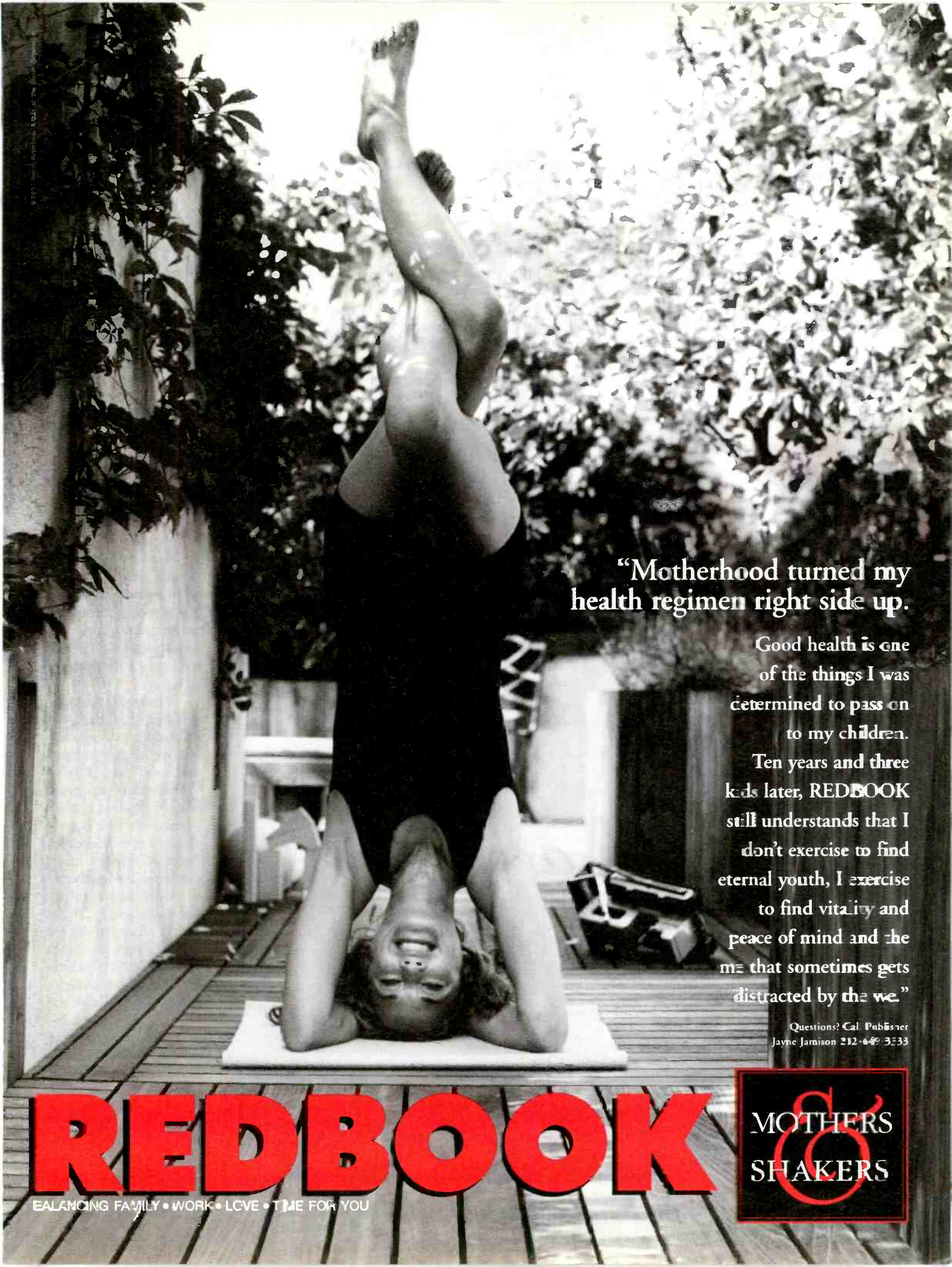
"As a writer, profiles fascinate me," Deford says. "I'm more interested in trying to relate people to the context of where they come from—in terms of time and family—than in just presenting them. I'd rather explore people than take sides and form a point of view about them."

But, Deford hastens to add, he's never



Team player: Deford explored a legend's psyche.

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wanted to write about his subjects in any form longer than a magazine article.

"Over the years, people have tried to get me to write biographies," the book author and novelist says. "But that takes too much of your time, and goes into too much detail. In a magazine piece, you can throw out the minutiae and just write in broad strokes."

Deford, who was in between catching planes last week, missed the Magazine Awards luncheon, as did Smith, who moved his family to Australia last year to begin writing pieces for *SI*'s 2000 Summer Olympics coverage. (Smith did the same for the Games in 1992, when he relocated his kin to Barcelona.)

Smith's winning piece was also part of *SI*'s millennial series, serving as the centerpiece in the magazine's issue saluting "The Century's Greatest Sports Photos" (May 26). Smith was asked to pick a photograph that moved him and uncover the narrative behind it. *SI* shipped cartoon after cartoon of prints and books down to the writer's home in Charleston, S.C., from which he could choose an image. It took months for Smith to sift through the huge volume and make a choice.

His "Moment of Truth" feature uses a photograph of the Texas Christian University locker room, just before the team played in the 1957 Cotton Bowl against Syracuse. Not only had the Texans never played against a team with a black athlete but they also found themselves going up against Jim Brown, one of the game's greatest players ever.

Smith's story argues that the most important aspect of competition isn't what happens on the field but what occurs beforehand, as each player contemplates just how much pain he is willing to accept to win. Forty-two years after the event,

Smith tracked down all the living players from that TCU locker room.

"I was looking for a great picture, obviously, but also one that didn't just capture a moment—one that smelled like it carried a whole narrative, something with an underlying theme to it," Smith says. "My first reaction on seeing this picture was, it felt almost like a painting. It had an incredible feeling of privacy to it, even though it was jam-packed with people. And that was a paradox that I loved."

This year, Smith also received an ASME nomination for his profile of golfer David Duval (April 12).

For the much-honored Deford, this first recognition from ASME celebrates his *SI*

homecoming. In 1989, he left the magazine to start up *SI*'s now-defunct daily-newspaper rival, *The National*. Afterward, Deford and *SI* got into a nasty dispute about money owed to the writer as part of an option arrangement. Deford felt falsely recriminated against and demanded an apology before he would come back to the magazine.

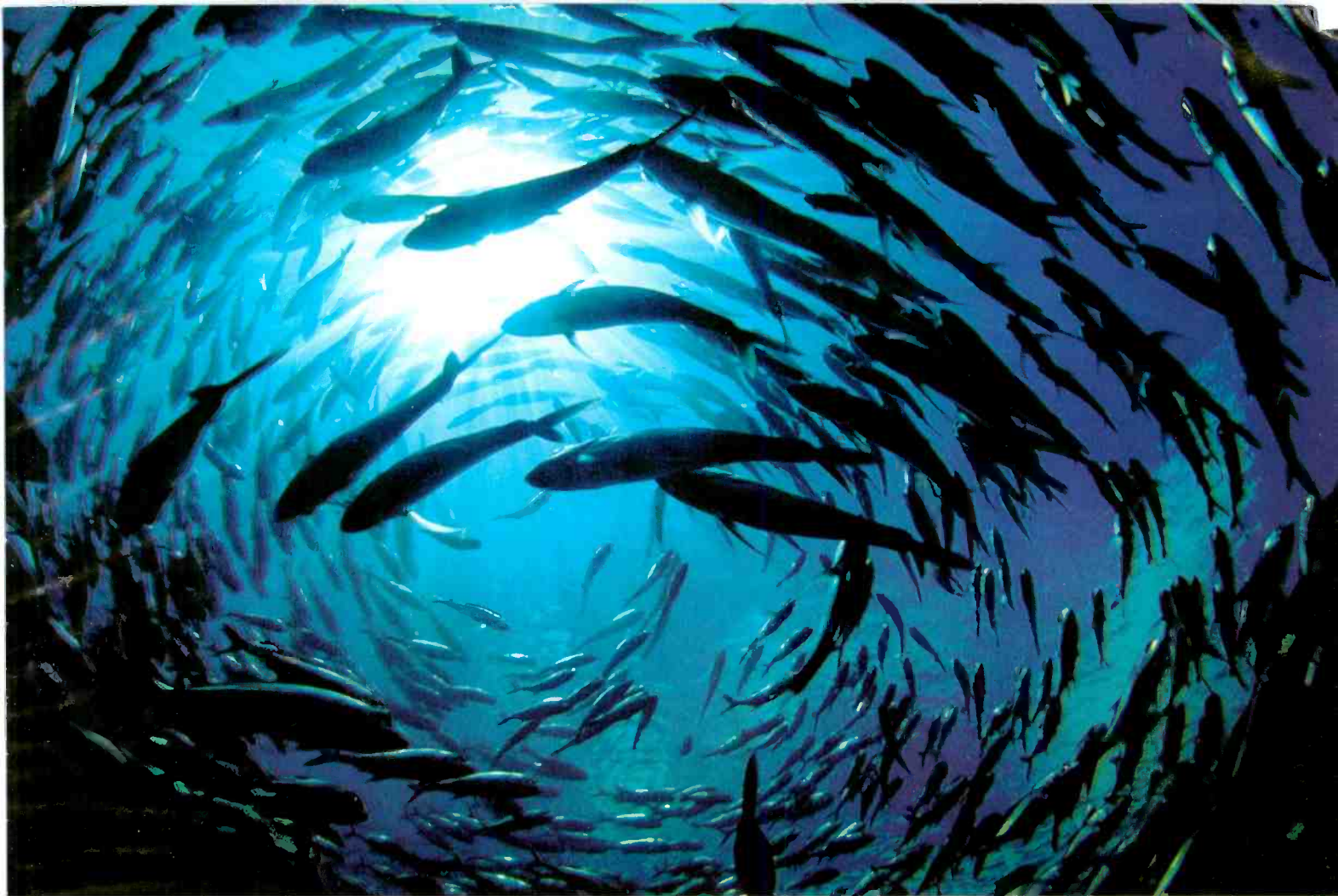
"Big corporations don't like to offer apologies to individuals, and I give a lot of credit to [Time Inc. editor in chief] Norm Pearlstine, who did so. I'm particularly happy to have won this award for people like Norm and Bill Colson, who went out of their way to bring me back to *Sports Illustrated*," says Deford. "*Sports Illustrated* has been very much a part of my life since I was 23 years old. Even though I had wounding disagreements with one or two people, that never diminished my affection, my passion, for the magazine."

It's easy to see why. As one of a handful of publications that still give space and time to contributors to delve into long-form work, the weekly is a writer-driven refuge.

"If you ask the writers here, they'll tell you it's an editors' magazine, but we all know that's not true," says Fleder. "We continue to devote a lot of pages to literary journalism. We'll continue to cover the news, but our readers know the score, and probably a lot of other things about the game, before they pick us up. So we have to focus on things like our depth of understanding and insight. That's what Gary and Frank bring to the magazine. We didn't just get awards for 'best sports feature' or 'best sports profile.' We were competing with *The New Yorker* and *Esquire*. Writers like Gary and Frank are as good as it gets—anywhere." ■



Let's play two: *SI* managing editor Bill Colson carries off the trophies.



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Local Media

TV STATIONS • NEWSPAPERS • RADIO STATIONS • OUTDOOR • MAGAZINES

HOUSTON TV STATIONS

Nearly All Outlets Upgrade to Digital



Houston's public television station last week planned to move into its new digital facilities, and take a step closer to digital broadcasting. KUHT-TV, which is owned by the University of Houston, plans to begin multicasting on its digital channel by mid- to late-September, said Jeff Clarke, the PBS affiliate's CEO/general manager.

KUHT will join the four major network stations in Houston that are showcasing some high-definition programming even as they develop business models for their digital futures.

Digital television's progress in Houston has been very limited so far, due to a paucity of HD programming and consumer unwillingness to pay the relatively high price for HD-ready sets and converters, said Grace Roman, media director at Love Advertising, a Houston ad agency.

Nevertheless, a leading retailer that sells HD-ready TVs said he can't keep them in stock due to "huge" demand. Gallery Furniture sells HD-ready Samsung TV sets for \$2,199 and Panasonic and Toshiba sets for \$2,499, said Walt Dunnigan, information technology director at the store. Viewers also need a converter box for \$999 to receive HD signals.

Gallery Furniture runs an HD exhibit in its store featuring what is to date Houston's only multicasting digital station, KPRC-TV, a Post-Newsweek-owned NBC affiliate. The station airs its regular analog programming, including the occasional NBC HD program (*The Tonight Show with Jay Leno*, for example), on one multicast subchannel, Doppler radar weather on a second subchannel and free-way traffic camera shots on the third.

The digital multicast is a "kind of experimental" way to use the digital bandwidth as

KPRC management oversees the transition of the station to digital, said Dale Werner, the station's director of broadcast operations and engineering. KPRC will wait until more consumers own HD or HD-ready sets before embarking on the complicated and expensive process of converting its news studio to digital, Werner said.



KUHT's new \$12 million home at the University of Houston

The most recent commercial station to begin digital broadcast is ABC-owned affiliate KTRK, the longtime news ratings leader in Houston. KTRK kicked off its digital broadcasts right before ABC's broadcast of Super Bowl XXXIV on Jan. 30, after receiving extensions on the November deadline.

The other network outlets running programming on a single digital channel include Belo's CBS affiliate KHOU-TV and Fox-owned-and-operated KRIV-TV.

The public television station's move to digital will include about \$7 million in new equipment and a \$12 million new building on the university campus that KUHT will share with public radio station KUHF-FM, Clarke said. KUHT will be able to use the same antenna tower and transmission line as it now uses for analog broadcast.

Clarke said KUHT's plans call for an educational subchannel carrying over-the-air classes that count toward college credits. The third subchannel will carry time-shifted PBS programs.

Because Clarke is gm of what he describes as the country's oldest public TV station—on the air for 46 years—perhaps it's not surprising that he's skeptical about the short-term prospects for digital TV. Still, KUHT is preparing to produce its own HD shows of performances by the Houston Grand Opera and the Houston Symphony, he said. "Until a real HD set is available in the \$3,000 price range, you're not going to see it catch on," Clarke said. —*Rich Kirchen*

SYRACUSE, N.Y. TV STATIONS

Sinclair Gets News Help From Raycom



Sinclair Broadcast's Fox affiliate, WSYT-TV in Syracuse last week struck a news-sharing agreement with WTVH-TV, Granite Broadcasting's CBS affiliate. The three-year deal with WTVH begins on June 12 and replaces the five-year deal the Sinclair station had with Raycom Media's NBC affiliate, WSTM-TV.

"We have a handful of similar deals across the country, such as in Lexington, Kentucky and Richmond, Virginia," noted Sinclair's regional director Steve Marks, who added that it's a way for the stations to control the high expense of producing local news.

WTVH will produce a half-hour newscast for WSYT seven days a week, which will air after Fox's prime-time programming ends at 10 p.m. WTVH's newscast airs at 11 p.m. Both stations will cross-promote their newscasts.

For the Sinclair station, the deal with WTVH had a number of advantages over the previous deal with WSTM, including the ability to offer news seven days a week, rather than five. The station also does not have to maintain a separate news staff, since WTVH will use its own news staff and anchors.

"The 10 p.m. newscast will be a high story count, fast-paced, wrap of the day. Ours at 11 p.m. will be more local in depth, wrap of the world," said George Wordlaw, president/gm of WTVH, who said he jumped at the opportunity to do the additional newscast when Sinclair opened up the bidding in the market for a



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"We wanted to expand our Eyewitness News brand, and I'd rather it be me than the competition," said Wordlaw, who has found himself in a horse race for news ratings. WSTM is currently the number one outlet, but WTVH has been slugging it out with WIXT-TV, Ackerley Group's ABC affiliate, for second place.

"The simple fact is that people have different viewing habits," Wordlaw said. "This exposes our on-air news to a larger and more youthful audience. For a station to pop, we needed to do something different. We hope this is it." —*Katy Bachman*

ST. LOUIS NEWSPAPERS

Pulitzer Kills JOA That Has Been DOA



St. Louis Post-Dispatch owner Pulitzer Publishing has bought out its 29-year publishing partner in the market, Advance Publications' Herald Co., for \$306 million.

Herald—publisher of the *St. Louis Globe-Democrat*, which it sold in the early 1980s and which folded in 1986—had continued to share half of *Post-Dispatch* profits under a joint operating agreement. By taking the lump cash payment from Pulitzer, Herald agrees to cut its share of earnings to 5 percent. The agreement calls for Pulitzer to buy out Herald's remaining interest by 2015.

Advance Publications president Donald E. Newhouse explained: "When our partners indicated their desire to create a joint venture which would more appropriately reflect their continuing operating responsibility for the paper, we agreed that these unique circumstances fully justified the new arrangement." For its part, Pulitzer said it wanted to continue to focus on its acquisition strategy. "We view this transaction as part of that effort," said Pulitzer president/CEO Robert Woodworth.

Two years ago, Pulitzer, which also publishes the *Arizona Daily Star* of Tucson and a dozen smaller dailies, announced it was dumping its broadcast holdings to focus on newspaper publishing. Last October, it agreed to buy the *Pantagraph*, a 50,000-circulation daily in central Illinois, and the Illinois Valley Press, a weekly group, for \$180 million from Chronicle Publishing. It was the company's first purchase since spinning off its radio and TV properties to Hearst-Agryle in March 1999.

The *Post-Dispatch* remains the only metro daily in the St. Louis market, but faces slipping circulation. The paper's daily circ dipped 0.8 percent to 308,954, and Sunday sales slid 3.4 percent to 500,124 during the six months ended March 31 compared to a year earlier, according to the latest Audit Bureau of Circulations numbers. —*Tony Case*

RALEIGH-DURHAM, N.C. TV STATIONS

WKFT Ticks Upward



Counterprogramming, a lean toward local sports, and autonomy from its owner are three ingredients responsible for an upswing at Raleigh, N.C., independent WKFT-TV.

"This station has come alive in the last couple of years," says Pete Celentano, general sales manager. Celentano credits counter-programming in early fringe, prime access and prime time—with shows like *Jerry Springer* and *Sally Jessy Raphael*—for catapulting WKFT to second or third place among the adults 25-54 demo.

For example, from 7-8 p.m., adults 25-54 climbed from a 2.4 rating in February 1999 with *In the Heat of the Night*, to a 3.1 rating this past February with back-to-back episodes of *Judge Joe Brown*. At the same time, *Jeopardy* on ABC-owned WTVD-TV and *Seinfeld* on Fox affiliate WRAZ-TV lost viewers.

Three-minute quick-delivery news briefs at the top of the hour from 5 p.m. to midnight have been successful, Celentano says. He also said coverage of Charlotte's NBA Hornets and Arena Football League Cobras has tapped local sports interest.

WKFT executives praised the station's Charlotte, N.C.-based owner, Bahakel Communications, with providing autonomy. "Those of us who live in the market and hear people in line at the checkout counter are ultimately making decisions for the station," said Ed Marlowe, the station's program and promotions director.

"They've certainly improved from where they've been," agreed John Klein, executive media director at the Raleigh advertising firm McKinney and Silver. Klein said the 19-year-old WKFT traditionally had problems broadcasting with an antenna at its Fayetteville headquarters, 60 miles from Raleigh and Durham.

"They've benefited from the growth of the Triangle and from a cable penetration perspective," Klein said. "They've also

made significant strides acquiring competitive programming."

But WKFT typically still ranks in the third tier of the seven-station market, along with Fox, WB and UPN, Klein said. WKFT "will always be fighting an uphill battle when you're talking about national buyers who are looking for the top two or three stations in a market," Klein said. "But for national advertisers with a broad target audience and local advertisers looking for a broadcast presence, the station can provide an entree for them." —*Gilbert Nicholson*

TUCSON, ARIZ. RADIO

Unica Buys 2nd Stick



Spanish-language radio network Radio Unica is entering the 23rd-largest Hispanic radio market with the purchase of KQTL-AM in Tucson from CIMA Broadcasting for an estimated \$3.3 million. The acquisition is the radio group's 16th station and its second in Arizona. Radio Unica purchased KIDR-AM in Phoenix last year.

KQTL will switch to Radio Unica's round-the-clock lineup of talk, sports and news. The station had been programming Mexican music to the Tucson Hispanic audience, which makes up a little more than 27 percent of the market's 12+ population, but ratings have been erratic. In the Fall 1999 Arbitron survey, the station delivered a 0.8 share, down from a 1.4 in Summer and a 3.1 in Spring. The station billed about \$210,000 last year, according to Duncan's American Radio. —*KB*

TV STATIONS

Pax, NBC Add JSAs



Pax TV stations are slowly becoming kissing cousins with their NBC-affiliate counterparts. Despite some grumbling from NBC affiliates, last week, three more NBC owned-and-operated stations, KXAS-TV in Dallas, WVIT-TV in Hartford, Conn., and WNCN-TV in Raleigh-Fayetteville, N.C., announced joint sales agreements with Pax outlets. There are now 10 JSAs between Pax TV and NBC-owned stations and/or affiliates, out of 72 Pax stations.

The JSAs call for the NBC stations to provide local news and programming, sales and marketing to their Pax siblings, a strategy that evolved out of NBC's

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Market Profile

BY EILEEN DAVIS HUDSON

purchase of a 32 percent stake in Pax last fall. JSAs have already been inked with NBC O&Os in Providence, R.I., Washington and Miami. Only four NBC affiliates have signed JSAs in Knoxville, Tenn.; Greenville, N.C.; Cedar Rapids, Iowa; and Shreveport, La.

"More will be rolled out over the summer," said a Pax representative. To clear the way, NBC said, it has reached an "understanding" with four of its major affiliate groups, Gannett, Hearst-Argyle, Post-Newsweek and Belo. —KB

RADIO

Mini Metros Are Back



After years of saying "no" to creating embedded metro pockets in larger markets, Arbitron has decided to say "yes." The research company has a new set of guidelines for considering which markets could come out from the shadow of a bigger market, to be measured on their own.

Arbitron currently has nine markets that are classified as embedded metros (metros that are geographically located within another metro), such as San Jose, Calif. (in San Francisco); Frederick, Md. (Washington); Morristown, N.J. (New York); and Nassau-Suffolk, N.Y. (also New York).

For a market to be considered an embedded metro, it must, among other criteria, be responsible for 25 percent of the radio listening in the market, have a minimum population of 200,000, and be measured with the same frequency as the larger metro. Broadcasters in the embedded metro must commit to a five-year contract with Arbitron.

"These [embedded markets] have their own separate local identification apart from the larger metro," noted Gary Fries, Radio Advertising Bureau president. "It's a significant factor in the sale of radio. Good ratings that inform and qualify the market will result in more local ad dollars."

The Media Edge's Sally Thompson, who buys radio for both San Francisco and San Jose, said having embedded metros "helps clarify some stories. It's a good sales tool to take to clients so they can see what they've missed," she said.

Since Fall 1995, prior to consolidation, Arbitron has added 21 new markets and dropped four, to its surveys, increasing the number of markets it measures from 261 to 278. —KB



LUIS VILLOTTI/THE STOCK MARKET

New Orleans

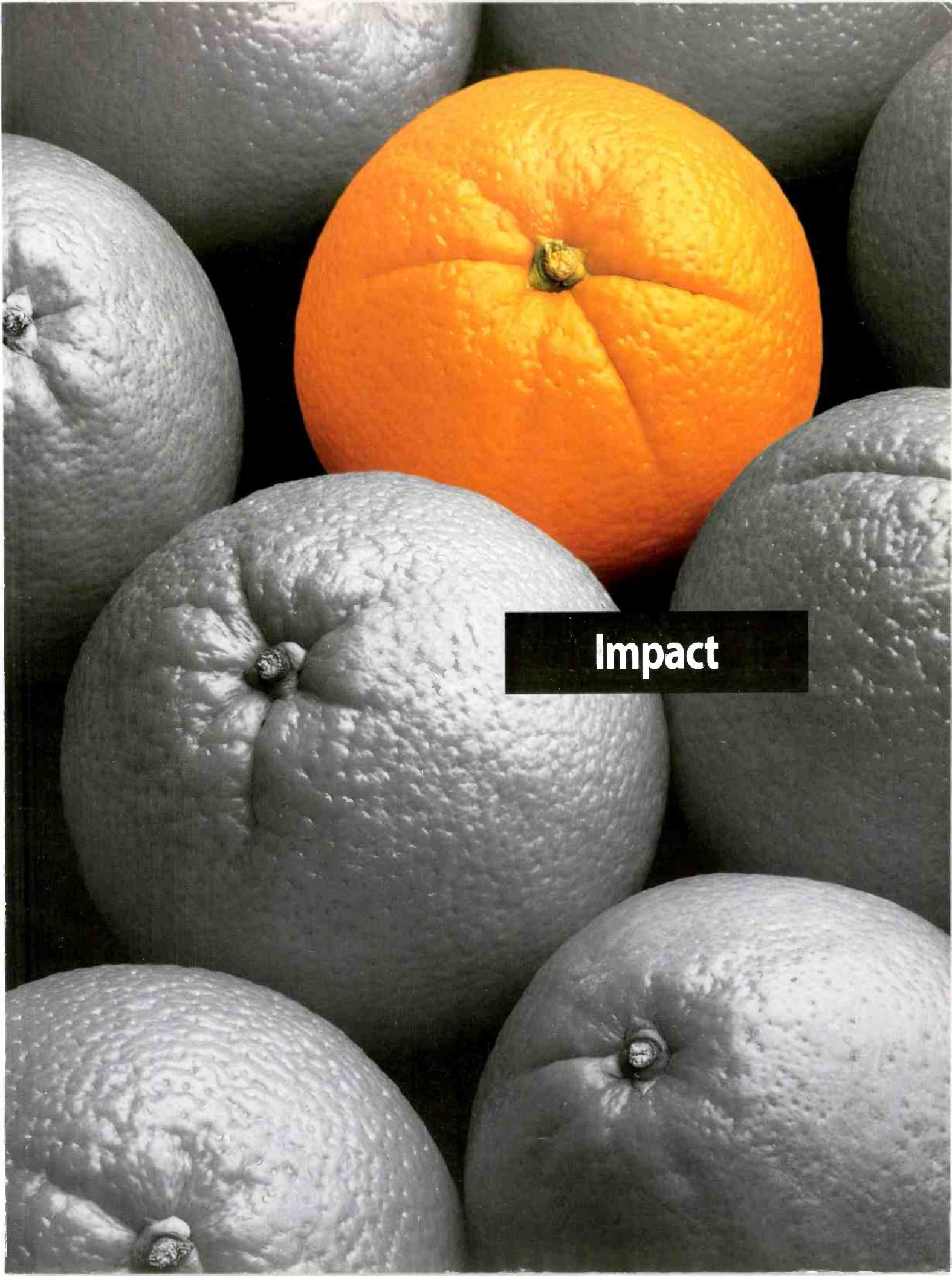
One of the most visited cities in America, New Orleans depends greatly on tourism to keep its economy humming. The Crescent City has lured visitors for decades with its eclectic neighborhoods and cuisine and its myriad festivals, concerts and other live music performances including the Jazz Fest, which

concluded its annual 10-day run yesterday. The hospitality industry is booming in New Orleans, thanks to the increasing demand for hotel space. There are 15 new hotels being built in the downtown area alone. Adding competition to the thriving casino-boat business along the Mississippi River was the opening last year of New Orleans' first land-based casino. This month will see the opening of Jazz Land, an amusement park that has been in development for 10 years.

While New Orleans knows how to throw a party, such as the raucous Mardi Gras celebration that draws thousands from all over the world each year, the city is also continuing to battle some very serious issues. Two key areas of concern for local officials and residents are the city's high crime

and illiteracy rates. Several years ago, New Orleans was saddled with the label "Murder Capital of the U.S." because of its annual homicide count. The city galvanized to successfully eliminate that dubious distinction, hiring a new police chief who has helped to dramatically reduce the number of murders and other crimes. The illiteracy rate also is being actively addressed in new ways, including a significant marketing campaign now under way that uses public-service television commercials.

The New Orleans broadcast television market, ranked 41st in the country with 629,820 TV households, is a major beneficiary of the millions of advertising dollars spent by local officials each year to support civic initiatives and to contest the city's often heated election campaigns. "When-



Impact

also use the tapes. The doctor puts the patient in a state of relaxation as possible. The study, which was conducted by the New York Psychiatric Institute in Manhattan for Guided Imagery and Music, found that the tapes and music complement traditional treatments. It truly changes the pain so it's not just from the person," said a registered nurse who has used the tapes and music in a practice in guided imagery. It's her voice on a tape that costs

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SOURCE: Dr. Richard Theisen, attending surgeon and director of the complementary care program at Muhlenberg Regional Medical Center, and Audrey Cavanagh, R.N.

"I was more concerned because of my age," said the 64-year old Marotto. "The older you get, the more you worry."

To help ease his mind, Marotto said he used the tapes last month to take a trip to the Jersey Shore, listening to the rhythm of the waves.

Marotto received the guided imagery tape from his surgeon at Muhlenberg Regional Medical Center.

Kathy Buchanan of South Plainfield said she used the tape she got from Cavanagh when she underwent a lumpectomy for breast cancer in 1987.

"I'm a very anxious person," said Buchanan, whose husband, James, also used the tape when he underwent surgery for kidney cancer last year. "The tape would help me focus on something I could control."

Last year, Newark Beth Israel Medical Center started issuing the tapes to its cardiac surgery patients for free, according to Patricia Garland, clinical data coordinator for the Department of Cardiothoracic Surgery.

Patients receive a Walkman and a tape with verbal instructions and background music as soon as they are admitted, Garland said. They also receive another tape of nothing but music used during surgery. They also use the tapes during their recovery.

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So far, health insurance companies do not cover guided imagery, said Tiedemann, calling the tapes complementary care.

"Some of the HMOs are finding out that complementary medicine can lower their costs," Tiedemann said. "They're fueled by the dollar sign" in watching the trend, he said.

Consumer preference drives health care benefits, according to Paul Langevin, president of the New Jersey Association of Health Plans, a trade organization that represents 11 major health plans.

For the past two years, insurance companies have been marketing alternative forms of medical care among their coverage, including acupuncturists and midwives, Langevin said. So, he said, if enough people ask for the tapes, the HMOs may be compelled to offer them.

Said Langevin: "Enough of a consumer preference drives availability in the plan."

"To get the full benefits of the tape, we recommend that they use it twice daily," she said. "There are patients who elect not to do it. I think from a nursing perspective, it helps us better in managing the patients' pain and anxiety."

Since Dec. 1, the hospital has issued 60 tapes per month, Garland said, with the hospital paying about \$10 per set. Beth Israel is awaiting a grant that will allow it to research the effects of the tapes and expand the program.

So far, health insurance companies do not cover guided imagery, said Tiedemann, calling the tapes complementary care.

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Environment

CONTINUED FROM PAGE 23

Activists pull out of talks on water

every tool that we have to protect the public."

Pete McDonough, the Governor's director of communications, called the withdrawal of the groups counterproductive.

"These are the very people who asked us to set up this process," McDonough said. "If politics is behind this, then that means they'd

drafting new regulations, depending on how tough they are and who is held responsible for ensuring that drinking water supplies are pure.

The struggle pits hundreds of municipal and regional sewage treatment plants, like the Passaic Valley Sewerage Commission, and large corporations, such as DuPont, against a handful of water companies that face sharply higher treatment costs if the water standards are relaxed.

The state's leading water suppliers also are unhappy, so much so that they've formed their own coalition to try to influence the DEP's final decision.

"If the regulations are relaxed and higher concentrations of dischargers are allowed, it will increase

Already, more than 1,000 segments of New Jersey's rivers and streams are polluted, places like the Passaic River where stretches of the waterway suffer from phosphorous pollution, PCBs (polychlorinated biphenyls), and dioxin contamination. Some portions of the Rahway River have diesel fuel problems. On some segments of the tidal Delaware River, high levels of the toxic contaminants used as industrial solvents are seeping into the river.

The companies and wastewater treatment plants that discharge pollutants have their own issues. They argue they already are subject to some of the stiffest permit standards in the nation and contend that much of the pollution harming New Jersey's

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Jack Grandcolas-High Tech
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Scarborough Profile

Comparison of New Orleans To the Top 50 Market Average

	Top 50 Market Average %	New Orleans Composition %	New Orleans Index
DEMOGRAPHICS			
Age 18-34	32.3	32.6	101
Age 35-54	40.0	40.7	102
Age 55+	27.7	26.7	96
HHI \$75,000+	22.2	13.6	61
College Graduate	12.3	9.1	74
Any Postgraduate Work	10.5	7.5	72
Professional/Managerial	21.9	19.3	88
African American	12.4	28.6	232
Hispanic	11.9	5.6	46
MEDIA USAGE - AVERAGE AUDIENCES*			
Reads Any Daily Newspaper	56.9	58.7	103
Reads Any Sunday Newspaper	66.9	66.2	99
Total Radio Morning Drive M-F	24.5	22.5	92
Total Radio Evening Drive M-F	18.6	18.7	101
Total TV Early Evening M-F	29.3	34.2	117
Total TV Prime Time M-Sun	37.2	41.3	111
Total Cable Prime Time M-Sun	10.5	15.3	146
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	75.4	77.1	102
Read Any Sunday Newspaper	80.3	79.6	99
Total Radio Morning Drive M-F	79.7	76.4	96
Total Radio Evening Drive M-F	73.9	73.4	99
Total TV Early Evening M-F	67.6	76.9	114
Total TV Prime Time M-Sun	91.7	91.9	100
Total Cable Prime Time M-Sun	52.8	58.9	112
MEDIA USAGE - OTHER			
Accesses Internet/WWW	44.2	40.5	92
HOME TECHNOLOGY			
Owns a Personal Computer	56.8	51.6	91
Shops Using Online Services/Internet	10.5	9.0	86
Connected to Cable	13.0	13.2	101
Connected to Satellite/Microwave Dish	69.3	74.3	141
	11.3	11.9	106

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

Source: 1999 Scarborough Research Top 50 Market Report (February 1998-March 1999)

ever there's any political activity in the market, the inventory [situation] gets really ugly," says Sonny Bosshard, senior media buyer/planner for BVK/McDonald.

"We just got out of a City Council race that was a bloodbath," says Ray Reggie, president and CEO of Media Direct, a media buying service. Alluding to New Orleans politicians' affinity for TV advertising, Reggie adds: "There's no grassroots effort any more in campaigns."

Broadcast TV advertising prices in the New Orleans market have remained relatively low, buyers say. "Our TV rates have been suppressed—[market leader] WWL has pretty much dictated the pricing for years," Reggie says.

WWL-TV, A.H. Belo Corp.'s CBS affiliate, has been New Orleans' overall market leader for two decades and is one of the strongest CBS outlets in the country. Like most CBS affiliates, WWL skews to an older audience. The station's news programming also attracts significant viewership among the African American community, a key factor in a market whose population is 28.6 percent African American, or more than double the average for the top 50 markets in the nation (see Scarborough chart on this page).

Jimmie Phillips, WWL vp and general manager, attributes the station's dominance to quality programming. "Throughout the years, we have withstood the test of time," Phillips says. "Our news numbers are solid." The station also is well known for its involvement in the community.

WWL lost a valuable member of its news team in January with the retirement of Bill Elder, a veteran anchor who had been on the air more than 30 years. Elder's replacements for the noon and 5 p.m. newscasts are former morning anchor Eric Paulsen (who took over at noon) and 6 and 10 p.m. anchor Dennis Woltering, who has added Elder's 5 p.m. anchor duties.

While WWL-TV has managed to maintain its news-ratings leadership, the competition has increased. And now that New Orleans has its first TV-station duopoly, the challenges to WWL could increase. Tribune Broadcasting, which owns ABC affiliate WGNO-TV, in January completed its acquisition of Quest Broadcasting, including its New Orleans WB affiliate, WNOL-TV. Tribune had already owned about a one-third stake in Quest (whose principal is Quincy Jones).

Last August, WNOL moved into a new \$6 million, 22,000-square-foot facility in the New Orleans Centre, an upscale down-

town shopping mall located next to the Superdome, the city's huge domed sports and entertainment arena. Tribune plans to expand the new digital facility by another 8,000 square feet and then move WGNO over to share the new digs with its sister station. WGNO currently occupies 20,000 square feet on the 28th floor of a downtown building. The studio expansion and relocation of WGNO should be completed by the end of the year.

Michael LaBonia, vp and gm of WGNO and WNOL, says the duopoly's merged operations will generate cost savings that will allow Tribune to reinvest in the outlets and "be able to bid for and acquire better programming" and strengthen

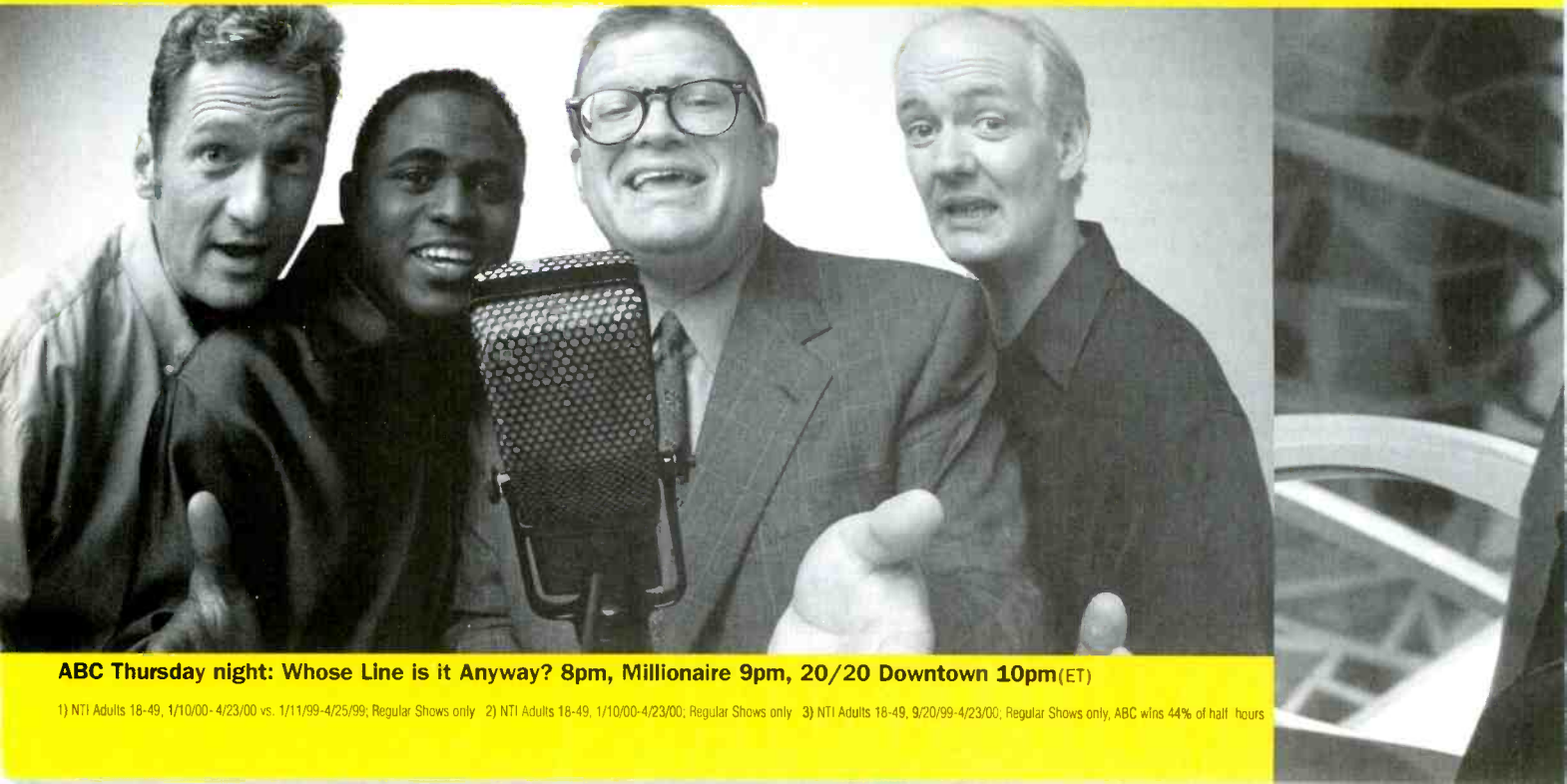
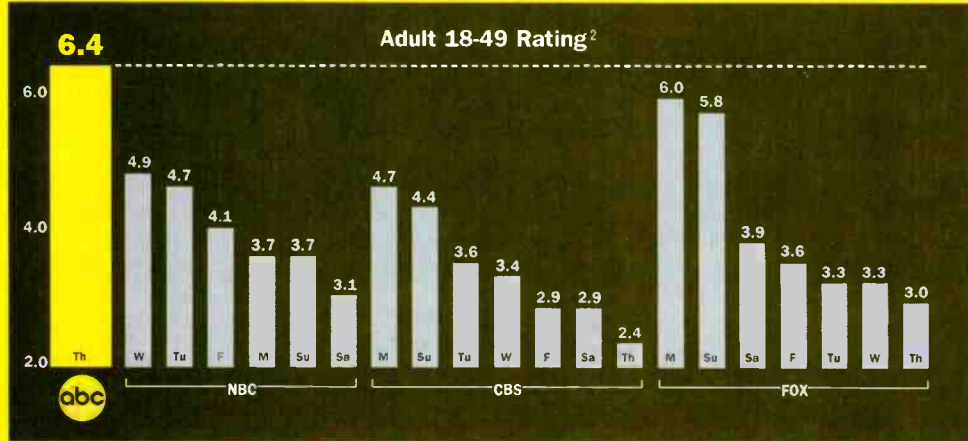
news operations. The two stations already have swapped some off-network syndicated programming that better suits each other's schedules, LaBonia notes.

WNOL, the fourth-ranked WB affiliate in the country in terms of annual revenue, is gearing up to enter the news business with the launch of a 9 p.m. newscast, tentatively set for fall 2001. That news will go up against Emmis Communications' Fox affiliate WVUE-TV, which produces a half-hour newscast at 9.

Tribune's WGNO is not a strong ABC affiliate; the station usually ranks fourth overall in the market. WGNO was an independent until 1996, when it signed on with ABC. After taking on the network affilia-

Our (Thurs)

ABC Thursday beats every night on CBS and FOX, and 6 out of 7 nights on NBC



ABC Thursday night: Whose Line is it Anyway? 8pm, Millionaire 9pm, 20/20 Downtown 10pm(ET)

1) NTI Adults 18-49, 1/10/00-4/23/00 vs. 1/11/99-4/25/99; Regular Shows only 2) NTI Adults 18-49, 1/10/00-4/23/00; Regular Shows only 3) NTI Adults 18-49, 9/20/99-4/23/00; Regular Shows only, ABC wins 44% of half-hours

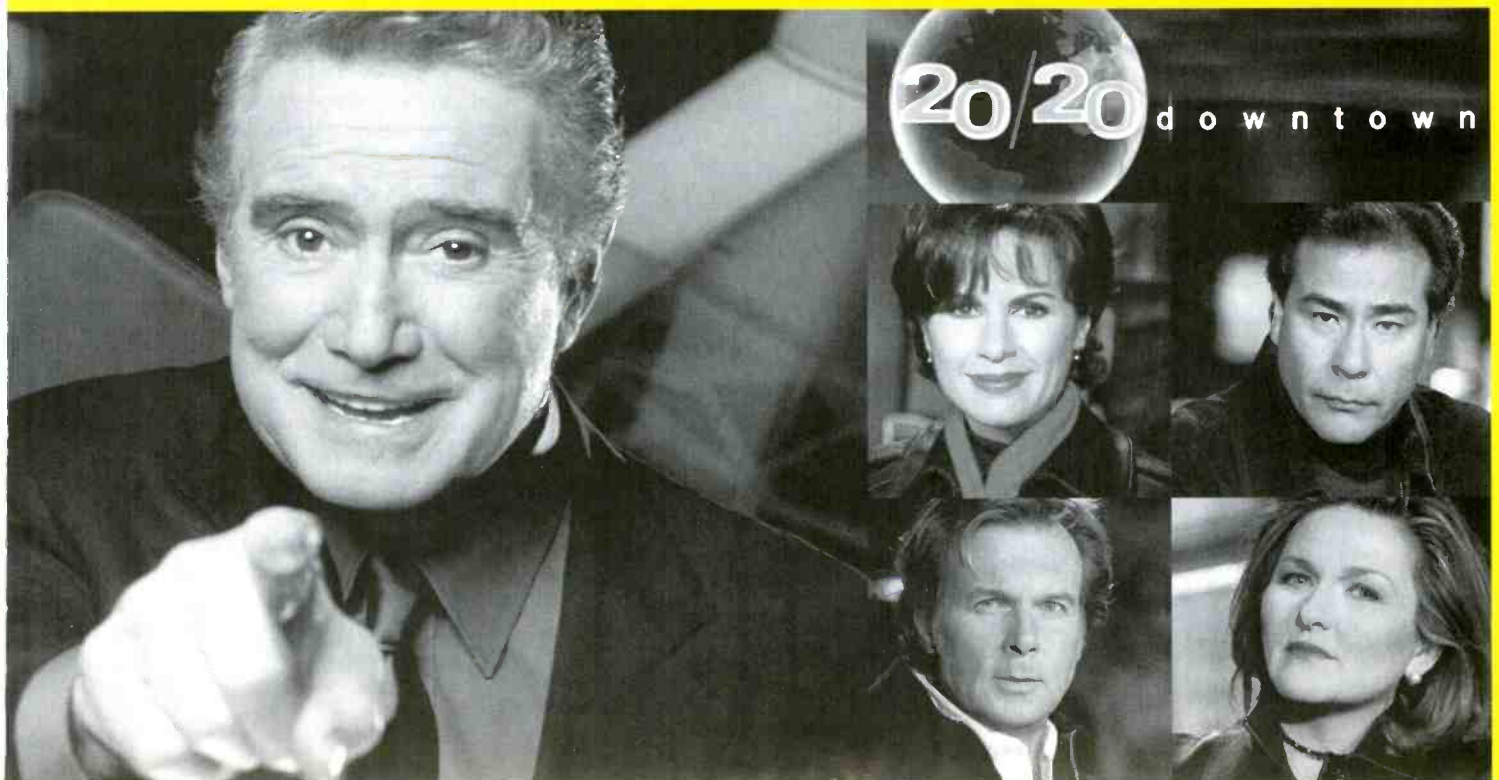
day has come.

With a staggering 137% increase in ratings,¹ ABC's Thursday night Young Adult delivery beats *every* night on FOX, *every* night on CBS and *six out of seven* nights on NBC.²

But Thursday is only one of the success stories for ABC this season. We're also winning almost 50% of all Primetime half hours.³

So this Upfront Season, start with the #1 Network, ABC.

Thursday and every other night of the week.



tion, the station built its news product from the ground up, and it has continued to see improvement in its news ratings, LaBonia says. "Our whole brand is 'More News.' We get right to the meat and potatoes," the gm adds.

WGNO's rapid-fire news style, which packs about 25 news items into a half-hour show, has drawn criticism from some competitors. LaBonia defends the fast-paced newscasts as being both informative and well-suited to younger viewers who want more news but are pressed for time. WGNO, which added a 6 p.m. newscast last year, plans to launch a morning news, probably from 5-7 a.m., at the end of 2002.

Emmis' Fox affiliate WVUE is also a significant player in local news programming. The outlet finished second to WWL at 5 p.m. in the February sweeps, with a 6.9 household rating/13 share. WVUE's 6 p.m. newscast, which follows the syndicated *Divorce Court*, did not do as well, finishing fourth in February. At 9 p.m., WVUE's half-hour news finished well ahead of the syndicated *Drew Carey* on WUPL and *Baywatch* on WNOL.

Radio Ownership

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in Millions)	Share of Total
Entercom	2 AM, 4 FM	28.0	\$25.7	43.1%
Clear Channel	2 AM, 5 FM	42.5	\$23.9	40.1%
Centennial Broadcasting	1 AM, 2 FM	11.3	\$6.8	11.4%

Includes only stations with significant registration in Arbitron diary returns and licensed in New Orleans or immediate area. Ratings from Arbitron, Fall 1999 book; revenue and owner information provided by BIA Research.

WVUE's 9 p.m. newscast is followed by another airing of *Divorce Court*, which leads into the half-hour 10 p.m. news program. The second late newscast is unusual for Fox affiliates, and there is talk in the market that WVUE may drop one of the shows.

Hearst-Argyle Television purchased NBC affiliate WDSU-TV last year and installed Mason Granger as the property's gm. Granger has been credited with boosting WDSU's profile in the community by participating in many local events, taking a cue from WWL.

WUPL-TV, the UPN affiliate owned by Paramount Stations Group, does not air locally produced news. The outlet does produce a local public-policy show, *Crescent City Magazine*, which launched in January. The half-hour program airs Sundays

at 7 a.m. and covers local issues including the environment, crime and education. *Crescent City* is hosted by the station's public-affairs reporter, Kim Edwards. Joanna Bellanger, program director for WUPL, says the program is designed to be less stuffy than traditional public-affairs fare and is targeted at adults 18-49.

While WUPL carries no local sports, the station is interested in acquiring rights to some minor-league baseball or hockey games. The New Orleans Zephyrs are the farm team for Major League Baseball's Houston Astros, and the New Orleans Brass is the market's pro hockey club. (The Brass play in the New Orleans Arena, a new sports and entertainment complex that opened next to the Superdome last October.)

Among the off-net syndicated shows WUPL will begin airing this fall are *Spin City*, *Sabrina the Teenage Witch* and *Moesha*. The station has also picked up *The Pretender* and MTV's *The Real World* in syndication; both will air on weekends starting this fall.

Another growing rival to WWL-TV's dominance in the market is cable. Cable penetration in New Orleans is 74.3 percent, well above the 69.3 percent average for the top 50 U.S. markets. Cox Communications controls the market in the metro area, although it does not cover the entire DMA. BellSouth also has a presence in the market.

WWL has a long-standing partnership with Cox to operate a 24-hour cable network, WWL Newswatch 15. WWL's daily newscasts are rerun in a loop on the cable channel. Some local media buyers say that their clients believe they can get a great deal by buying the Channel 15 rebroadcast and pay only \$30 or \$50 per spot, compared to \$1,000 for the live news broadcast on WWL. But Newswatch 15 advertisers get a far smaller audience for their dollars.

The New Orleans radio market, also ranked No. 41 in the country, has consolidated significantly over the past several years, with several local mom-and-pop operators getting acquired or squeezed out. Groupwide advertising buys in radio are starting to catch on. "You will see bids going to the group, not the [individual] station," says Media Direct's Reggie. "[Advertisers] will say, 'We have x number of

Nielsen Ratings/New Orleans Evening and Late-News Dayparts, Weekdays

Early News

Time	Network	Station	Rating	Share
5-5:30 p.m.	CBS	WWL	16.8	31
	Fox	WVUE	6.9	13
	NBC	WDSU	4.9	9
	ABC	WGNO	4.8	9
	WB	WNOL*	2.8	5
	PAX	WPXL*	1.6	3
	UPN	WUPL*	1.5	3

6-6:30 p.m.

CBS	WWL	19.5	31
NBC	WDSU	6.7	11
Fox	WVUE	5.9	9
WB	WNOL*	4.2	7
ABC	WGNO	3.5	6
UPN	WUPL*	2.4	4
PAX	WPXL*	1.1	2

Late News

9-9:30 p.m.	Fox	WVUE	8.4	12
	WB	WNOL*	5.7	8
	UPN	WUPL*	2.1	3
10-10:30 p.m.	CBS	WWL	17.9	27
	NBC	WDSU	10.3	16
	Fox	WVUE	4.9	7
	ABC	WGNO	4.8	7
	WB	WNOL*	4.3	7
	UPN	WUPL*	2.1	3
	PAX	WPXL*	1.5	2

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



Virtual reality is

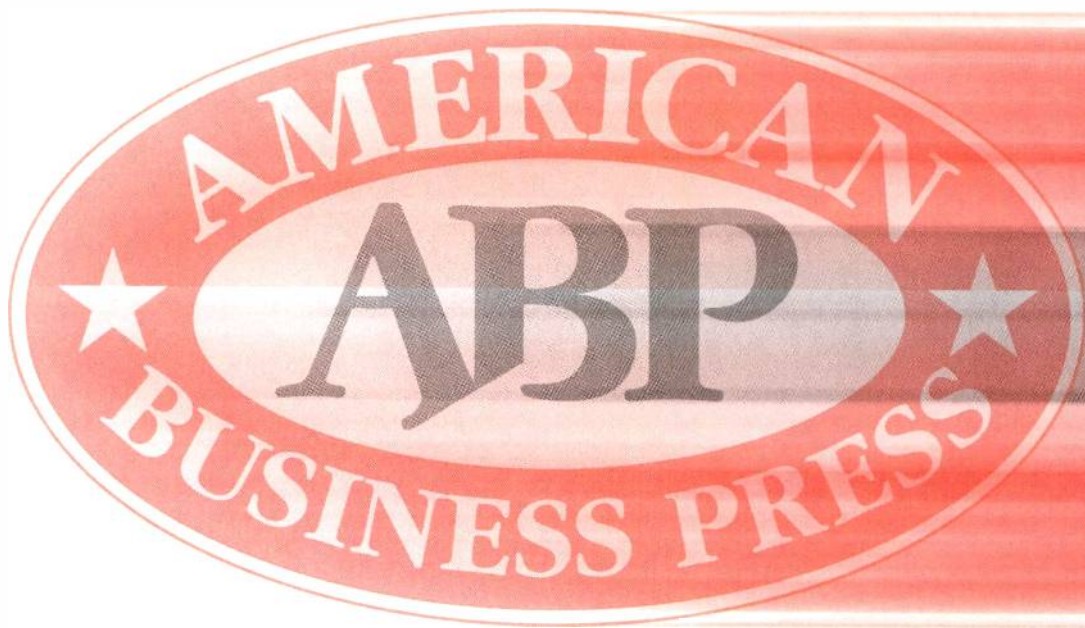
**for people who can't
handle endorphins.**

Life XL



For the million men and women who read *National Geographic Adventure*, life is what happens after they log cfl. To reach an audience that thrives on the adrenaline of being away from it all, call Ad Director Peter Fisher at 212-610-5513 or email ngamediaakit@ngs.org.

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Once upon a time, the media landscape for business to business communication consisted of print, print and more print. Now, with the dynamic growth of the internet, of trade shows, and of conferences, that landscape is changing. So ABP, American Business Press, is changing too.

For starters, we're changing our name to ABM — American Business Media. While our name is changing, our mission remains the same. We're here, in part, to provide companies and advertising agencies with the information they need to make business to business communication a successful part of a successful marketing program.

We can tell you which publications or websites will reach your market. We can help you sharpen and refine your B2B marketing strategy. In fact, we can help you in ways you never thought of.

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No matter what product or service you sell, if you sell to other businesses, remember this: ABM is the best place to turn for information on how best to use the many business to business media vehicles that are available today.

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Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WQUE-FM	Urban Contemporary	11.6	14.3
WYLD-FM	Urban Adult Contemporary	9.3	7.9
WWL-AM	News/Talk/Information	8.3	6.4
WTKL-FM	Oldies	6.7	5.7
WRNO-FM	Classic Rock	6.5	3.7
KKND-FM	Alternative	6.2	4.5
WLTS-FM	Hot Adult Contemporary	5.7	5.6
WNOE-FM	Country	5.5	6.6
WLMG-FM	Adult Contemporary	4.9	5.4
KMEZ-FM	Rhythm & Blues	4.0	5.6

Source: Arbitron Fall 1999 Radio Market Report

dollars to spend—come back with your best offer.”

The dominant radio owner in the market is Entercom, which entered New Orleans last year via its acquisition of the former Sinclair Communications properties. Entercom controls 43.1 percent of the radio ad dollars in the market, thanks largely to leading-biller WWL-AM, which brought in an estimated \$11.5 million in revenue in 1999, according to BIA Research. WWL, a News/Talk/Information stick, is the third-ranked station in the market in terms of Arbitron ratings.

Clear Channel Communications owns the top-rated WQUE-FM, which earned an overall 14.4 rating among listeners 12-plus in Arbitron's Fall 1999 Radio Market Report.

New Orleans' only daily newspaper is the *Times-Picayune*, owned by Newhouse Newspapers. The paper is enjoying solid circulation growth, particularly for its daily edition, which advanced 5.2 percent in the six months ended March 31 to 276,779. The *Times-Picayune's* Sunday circulation rose 3.6 percent, to 309,254, from the same six-months period a year earlier.

Newhouse has mounted a significant circulation promotion for the paper, including free distribution of the *T-P's* 17 regional editions to about 450,000 non-subscribers every Thursday. Those non-subscribers also receive the regional edition, and the main paper's news and TV sections free on Sundays.

The *T-P's* longtime publisher, Ashton Phelps Jr., took on the additional title of president following the departure late last year of president/gm Linda Dennery, who left to become publisher of Newhouse's Newark (N.J.) *Star-Ledger*.

Another print offering in the market is *City Business*, which Dolan Media purchased last year from a local owner. The weekly business journal claims a paid circulation of

15,000 and is distributed in eight parishes in southeast Louisiana. *Gambit Weekly* is a popular local entertainment/alternative publication with a 45,000 controlled circulation. The tabloid is published by Gambit Communications, a local company that also distributes a four-color monthly magazine, *Best of New Orleans*. The 50,000 controlled-circulation title was recently relaunched

with that new name, which replaced *Natives' Guide to New Orleans*.

The market also features a number of publications aimed at the African American, Hispanic, Catholic and Jewish segments of New Orleans' ethnically diverse population.

New Orleans' many hotels and riverboat casinos are big spenders in out-of-home advertising. The healthcare and telecommunications categories are also helping to drive local growth in outdoor.

The market in the New Orleans metro area consists primarily of three players: Infinity Advertising (formerly Outdoor Systems), local company Marco Advertising and Lamar Advertising. Infinity is the far-and-away leader, with about 350 painted-bulletin displays, 1,050 30-sheet poster panels, 400 8-sheets, 210 bus shelters and 50 mall displays throughout greater New Orleans. "We're continuing to grow," says

Darren DeLattre, Infinity sales manager.

Marco owns 150 faces in the metro area (Orleans, Jefferson and St. Tammany parishes), all painted-bulletin displays. Don de la Houssaye, general sales manager at Marco, notes that while out-of-home is strong in New Orleans, the market has not been without problems. The local moratorium on public cigarette advertising that went into effect in April 1999 has hurt all players a bit. Yet other categories, including retail and hospitality, have helped offset the loss. "In certain areas of the city, there are hotel [advertisers] on waiting lists for space," de la Houssaye says.

Marco also owns Metroscan Traffic Network, which provides 15-second traffic reports to 35 radio stations (about 95 percent of the market) and to WWL-TV and WDSU-TV.

Lamar, which is based in Baton Rouge, La., does not have a strong presence in New Orleans. Lamar entered the market just 2½ years ago, first taking over some billboards from another company and then last August acquiring the transit business of Chancellor Media. Lamar opened a satellite office in New Orleans last year and is planning to open a new plant in the market, says Jay Dugas, sales manager. "Lamar is still trying to get its footprint in New Orleans," he says.

Lamar offers positions on 20 buses, 226 bus-shelter facings and 77 14-by-48 bulletins in the metro area, primarily in Orleans and Jefferson parishes. ■

Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
St. Tammany Parish: 66,300 Households				
<i>New Orleans Times-Picayune</i>	31,716	35,806	47.8%	54.0%
St. Bernard Parish: 24,100 Households				
<i>New Orleans Times-Picayune</i>	13,594	14,579	56.4%	60.5%
St. Charles Parish: 16,900 Households				
<i>New Orleans Times-Picayune</i>	8,477	9,165	50.2%	60.5%
Orleans Parish: 177,600 Households				
<i>The Advocate</i>	6,512	10,249	21.4%	33.7%
<i>Daily Star</i>	1,158	1,325	3.8%	4.4%
<i>New Orleans Times-Picayune</i>	580	715	1.9%	2.4%
Jefferson Parish: 172,100 Households				
<i>New Orleans Times-Picayune</i>	90,625	100,989	52.7%	58.7%
St. John the Baptist Parish: 14,000 Households				
<i>New Orleans Times-Picayune</i>	6,333	6,939	45.2%	49.6%

Source: Audit Bureau of Circulations



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Far fetched? Not really. Because the wired world is no longer defined by the boundaries of Silicon Valley. Nor is it the exclusive domain of techies. The fact is, it exists wherever people are using technology to change their lives. It's the human story of technology that defines our times. We're ZDTV, the on-air and online network dedicated exclusively to the digital lifestyle. From industry news to product reviews, tech stocks to tech support, ZDTV has something for everyone.



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MAGAZINES

Nancy Novogrod, editor in chief of American Express Publishing's *Travel & Leisure*, has been named senior vp and editorial director of the Travel & Leisure Group, overseeing *T&L*, *T&L Golf* and *T&L Family*...**Pat Beth Werblin**, former executive director of creative services and marketing at Condé Nast's *Allure*, has been named associate publisher/marketing for *Marie Claire*...At Hearst: **Al Berman**, associate publisher of *Colonial Homes*, has been promoted to associate publisher of Hearst Special Publications. **Carolyn Holdsworth**, former director of marketing/advertising for Estée Lauder, has been named director of marketing and retail for Hearst Magazines brand development. And *Esquire*'s **Chris Trie** has been promoted from national advertising sales manager to advertising director... **Steven Brenman Dart** has been promoted to marketing director of Gruner+Jahr's *Family Circle* and *McCall's*, from creative services director for the titles...**Cheryl Kaplan**, former advertising director for World Publications' *Garden Design*, has joined *Forbes*' *American Heritage* as associate publisher.

RADIO

Anne Gress was promoted from program director to operations manager for WJZZ-FM, AMFM's "Smooth Jazz" stick in Philadelphia. Elsewhere at AMFM, **Deborah Abel** was named management supervisor of the Washington office of Chancellor Marketing Group, AMFM's promotion arm. She had been assistant vp of corporate marketing for the National Football League Players Association...**Dick Silipigni** was named vp of eastern sales for United Stations Radio Networks. Silipigni, who held senior positions at CBS Radio Networks and Westwood One for more than a decade, most recently directed sales for Metasound Systems.

TV SYNDICATION

Julie Kantrowitz was promoted to executive vp of media sales at Warner Bros. Domestic TV. A 15-year company veteran, Kan- (continued on page 48)

Battle Over Barb's Success

Barbara Cochran has survived all three major networks' evening-news broadcasts as producer or Washington bureau chief. So when the president of the Radio-Television News Directors Association recently received a leadership award from the American Women in Radio and TV's Washington chapter, it was predictable that a Big Name from a network would weigh in. But all three networks' top anchors—Tom Brokaw, Peter Jennings and Dan Rather—had secretly taped toasts for the event, each noting smugly that he had taught Cochran everything she knows. They were trumped by her husband, ABC Washington correspondent John Cochran, who noted in his toast that he alone was responsible for

Barbara's success. Special presenter Judy Woodruff of CNN, however, made it clear that it was Cochran who'd shown them all how to do their jobs.



"Taught" by the best: RTNDA chief Cochran

WALTER JOHNSON

Sharing the dais for the awards ceremony was Barbara Harrison, morning-news anchor for NBC D.C. affiliate WRC. A longtime Washington presence, Harrison nabbed the Esther Van Wagoner Tufty Award for community service. She was introduced by Alma Powell, wife of retired General Colin Powell, who came to applaud Harrison's groundbreaking weekly segment "Wednesday's Child," a program on hard-to-place kids that has led to hundreds of successful new adoptions. The segment has now been replicated on many NBC stations. —Alicia Mundy

EW Loves Unpaid Prez Promo

Who needs promotional shoe-phones when you have the Leader of the Free World plugging your publication?

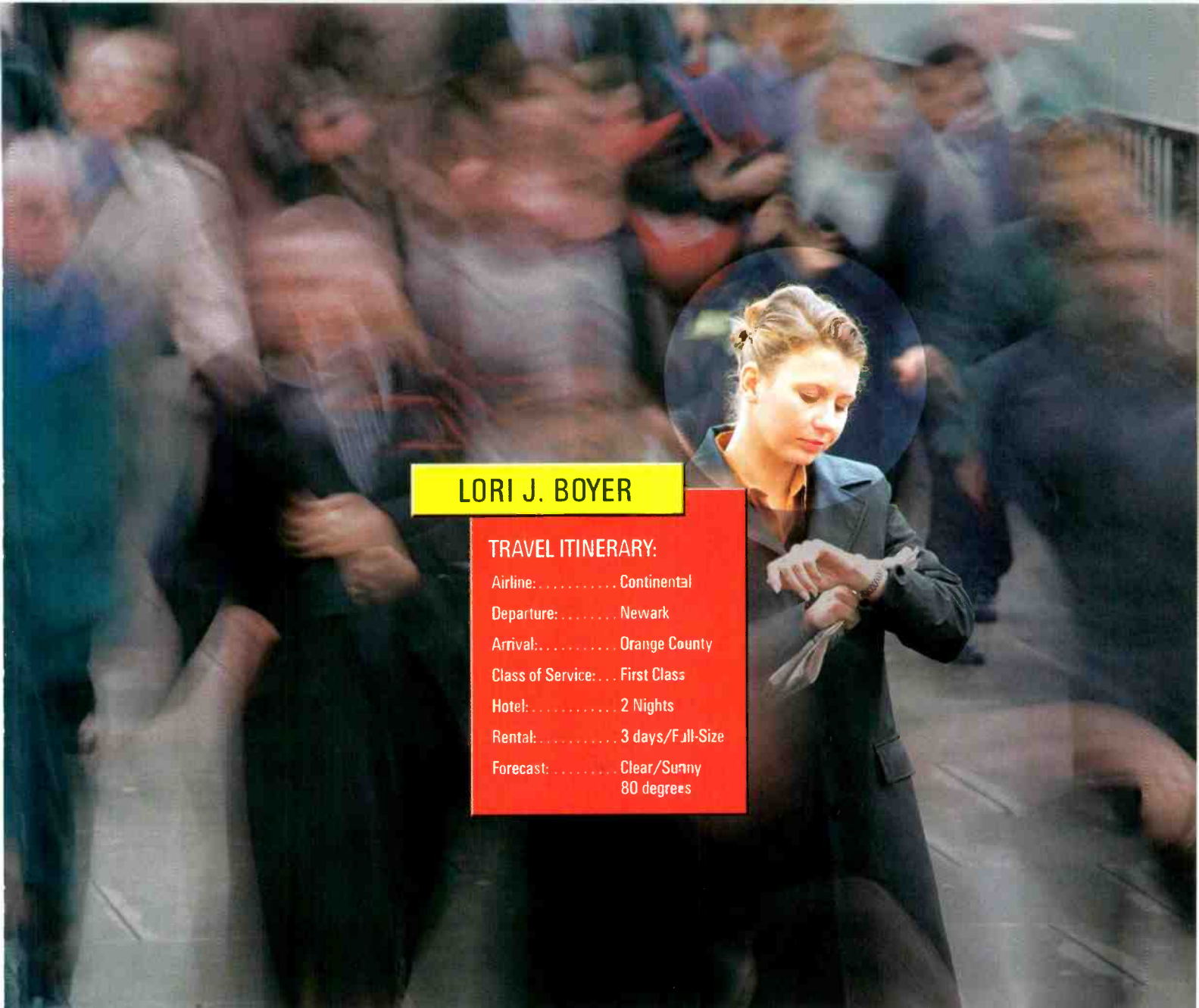
Time Inc.'s *Entertainment Weekly* scored a big PR coup, grabbing some of the spotlight at the April 29 White House Correspondents' Association dinner in Washington by appearing in the show-stealing "Final Days" video, which poked fun at President Clinton's "lame-duck" status. The video captured the president stealing ice cream sandwiches from a White House

vending machine, washing the presidential limo, and reading *EW*'s "Summer Movie Preview" issue while his laundry dried. "It was a not-so-coy nod to all the talk about his interest in Hollywood," explains Mark Katz, a writer who worked on the video. "He could have been reading anything, but [*EW*] was a nice touch."



Friend of *EW*: President Clinton in video clip

EW execs, who were not in attendance, are thrilled. "Here's my perfect argument for packaged-goods advertisers who aren't in *Entertainment Weekly*," says *EW* president John Squires. —Lisa Granatstein



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Small Loses It Over Lucy

Rule No. 1 when you're trying to impress a chick: Don't throw up in front of her.

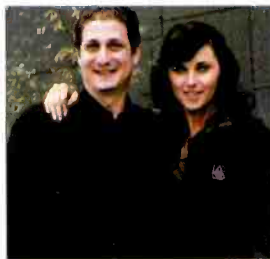
Stuff executive editor Jonathan Small almost violated that one recently when he escorted Lucy Lawless, star of TV's *Zena: Warrior Princess*, to Six Flags Magic Mountain in Valencia, Calif., for a June/July cover feature.

The idea was for Lawless, a married mother of two on whom Small nevertheless he has "the hugest crush," to expe-

rience a "day of terror" on the amusement park's extreme rides. But what Small didn't bargain for was being scared—and extremely nauseous—himself.

On the park's monstrous Goliath roller-coaster, while Small was hanging on for dear life, Lawless leaned over and said "Embrace death, darling."

As if motion sickness and white-knuckle fear weren't embarrassing enough, Small's



Rough riders: Small, Lawless

camera, tape recorder, and other belongings fell out of his pockets during their ride on Superman, a "freefall" roller-coaster that reaches speeds of 100 miles an hour.

"It was a reporter's worst nightmare," Small says of having to ask park security to

shut down the ride so he could search (in vain) for his interview tape and photos.

Lucky for Small, he had a back-up tape recorder in the car, so he was able to get enough for the feature. Still, by the end of the day, his ego was extremely bruised and all he wanted to do was go home.

"It was like a date: I'm getting out of the car, and in a nervous voice, I say, 'So I'll call you,'" recalls Small. "And she is just like, 'Yeah, see ya.'" —LL

SPOTLIGHT ON...

Jim Moroney

President, Belo Interactive

From print in the 1880s, to radio in the 1920s, to TV in the '40s, A.H. Belo Corp.'s focus on the next big thing has propelled it through two centuries of change. Now Jim Moroney is looking to deliver the Dallas-based multimedia company into its future: digital.

The former president of Belo's TV group created Belo Interactive in May 1999 to centralize the company's print, cable and broadcast Internet efforts.

Belo Interactive made its first major equity investment, in Geocast, last fall to help the company datacast localized content from traditional media to PCs. This year, Belo invested in Digital Cyclone's My-Cast to offer consumers personalized weather reports. It also partnered with Strategy.com, with an emphasis on the wireless delivery of personal-content channels.

"More and more [people] are going to be getting local news and information from devices other than the TV," predicted Moroney. "Wireless devices may become as important, if not more so, than the desktop."

—Megan Larson



Digital director



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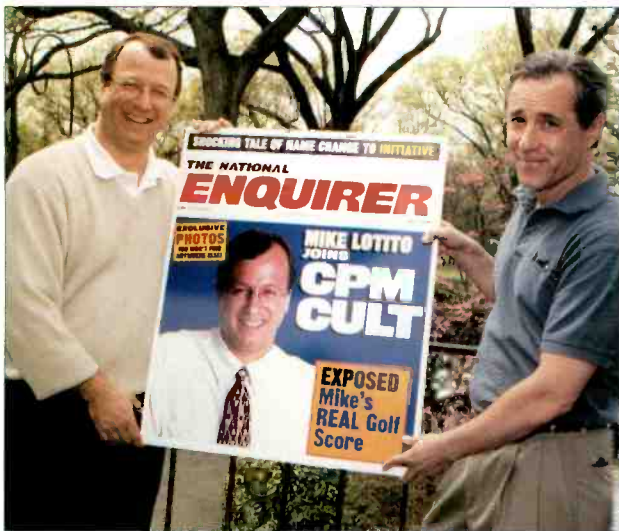
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Swingin' for a Worthy Cause

More than 200 agency and media execs turned out last Monday for the 27th annual MS Spring Golf Classic, held at the Ridgewood Country Club in Paramus, N.J. This year's event, co-chaired by Mike Lotito of Initiative Media and Paul Zuckerman of Paul Zuckerman Enterprises, took in \$229,000 in gross proceeds to benefit the Greater North Jersey chapter of the national Multiple Sclerosis Society. Key sponsors included Prestige Lexus, Prestige Motors Mercedes-Benz and American Media.

Photography by Therese Kopin



Tourney co-chair Mike Lotito (left) has a little fun at his own expense, with Mike Edison, of luncheon sponsor American Media



Stephanie Mines of *Entertainment Weekly*



Hachette Filipacchi colleagues T.K. Tripucka and Steve McEvoy

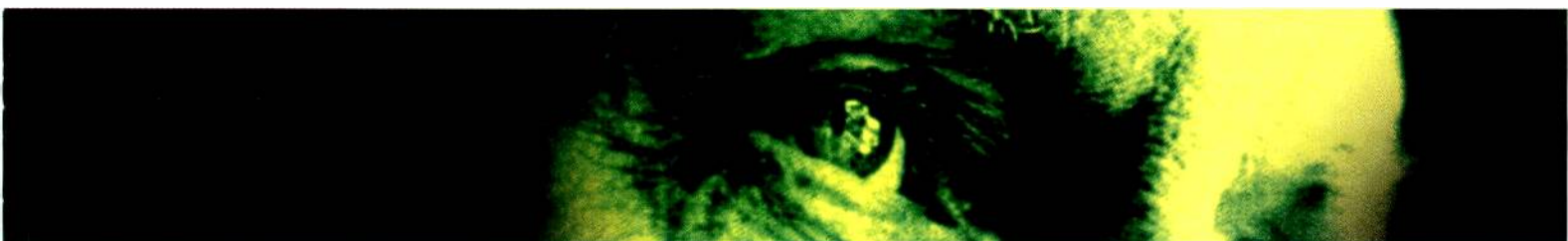


(L. to r.) Jon Diament, CNN vp; Scott McCoy, chief sales officer for AdOutlet.com; Keith Bowen, senior vp, Turner; John Grill, executive producer, Turner; and Richard Chamberlain, senior vp, Turner



(L. to r.) Steve Abramovitz, account exec, *USA Today*; Claire Davis, Northeast sales manager, *USA Today*; Scott Steiner, vp/media director, the Media Edge; and Charles Lannigan of the Media Edge

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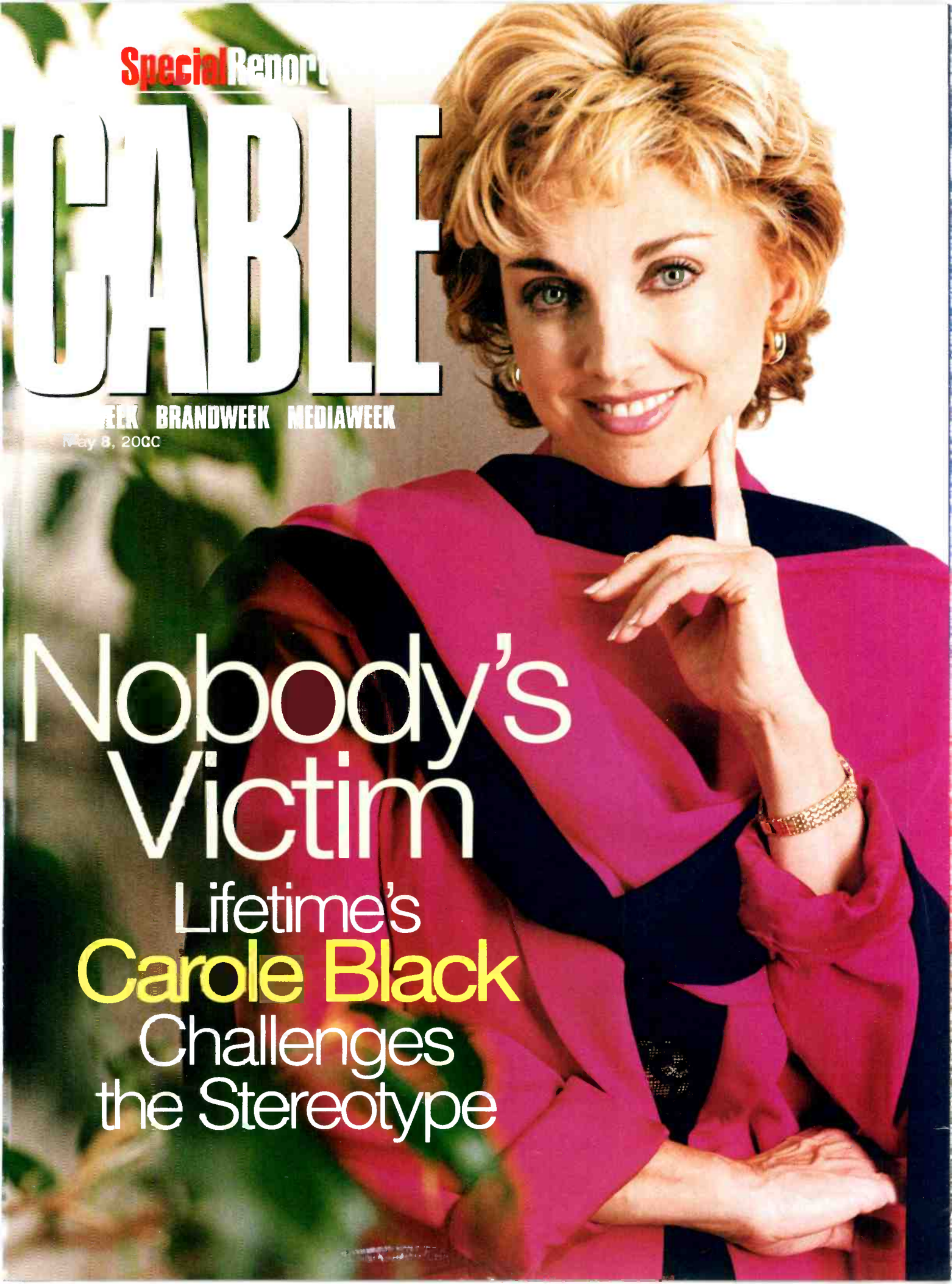
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May 8, 2000

Nobody's Victim

Lifetime's
Carole Black
Challenges
the Stereotype



A dramatic sunset over a grassy field. The sky is a mix of deep blue and vibrant red, with white clouds catching the low sun. Several people are scattered across the field, some looking towards the horizon. The overall mood is contemplative and awe-inspiring.

FIFTEEN YEARS AGO,

Discovery made a promise to advertisers...

EDITOR'S LETTER

What do women really want? Carole Black, the president and CEO of the Lifetime cable channel, is quite certain she knows.

In Megan Larson's insightful cover story, which begins on page 20, Black says women want, among other things, to have a place where "we feel good—a sanctuary where we can be entertained, informed and supported."

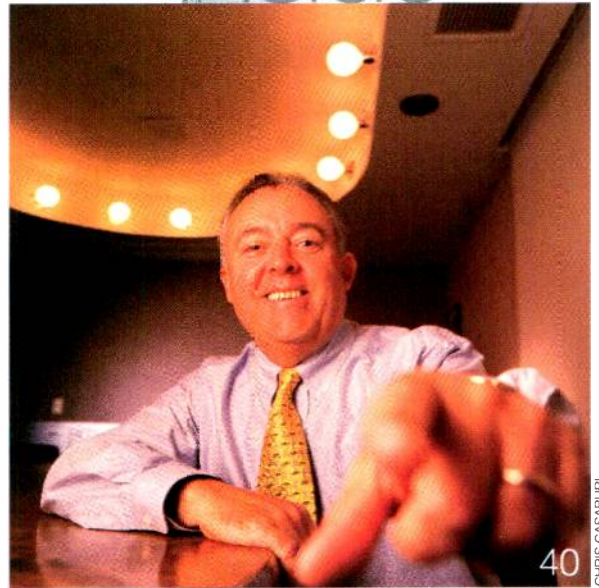
For all the hype surrounding the recent launch of Oxygen—and the prevailing image of Lifetime in some quarters as "Television for Victims"—Black's channel must be doing something right. It's available in more than 70 million homes and consistently ranks among basic cable's highest-rated networks.

Like all the other cable networks, Lifetime is looking toward the upfront selling season with tremendous anticipation. In one of his three stories for this report, ever-diligent Jim Cooper checks the temperature of the marketplace, starting on page 6.

One of the biggest issues facing the cable industry is, of course, retransmission. If last week's showdown between Disney and Time Warner is a harbinger, this business could get very ugly. Cooper's article on the subject frames the stakes, and Alicia Mundy's commentary considers the larger tensions between broadcasters and cable operators through a political prism.

Retransmission is a complicated issue, but one thing is certain. The cable operators and the broadcasters know they must find some middle ground, because like it or not, they have a stake in each other's survival.

Keith Dunnavant
Editor, Special Reports



CHRIS CASABURI

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Cover Photography By Angelika Grundler



CABLE CASHES IN

Can the cable advertising marketplace finally stand shoulder to shoulder with the broadcast networks?

BY JIM COOPER ILLUSTRATION BY ROBERT NEUBECKER

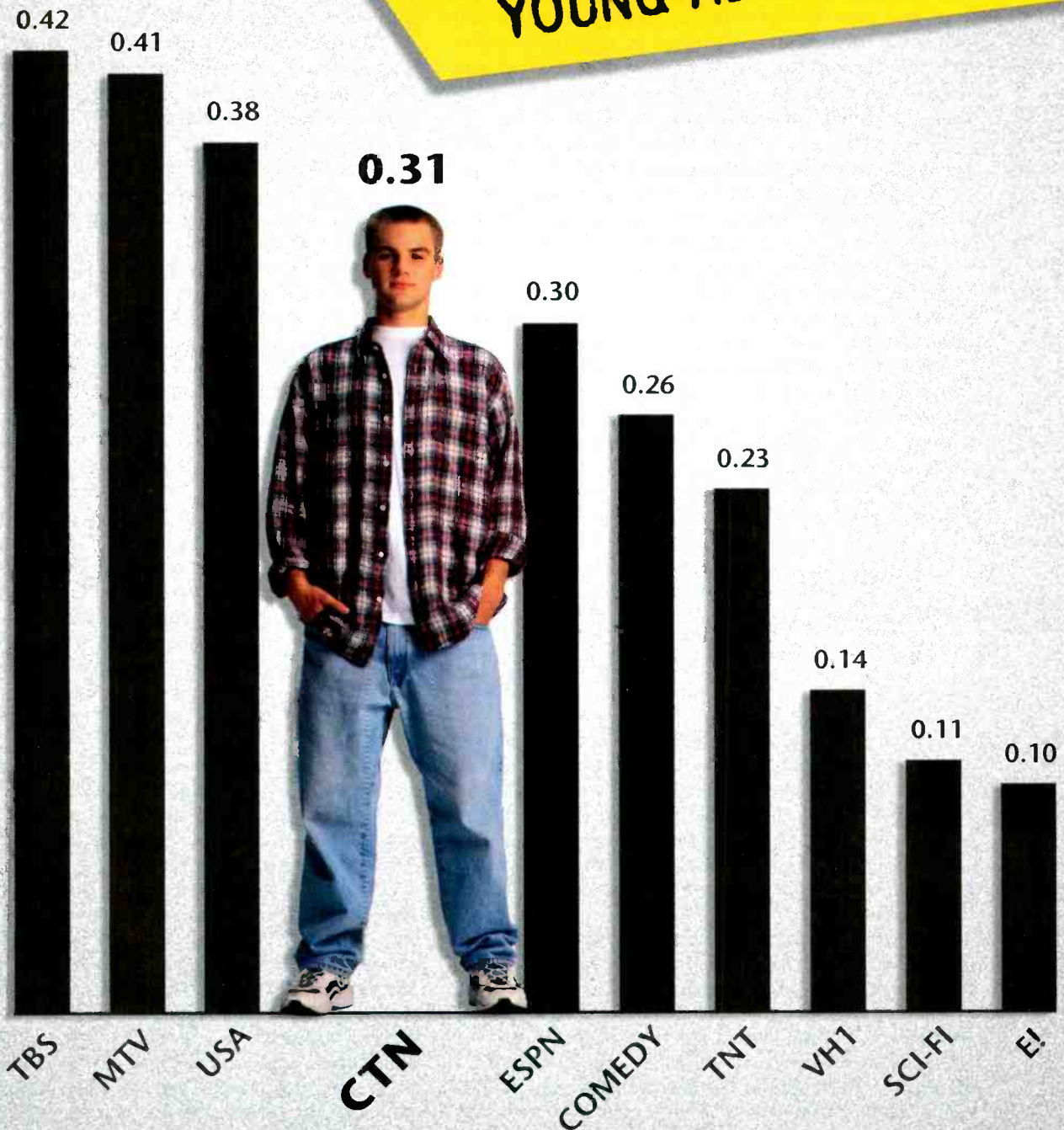
MARKETPLACE

With the kids and syndication upfront marketplaces all but over, the stage is set for the big show—the general upfront. And if conventional wisdom holds true, cable's business is expected not only to grow, but to break close to or simultaneously with the broadcast network upfront.

Like a cosmic event, several market forces have aligned to allow cable's star to shine brightly.

"What we are seeing is cable coming into its own as a more mainstream media in a year where forces are converging to increase the demand for advertising time," says Sandra Kresch, strategy partner in PricewaterhouseCooper's entertainment and media practice. Kresch points

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MARKETPLACE

out that 2000 is both an Olympic year and an election year and that the dot-com, technology, financial and pharmaceutical sectors continue to pour money into television advertising. At the same time, clients and buyers are beginning to get more comfortable with cable's targeted niches and audience environments.

"Five years ago, people had problems with cable because it was not ubiquitous and it didn't have mass reach. Now it's closer to being fully penetrated and is fully penetrated with the audiences that heavy advertisers are looking for," says Kresch. "The broadcast networks don't have the same kind of connection with their audience. So you are buying mass viewership—which is not so much more mass at this point—without as an attractive environment."

Predictions about the size of the market have been fast and furious, with Discovery Networks' top ad-sales executive Bill McGowan saying cable's 2000 upfront will climb by more than \$1 billion dollars to \$5 billion from last year's \$3.6 billion. In the process of making his bullish prognostications, McGowan has earned himself the handle "billion dollar Bill."

"We are confident that most major cable networks will be bought side-by-side with broadcasters." — Uva

Those aggressive predictions come as media buyers are speculating that the broadcast networks are going to be asking for slightly higher increases over last year. "If that's the case, the marketplace is going to want to have options as a wedge against the networks which, save for the big-ticket shows, doesn't offer the reach it used to," says one major buyer who spoke on the condition of anonymity.

Previously cable has been seen as such an option, but one considerably down the food chain. However, over the past few years, the industry's commitment to original programming has collectively grown ratings to within sight of broadcast. Discovery, Turner, Lifetime, Bravo, Nickelodeon, VH1, MTV, Sci-Fi and others have all pushed the original programming envelope. The result: their ratings have largely improved over the past five years to the point where hits on cable are genuine hits.

"We're looking for a healthy marketplace. Category to category, things are strong and the billion dollar increase seems realistic," says Hank Close, senior vp, ad sales for Comedy Central, who declined to reveal the level of CPM increases he will be seeking in the marketplace.

And with cable presenting a still-more attractive

price than broadcast, "all these forces adds up to a very hot year for cable," says Kresch.

"We are confident that most major cable networks will be bought side-by-side with broadcasters," says Joe Uva, president, Turner Entertainment Group sales and marketing. Uva scaled down McGowan's prediction slightly to \$4.6 billion, a 28 percent year-to-year increase. The broadcast upfront is expected to grow to between \$7.7-8 billion over last year's \$7.2 billion.

Also working in cable's favor is that basic services have become much easier to buy and track due to improvements in back-office software and administration. Optimizers are spitting out plans that give buyers demo information that allows them reach with viewers segments like affluent young men that are light television users by buying a combination of cable networks.

Regardless of how many billions of incremental dollars the cable market earns, sellers across the board say they are going to be asking for double-digit increases and high double-digit increases for their marquee off-network and original programming.

But it wouldn't be an upfront without posturing and buyers say there is enough cable inventory to find deals negotiated firmly on their terms. If cable gets overly arrogant, buyers say they'll either wait the market out or buy more broadcast. "We'll see about double digits," says one buyer, who says she won't tolerate big-ticket increases from either broadcast

or cable.

Cable also has the advantage of being closely tied to the Internet and other technologies that portend a new media landscape. Cross-media selling is increasingly a hot trend, with Discovery and Turner leading the way. Through their multiple branded networks and aggressive expansion onto the Internet, cable content companies are well positioned to offer new forms of marketing. Uva says Turner is facing a "tremendous time of opportunity" in selling packages of advertising over the company's wide spectrum of media brands.

That cross-media selling strategy could attract big advertising relationships with a fewer number of key advertisers such as Ford or Kraft, which have shown they are increasingly interested in integrated media plans. In the future, the interactive capability of networks' Internet plays will combine advertising and e-commerce. That marriage will lead to things like cost-per-lead or cost-per-purchase, which offers marketers information that they'd pay a lot more for than CPMs and VPVHs.

In his well received address during this year's Cabletelevision Advertising Bureau's annual conference in March, Steve Heyer, Turner Broadcasting System president and COO, declared cable the middle

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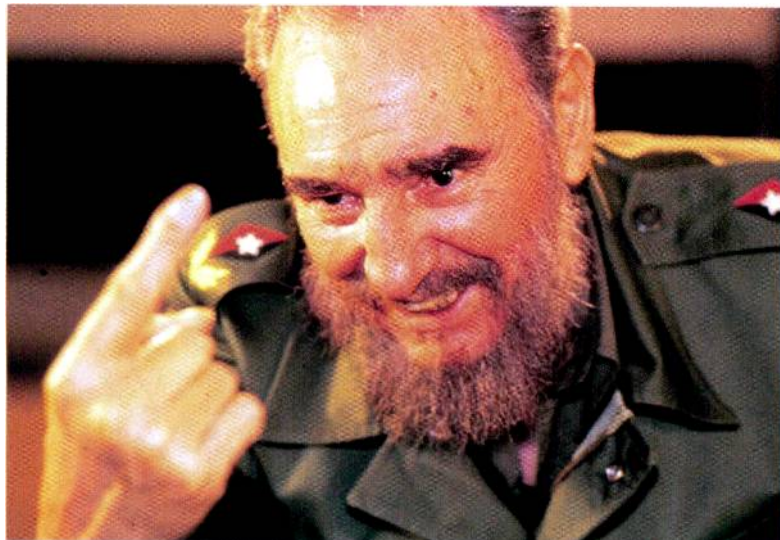
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THE VALUE OF ORIGINALS: If the argument is strong enough, buyers will purchase time on cable originals, such as CNN's *Cold War* series, at a premium.

'Category to category, things are strong and the billion-dollar increase seems realistic.' —Hank Close

kingdom between traditional media and a more interactive future. At the conference, Heyer called on buyers and planners to reconsider their definitions of national media, saying it is no longer about cable and broadcasting but about cable, interactive television and the Internet.

"We're witnessing the demassification of the mass market," said Heyer "As fragmentation continues, 15 ratings drop to threes and fours. The upshot of this trend will be the emergence of 10 to 12 television networks—some broadcast, some cable—that will become the new mass-market platforms of choice."

However, back down here on earth, buyers remain slightly less excited about committing to cross-media packages, which one media planner characterized as "buying a mixed bag" when it comes to reach and demo profiles.

As far as actual dealmaking, some networks such as Lifetime are close to cutting very early deals, but for the most part agencies and clients are discussing programming and preliminary cost figures.

"We've already had some agencies officially register some budgets, which suggests to me that it will either be an early marketplace or a simultaneous marketplace with broadcast," says Hanna Grynecwaj, vp, ad sales for Bravo Networks. "Cable, over the past several years, has proven itself important to clients and that

it's not an endless stream of inventory. The networks and programs that are most desirable do get sold out," she adds.

As for categories, automotives are expected to kick off the market and spend aggressively, with the truck segments and luxury and near luxury sub-categories pushed hard. "There is a lot of new product there and no one at the car companies is saying their spending is going down," says one major network sales executive.

Other categories expected to be hot are smaller studios such as USA Films and Destination Films, which are spending aggressively on more releases to grow themselves into mid-level players. The financial category is also expected to be a strong spender across an increasing number of basic cable services as it chases upscale eyeballs on networks ranging from CNBC to Bravo.

The performance of the dot-com category in the upfront is a wild card. Though they are mostly scatter buyers, some dot-com companies are expected to find their way into the upfront this year. Certainly the wild gyrations of the NASDAQ in

April provided a wake-up call for over-valuated startups. But as the month ended, sellers were still expecting to see dot-com budgets.

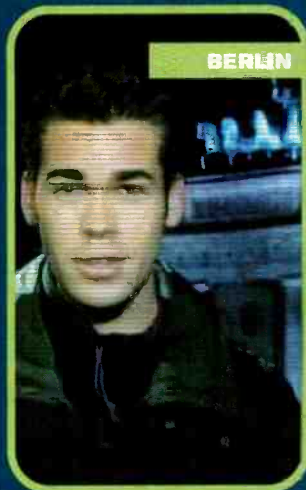
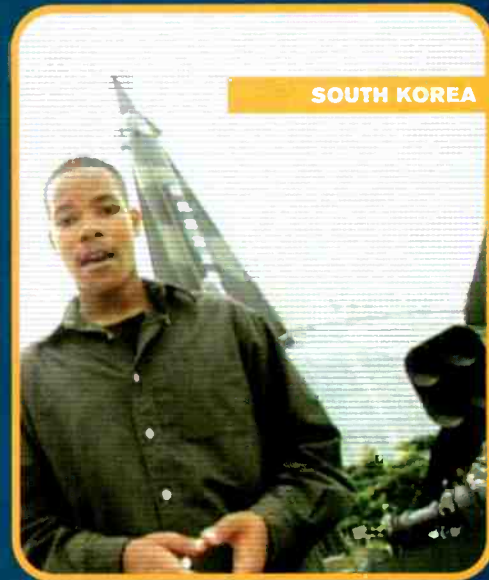
"The dot-coms will have a positive influence over the marketplace because the few handfuls of them that are making money now have their planning process done," says one network sales vp, who says he has signed business from 70 dot-coms in the past 12 months. "It will be about the same number as last year, but I'm willing to bet that half those will be different."

Beyond the possibility of having simultaneous broadcast and cable upfronts, there are rumblings that national spot buying could be thrown into the upfront selling model in the coming years. This is born out of frustration on the part of significant spot buyers who buy right before they need the time, which renders pricing largely out of their control.

If that happens, buyers could rethink their traditional commitments in the upfront season and move more money from one budget to another.

"If it becomes possible to make spot commitments upfront, if cable continues to grow in strength what we will see is people saying 'I need to get a certain amount of reach and frequency and I don't care where it comes from,'" says Kresch. ■

Jim Cooper is Mediaweek's news editor. He's based in New York.



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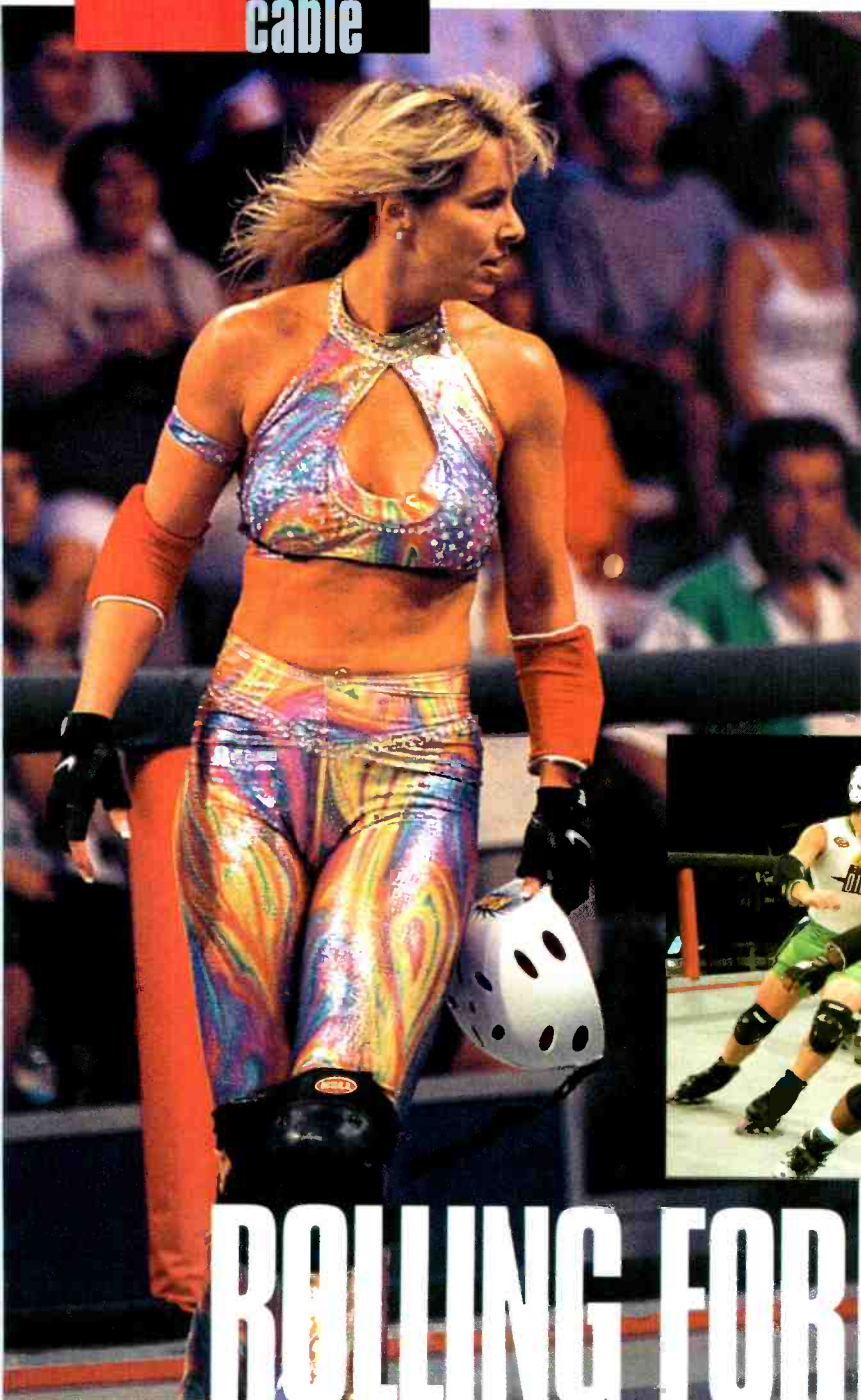
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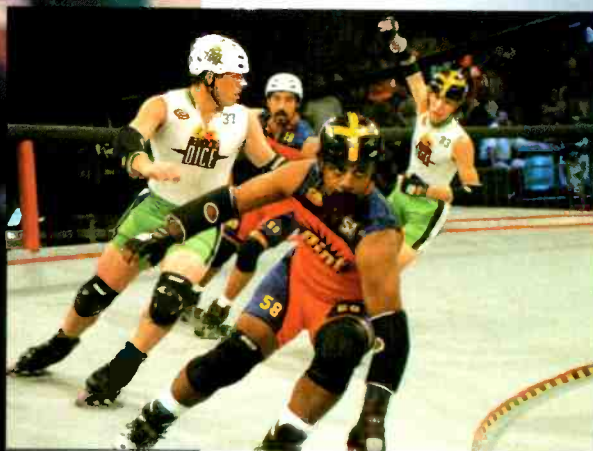
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With programming such as *Roller Jam* (top) and *Rockin' Bowl*, The Nashville Network is trying to go beyond its country roots.



JIM HAGANS/CBS/CABLE

ROLLING FOR DOLLARS

In its quest for the lucrative young male demo, The Nashville Network has completely upended its program lineup

BY MARC BERMAN

While speculation is rampant that the Nashville Network may acquire cable rights to the World Wrestling Federation, the already revamped TNN could be poised for phase two of its young-male-oriented programming facelift.

Once the home primarily of country music and country lifestyle themed programming, TNN, launched in 1983, was a proud arena for older skewing programming. Early favorites included the Ralph Emery hosted strip *Nashville Now*, *Primetime Country*, *The Statler Brothers*, *Music City Tonight* and *Crook & Chase*. With two home bases at the time in Nashville—the Grand Ole

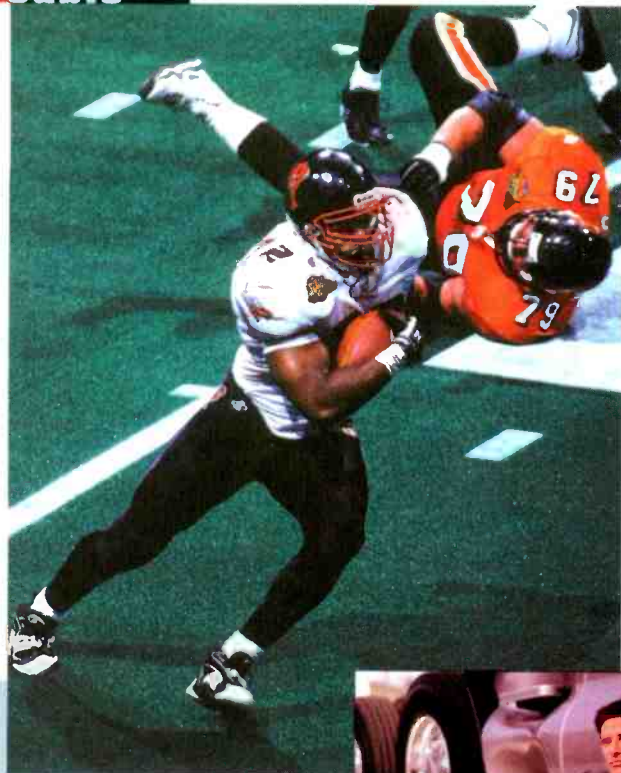


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STEVE WOLTMANN

DIALING FOR DOLLARS

Arena League Football and shows like *18 Wheels of Justice* allow TNN to pursue a higher CPM and a more urban audience.



PAMELA LITVYCH/CBS

PROGRAMMING

Opry House and the Stage Door Lounge in the Opryland Hotel—the initial theme was 100 percent country at TNN.

“For a young buyer in New York, however, TNN was not necessarily a highly recommended option for advertisers,” said Brad Adgate, senior vice president of corporate research at Horizon Media. “Their slate of non-upscale, older skewing country programming was never the primary spot for us to be.”

Years later, when Nascar arrived on the scene, a large base of young male viewers became the cornerstone of TNN’s weekend lineup, complete with A-list advertisers and higher CPMs. “It was what you would call a new generation of profit,” said Dave Walsh, president of Walsh Media, noting that the \$18 CPM advertisers paid for Nascar doubled the network’s average at the time. “Now by spreading the wealth with a current mix of sports, original action hours and dramas, both first-run and off-network, TNN has attracted a stronger core male 18-49 and 25-54 audience. As a result, the CPMs are now higher in those demos.”

With Nascar, TNN’s weekend male audience composition began to even mirror the best of what ESPN and other sports networks had to offer.

While TNN carved a niche for itself with country music, crafts, cooking and weekend sports programming, new ownership (CBS bought the network in 1997), sliding weekday ratings and rising competition from sister sta-

tion Country Music Television (CMT) and Great American Country prompted the change to a more young male oriented focus.

“We are sitting on the edge of some exciting changes and want to target elusive younger male demographics while not alienating our core audience,” said David Hall, president and co-founder of TNN and CMT. “This is a business of selling demographics where the younger the audience, the more profitable the dollars. But as much as we are expanding our male skewing programming with shows like *18 Wheels of Justice*, *Dead Man’s Gun*, *RollerJam* and *Extreme Championship Wrestling*, we still have our country mainstays like the upcoming *Country Weekly Presents the TNN Music Awards* on June 15. As one of our highest rated shows year after year, this is a show viewers look forward to.”

Although country lifestyle and music programming staples like *Grand Ole Opry Live*, *The Dukes of Hazzard*, *The Waltons* and *Aleene’s Creative Living* remain part of the TNN lineup, the future is less country and more male driven.

“In a more cluttered environment the goal is to stay one step ahead of the competition, and we will continue to move in a young male direction,” Hall said. “Gradual change is better than a sudden total revamping, and we are excited in particular over the success of our young, hip and extreme Friday night prime-time schedule [*ECW Wrestling*, *RollerJam*, *Rockin’ Bowl*]. As an evolving network

you must remember we have been making changes for years without turning off our core viewers.”

The emphasis on more sports and male entertainment coupled with the possibility of acquiring the *WWF* franchise points TNN in a direction even further from its country roots. USA, in fact, is so concerned over the possibility of losing *WWF*, the highest rated show on basic cable, that the network went to court to maintain control of the franchise, contending that it can match a rival offer from CBS and TNN. As much as TNN would benefit with the *WWF*, USA would suffer.

“Any network would stand to gain significantly with the red-hot *WWF* on its slate,” said Bill Carroll, vice president/director of programming at Katz Television. “But regardless of whether or not the franchise moves to TNN, the return of the roller derby, Arena League Football, the network’s Friday night wrestling franchise and more male driven off-network series means the network is in the active business of targeting young male viewers.”

According to Nielsen Media Research, versus the comparable year-ago period, *18 Wheels of Justice* is up 24 percent among men 18-49 and 33 percent among men 25-54 in its time period, with similar male gains for *Dead Man’s Gun*. Growth, meanwhile, is running rampant in *Extreme Championship Wrestling*, reaching as high as 185 percent among men 12-34.

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Let's be upfront about it. **E! Networks** is the most appealing media buy on the market to reach consumers who spend big and live large. **E!**, **E! Online** and **style.** are America's top media outlets devoted to celebrity, entertainment, lifestyle, home design, fashion and beauty. If your brand can use our connections, put **E! Networks** on your shopping list... and pick up the most affluent audience in primetime and online, bar none. It's your best buy.

Our connections can be bought.



NETWORKS™



CBS/CABLE

LOCKING UP ON VIEWERS
Acquiring rights to *WWF* would broaden TNN even further beyond originals such as *Dead Man's Gun*.

PROGRAMMING

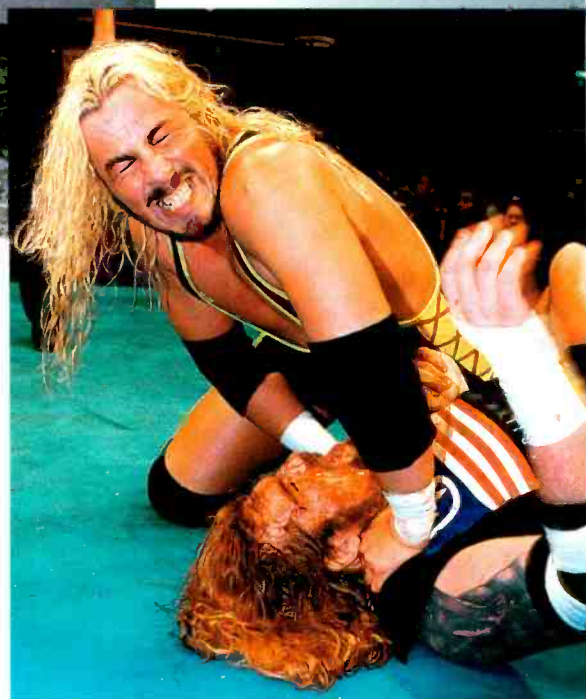
"The network is looking for a way to tap into a niche of viewers hungry for the variety of male-oriented programming, and they are headed in the right direction," noted Walsh. "Unlike ESPN, ESPN2 and Classic Sports, TNN is not anchored in one genre of programming, and they are weighing all options."

And although TNN's strategy is widely understood and greatly praised in the broadcasting community, the loss of Nascar after this season has many analysts concerned over the future of TNN.

"It's obvious CBS is looking to make TNN more of a male network and we've seen them take steps in that direction in recent years," said John Lazarus, senior vice president/director of broadcast operations at TN Media. "First-run hours, sports programming and more off-network hours (*Cagney & Lacey*, *The Magnificent 7*, *Matt Houston*) are key examples of this. But now, without Nascar, the question to ponder is how they can maintain their male sports viewership."

One way was the recent acquisition of 19 games from the Arena Football League, which, following a rabid promotional push, made its TNN debut on April 13. Plans include a weekly game in prime time and four playoff games. And with WWF's new Xtreme Football League soon to be underway, the CBS/Viacom merger could mean yet another new sports franchise on the network. "TNN has carved a niche among young male viewers that they definitely can expand on following the merger," said Walsh. "The possibilities are very much evident."

"Although we lost Nascar we have clearly not abandoned motor sports," confirmed TNN's Hall, who points to *The World of Outlaws* (dirt-car racing) and *The American Speed Association* as mainstays on the network since the mid-1990s and a mixture of weekend motor sports since its inception. "Friday night would not be complete without *Motor Madness* at 10 p.m. Arena



JIM HAGANS/CBS/CABLE

Football, the second-longest professional football league in the United States, and other potential sports franchises, are our keys to the future."

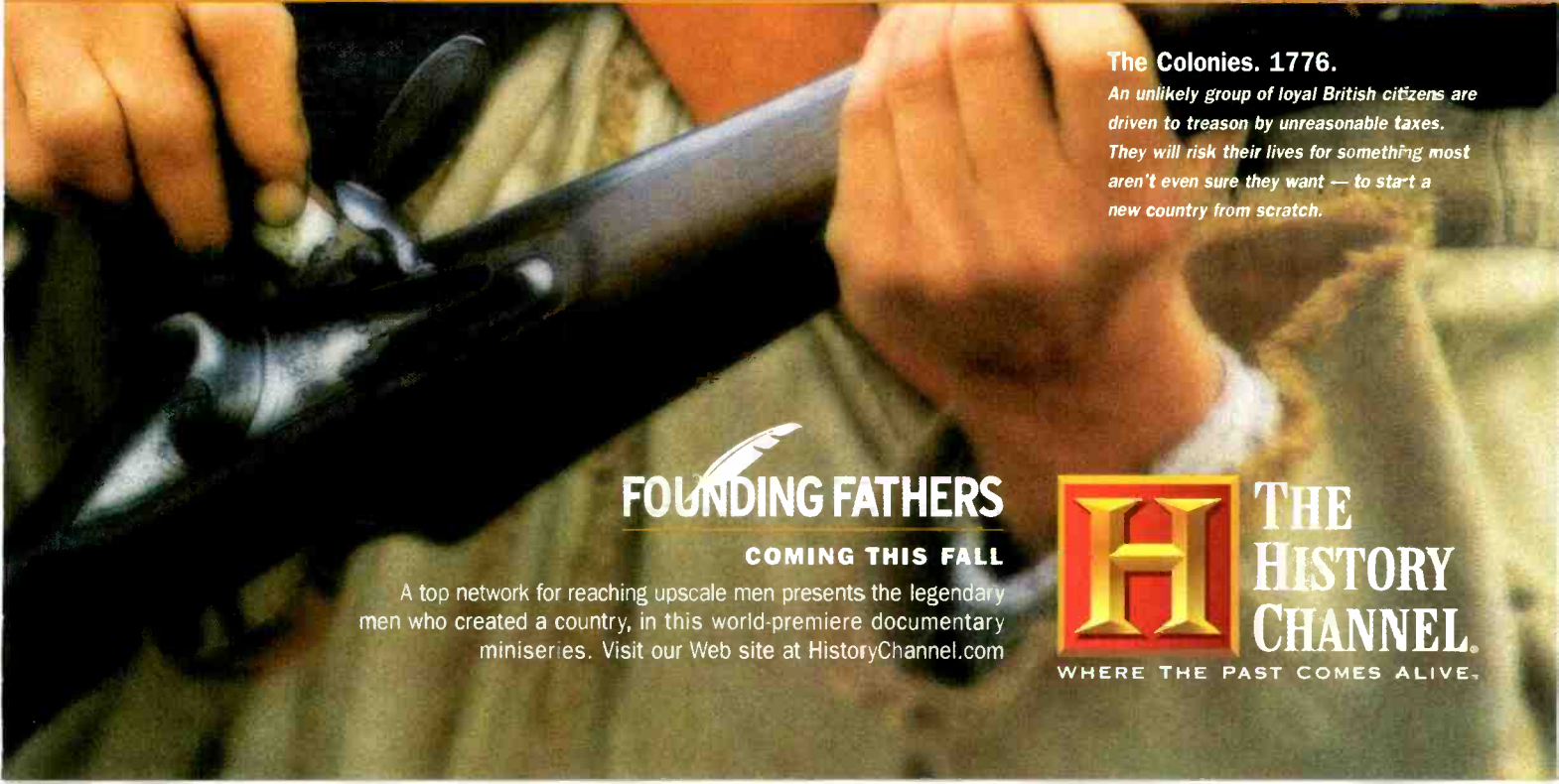
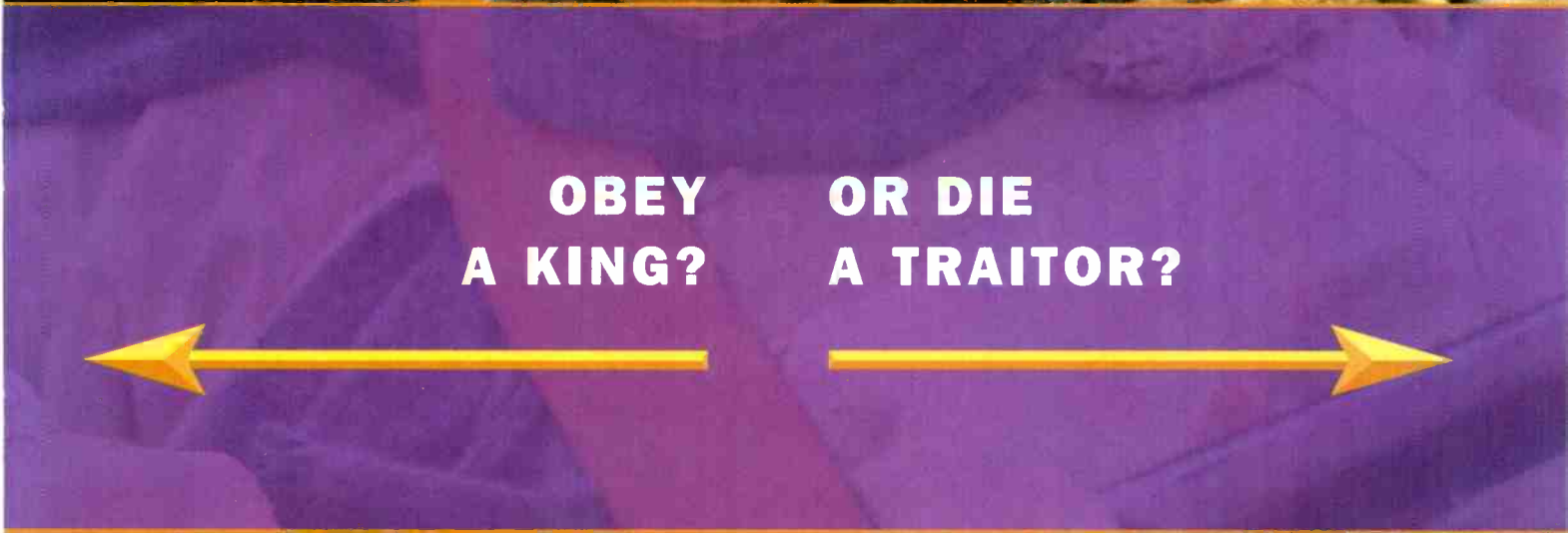
Looking ahead, TNN's goal is to attract the elusive young male demographic with a flavoring of contemporary country music and country-lifestyle programming. "While we are not in a position to announce any new series in particular for next season we are looking into an array of programming options to accentuate the already renewed *18 Wheels of Justice*, *Dead Man's Gun* and, in particular our young Friday schedule," said Hall. "In addition to the diversified mix of first-run and off-network entries, you will still see big-event country programming. Our roots are, after all country and we would never want to disappoint our core viewers. It's all about moving forward, planning ahead and expanding our audience base." ■

Marc Berman is a New York-based Mediaweek contributing writer. His daily ratings analysis is available on Mediaweek.com.



**OBEY
A KING?**

**OR DIE
A TRAITOR?**



The Colonies. 1776.

An unlikely group of loyal British citizens are driven to treason by unreasonable taxes. They will risk their lives for something most aren't even sure they want — to start a new country from scratch.

FOUNDING FATHERS

COMING THIS FALL

A top network for reaching upscale men presents the legendary men who created a country, in this world-premiere documentary miniseries. Visit our Web site at HistoryChannel.com



**THE
HISTORY
CHANNEL.**

WHERE THE PAST COMES ALIVE.





Job of a Lifetime

Carole Black knows what
women want.
But she doesn't understand why
people like to go camping.

Carole Black is like your favorite girlfriend. Talk business with her and conversation runs the gamut from career objectives and child care to California sunshine and the origin of a woman's insatiable need for black shoes and big bags.

"Can you get over how big this is?" she jokes one morning over breakfast, addressing the height of her hair.

You're at ease as she practices the great art of self-deprecation—generating laughs by poking fun at her tardiness and her distaste for camping—bonding at that level on which mothers, daughters, sisters and wives all operate.

You almost forget you're working, interviewing her. Before you know it, the subject of your relationship is part of the conversation, and that's just fine,

COVER STORY

BY MEGAN LARSON PHOTOGRAPHY BY ANGELIKA GRUNDLER



'Before, Lifetime did market research. Carole is market research.'

because she makes you want to share. You want to trust her.

"I am not surprised," says Cater Lee, who after interviewing for a reporter position at the NBC-owned station in Los Angeles that Black then managed, spent a good half-hour discussing pedicures with her and ended up getting the job. "What executive do you know that does that?"

It is this innate ability to create a sense of intimacy

with people that is Black's great gift—to relate, embrace, share, encourage, as her colleagues have said—and make them feel, well, good. (And her influence doesn't stop short at the women either, boys). It is this essence of character that Black brings to the 70 million subscribers of Lifetime as the first female president and CEO, as she aims to improve upon an already established brand with more original programming, public awareness campaigns and a Web site centered around women's needs.

Ratings growth has occurred over the last 15 months since Black arrived, but as she bottles and imbues this bit of herself on the network, it just might make all the difference as competitors, like Gerry Laybourne's information-oriented Oxygen network, come swooping down on her viewers. "Women want to go some place where we feel good—a sanctuary where we can be entertained, informed and supported," Black says. "Whether it is the woman at home watching TV or the woman on-line, we need to engage her and let her know she can come to us."

You can take Lifetime to lunch and feel at home. Just like the boss herself.

Sweeping into the Lifetime suite with a soft wool shawl draped over her pale blue suit, the 55-year-old Black is greeted with genuine warmth by members of her staff, whom she is eager to introduce. "Where are you hiding that picture of your brother?," Black asks one of her assistants, Pam, peeking over her desk in hopes of catching a glimpse of the surfer dude sibling with dreads. "We've been talking all about your career in windsurfing with him."

It's true, we have.

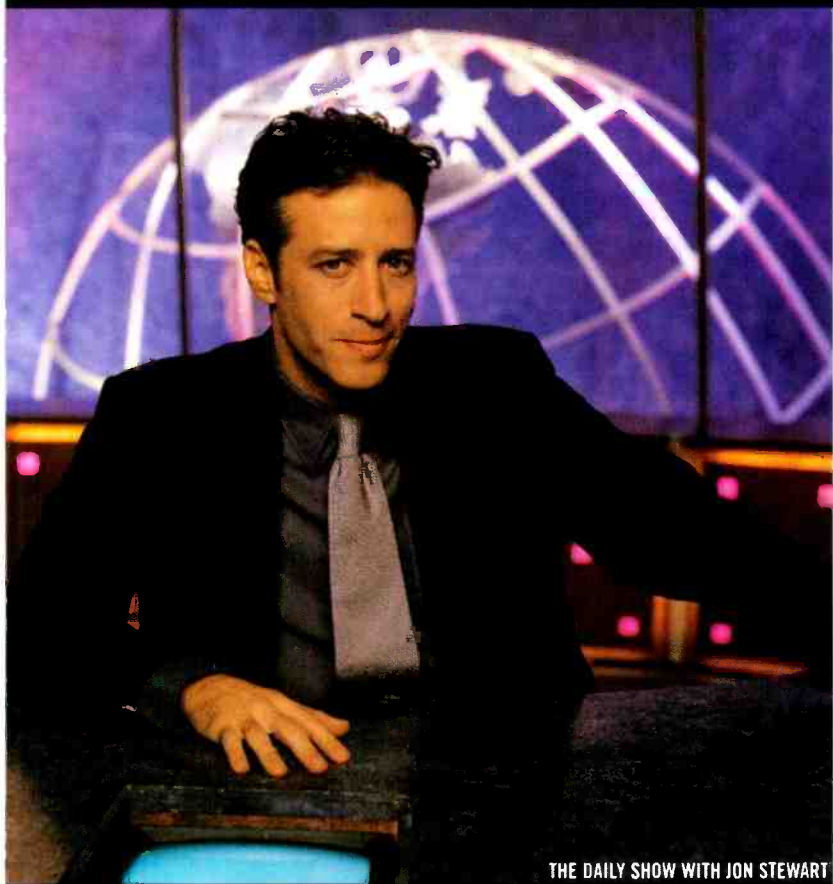
"No way, I need to maintain my corporate image," she says, half-heartedly shoo-ing her away.

"Windsurfing for 10 years," Black says with a touch of awe. "I told you Pam was a much more interesting interview than I am." Black enters her office and Pam is left unharrassed, laughing.

"When you look at a TV station, it is a little bit about technology and a lot about people and vision and having a connection to the local market—really being able to humanize what is just a bunch of wires," says Scott Sassa, president of NBC Entertainment. "Carole is great about people skills." Sassa was Black's boss for about a year in the latter half of the 1990s when he headed up NBC's TV stations division and she served as president and general manager of KNBC-TV, the first woman to be appointed chief of a major Los Angeles station.

Under her auspices, KNBC enjoyed the best ratings run it had in years and generated the highest profit margin in its history. Success was buoyed by the "Must See TV" line-up of *Friends*, *Seinfeld* and *ER*, but as Sassa says "not every NBC station was number one in every daypart."

AT COMEDY CENTRAL, WE START WITH DIFFERENT PROGRAMS.

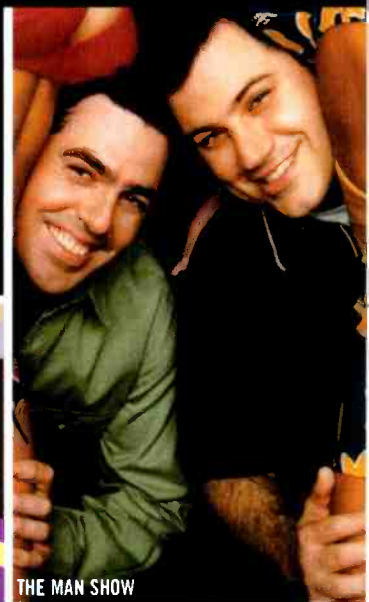


THE DAILY SHOW WITH JON STEWART

DIFFERENT...



SOUTH PARK



THE MAN SHOW



We spin
traditional
program ideas
into our unique,
twisted shows.

WHAT BETTER WAY TO ATTRACT DIFFERENT VIEWERS?

COVER STORY

Black credits a “crack news team” for the station’s success, but also lauds the community outreach programs that the KNBC staff nurtured during her tenure as the effort that secured No. 1 status. Content may be queen, but Black believes that the vessel which carries it must strike a deeper cord with the audience to which it caters.

“She has so many great ideas of what TV can be and what kind of service it can provide,” Lee says. “She didn’t want [KNBC] to be just about the daily news grind.” As reporter at KNBC, Lee was interested in education-related stories and pitched some ideas to her boss. Over time she became something of a protege of Black’s, and together they launched impactful community-oriented series that still resonate in the marketplace.

The Crystal Apple Awards, which profiles a different

teacher in the community once a week during the news, launched in 1997 and continues to air. *Unsung Heroes* followed, chronicling the everyday heroic acts of the average citizen in Los Angeles, with *Beating the Odds*, showcasing under-privileged children who have hurdled life’s challenges and met success.

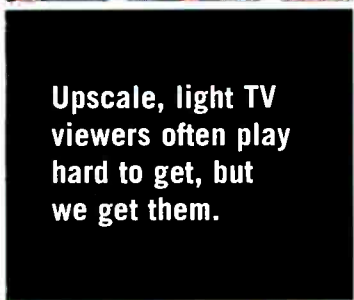
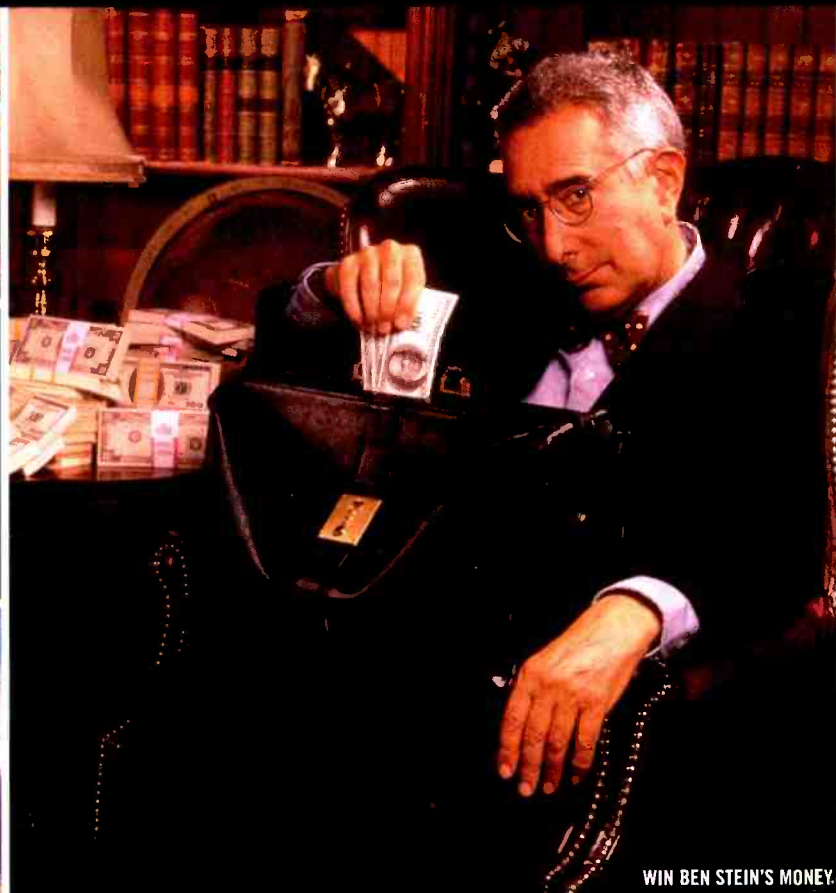
“She took something that was just a nugget of an idea when NBC was undergoing major budget crunching and just said, ‘we’re doing it,’” Lee says. “Most people are afraid to go against the corporate line, but she steps up to the plate.”

Looking for a distributor for her latest idea, a game show for best girlfriends, *Who Knows You Best?*, Lee, now president of Turning Point Productions, went straight to Black. The show debuts on Lifetime this sum-

Black believes
‘women want to
go someplace we
feel good — a
sanctuary where
we can be
entertained,
informed and
supported.’



COMEDY CENTRAL ATTRACTS LIGHTER VIEWERS. AND LIGHTER IS BETTER.



WE LEARNED THAT FROM RICHARD SIMMONS.



INSIDE THE BOX

As new devices like Tivo and ReplayTV change the way viewers interact with programs, agencies need to find new ways to make the ads reach them

INTERACTIVE

Television advertising as we know it is slowly changing. Like some massive Jurassic beast naturally selected to cycle out of existence in the future, the all-pervasive 30-second spot impression based model is destined to face competition from faster media creatures with bigger brains.

Though those new competing creatures are still in the embryonic stages of life—delivered via digital video recorders, Internet to the television and, further down the road, video streaming to PCs—the addressability will be so targeted that buyers for Crest will know how many cavities your kids have.

“Thirty-second spots, as we know them, will disappear,” said David Verklin, president of Carat USA during a recent Cabletelevision Advertising Bureau

BY JIM COOPER

ILLUSTRATION BY
ROBERT NEUBECKER

**To the feast of life,
our viewers bring very
adventurous palettes.**

Our viewers have a healthy appetite for life's delicacies. They love to travel, drive nice cars and dine out. And with the food revolution that's sweeping the country these days, we're helping to satisfy their cravings. Food Network has the second highest cable network concentration of A25-54 with household incomes of \$75K+.* Which makes them a mouth-watering prospect.



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ATLANTA
404.875.6699

*SOURCE: NIELSEN PERSONAL NAD FACILITY, (9/27-12/26/99)
VPVH RANK BASED ON FOOD NETWORK'S PRIMETIME (M-F 7P-1A; S/S 8P-1A)
QUALIFICATIONS AVAILABLE UPON REQUEST

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INTERACTIVE

viewing habits change dramatically when they use these new devices.

Other media executives point out that the VCR has a lot of the basic functionality of these new recorders, and it hardly stopped advertising in its tracks. As far as ramping up the quality of spots to keep viewers' attention, buyers point to the underwhelming response to the highly produced spots during the Super Bowl earlier this year.

"If they start the ad with nudity maybe, but people will either watch or not, regardless of technology. The pleasure of being a coach potato should not be underestimated," said one media buyer who spoke on the condition of anonymity.

"People have to have them and use them before they make any difference, and no one has them yet," said Card.

However, if the growing number of users changes the consumption of television, and program scheduling as we know it goes by the wayside, "there are huge implications to the entire concept of programming, let alone advertising on top of the programming," says Jupiter's Card, who added that VCRs made an impact once they reached about

According to Bernoff, \$23 billion dollars will be thrown off by interactive advertising in 2005. To put that into perspective, all television advertising this year will reach about \$60 billion.

"With an interactive ad, when people respond to it, you have a name and an address and a lead that is 100 times more valuable than an impression to a marketer," says Bernoff, who predicts television will change to a lead-generation medium from one driven by impressions. He believes that the successful companies will be those producing marketing leads like Wink and Respond TV, as well as Tivo and Replay.

Further into the future, streaming from companies such as Microcast and Digital Connection will further merge the PC with the TV set while companies like ACTV will deal with addressability. In the meantime, the Tivos and Replays of the world, beyond scraping for distribution, will have to pick their way through thorny issues such as talent repay, content copyright issues and, ultimately, privacy. Media executives also point to the historic over-promising of interactive media, which, to date, has done little to excite anyone beyond the interactive players themselves.

But the little bit of interactivity out there now could go a long way with viewers. "The big money is to be made in what we call lazy interactivity. That's interactive you can do with a remote in one hand and a beer in the other," says Bernoff. "And that's not surfing the Web, that's 'Oh, wow, I am in the market for a sports utility vehicle, why don't you tell the people at Ford that I'm interested?'"

For example, Respond TV, a San Francisco-based company offering enhanced television services designed to aid television, cable and satellite providers deploying interactive set-top

boxes, recently ran a real-time interactive Domino's Pizza commercial during a 12-hour *Star Trek: The Next Generation* marathon running on Bay Area UPN affiliate KBHK-TV. The programming was seen by about 1,000 homes with interactive devices such as WebTV and Liberate TV's Navigator. The commercial yielded 220 click-through inquiries and 140 ordered a pizza.

"That's unprecedented...no one has ever gotten a response rate like that," says Bernoff.

Respond TV senior vp Richard Fischer said the test turned heads because anyone with a Web TV Plus box bought at retail for \$200 could have participated. "There was no new infrastructure at the cable system and there wasn't even a relationship with the cable system," says Fischer, who says Respond TV and KBHK continue to experiment with interactive tests.

Internet-to-the-TV also has some early data to share.

'Advertisers putting up 60-, 30- and 15-second spots have no way of knowing how many people are actually influenced by it.' —Kunkel

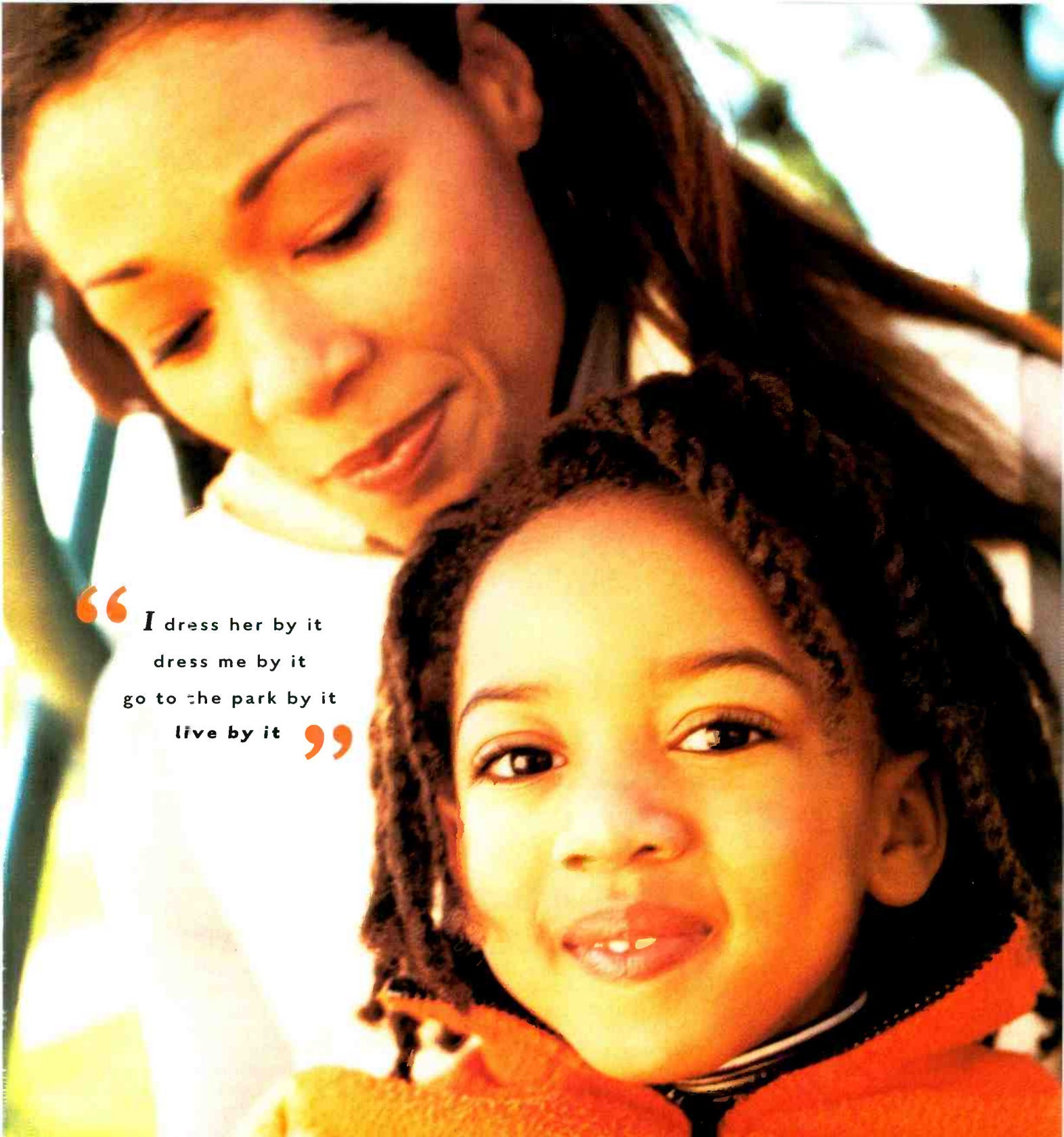


10 to 15 percent penetration of U.S. households. However, like VCRs, penetration of the new recorders is expected to grow and when it does, advertising will have to morph.

According to a report authored by Forrester Research analyst Josh Bernoff, the new recorders—stand-alone boxes and those merged with cable and satellite service—will reach 14 million users by 2004 and 80 percent (the present penetration of VCRs) of American households by 2009.

"With some very conservative estimates about how frequently people will watch recorded programming versus live programming, and how frequently they'll watch commercials versus skipping them, you see about an 8 percent decrease in the viewing of commercials by 2004 and a 50 percent decrease by 2009," says Bernoff.

Those figures beg the question: What will happen to that missing ad revenue? The news could be good.



“ I dress her by it
dress me by it
go to the park by it
live by it ”

Two new morning shows. One new primetime show.
Connect with the audience you want.

Your Weather Today™
Weekdays 7-9am ET

Connect with families
who plan their day by it.

First Outlook™
Weekdays 5-7am ET

Connect with business people
who manage their week by it.

Atmospheres™
New Magazine Format

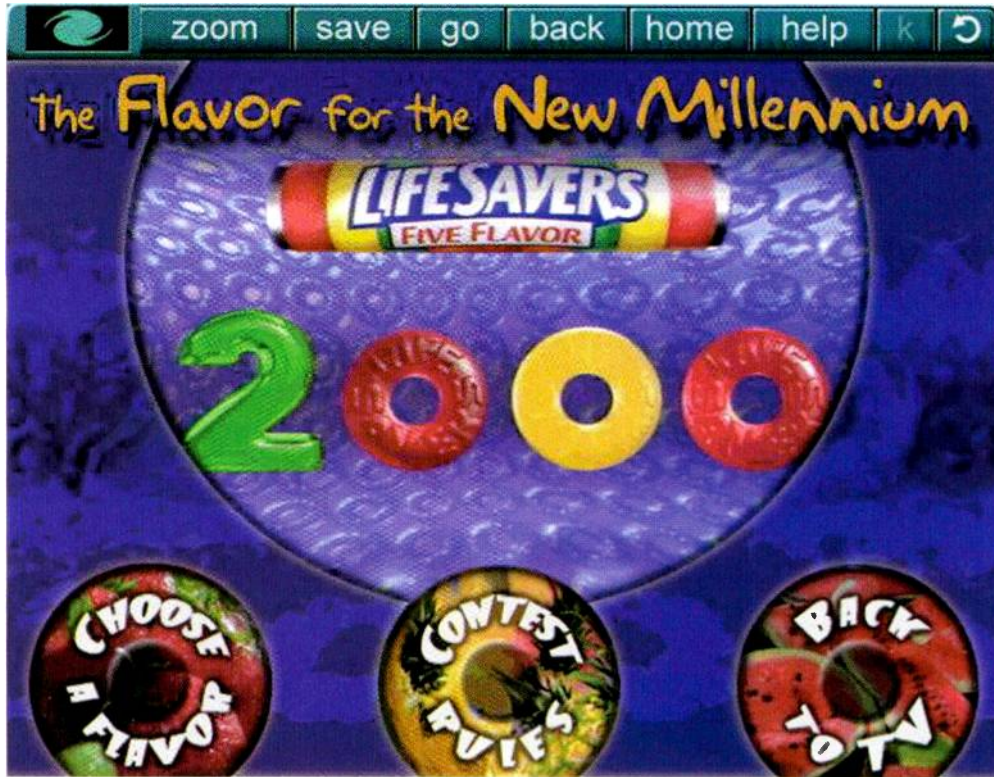
Starting in August, connect with
a whole new audience.

live by it



Atlanta 770-226-2000 Chicago 312-946-0892 Detroit 248-362-2290 Los Angeles 310-785-5112 New York 212-308-3055 San Francisco 415-344-3777

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“When people respond to interactive ads, you have a lead that is 100 times more valuable than an impression to a marketer.” — Bernoff

INTERACTIVE

At the end of last month, WorldGate released the findings of study conducted in Massillon, Ohio, with 1,000 Massillon Cable subscribers. Eight out of ten users involved in the study said having a link to the Internet via the television was an unintrusive, valuable service, with two-thirds of the subscribers who use their Worldgate’s Channel HyperLinking button within the past week doing so one to four times and staying online an average of two minutes during their interactive experience with programming or advertising. The study offered participants interactive experiences with seven broadcast networks, 75 cable networks, along with 20 local and nine national advertisers.

“Advertisers putting up 60-, 30- and 15-second spots have no way of knowing how many people saw the ad and how many people are actually influenced by the ad,” said Gerard Kunkel, senior vp for WorldGate. Kunkel said the click-through advertising model spawned by the Internet allows users to learn a lot more about advertising efficacy.

Advertising modes “are in question in the future,” said Kunkel. “Is it a click-through model that wins? Are you only paying on performance on the number of interactive sessions that are delivered or are you still paying on a CPM model because you still value impressions put in front of consumers passively watching TV?”

Regardless, having viewers surf off-programming for long periods of time is worrisome for buyers. “Once they fall out of the program they won’t watch the other advertising or the remainder of the show and audience is lost and we know where that goes,” said one media planner.

While the data from Respond TV and Worldgate is not massive evidence suggesting interactivity is on the verge of breaking into the mainstream, it suggests the long-predicted interactive future might actually be out there.

In the near term, cable and DBS companies and even telcos will be the gatekeepers to these new services and since cable is largely a regionally clustered business, different parts of the U.S. will have different services. Many

of the most advance interactive trials will be on the local and regional level and standards between those regions will likely be varied. “Everybody is trialing everything and nobody is rolling out anything with big numbers,” says Jupiter’s Card.

All that will make it even more difficult for national advertisers to reach viewers with interactive messaging, but now is the time to test and learn. Regardless of the complications and the daunting rollout hurdles these new services have to clear, they do seem to have more advanced media DNA than their descendants.

“What I’m finding is that ideas that were considered radical two years ago I’m now discussing with major broadcast networks and cable companies and all sorts of players in television’s mainstream and they’re just about ready to realize that something is happening here,” says Bernoff. ■

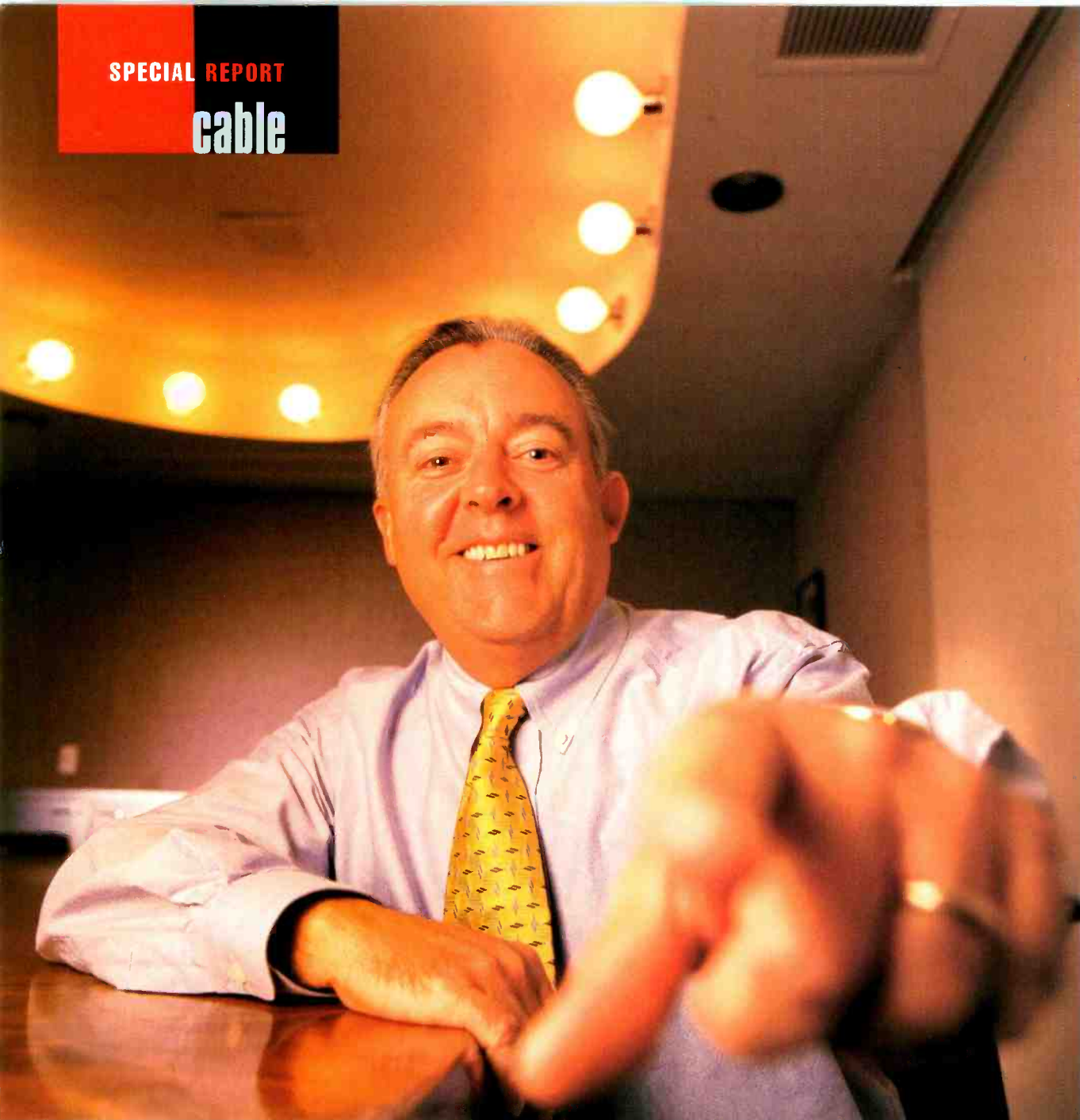
Jim Cooper is Mediaweek’s news editor. He’s based in New York.

MTV.
Where ratings are
so good,
we can afford to
throw money away
on trade ads no one's
going to read.*



* Where did you think all this trade ad money came from, the annual bake sale? It's ratings, my friend. And guess what? The Video Music Awards, The Movie Awards, and Spring Break get—*deep breath*—HUGE RATINGS!!! The 1999 VMAs (the secret is—*shhhh*—star power!) was the #1 entertainment event in cable history.¹ The 1999 Movie Awards? That show's highest HH rating ever.² And this year's Spring Break was our highest rated weekend since, well, last year's Spring Break.³ Wait a minute—you actually read this?! Hey, thanks!

¹VMAs 9/9/99; Source: NHI Galaxy Explorer, Cvg. HH AA%, 9/93-4/00
²Movie Awards 6/10/99; Source: NHI Galaxy Explorer, Cvg. AA%, 9/93-6/99
³Source: Galaxy Explorer, Cvg. HH AA%, Sat.-Sun. 6a-6a, 3/15/99-3/26/00
Subject to qualifications, which will be made available upon request.
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BUYERS BEWARE

Q&A

With the cable upfront on the horizon, *Mediaweek* senior editor John Consoli recently sat down with Ray Dundas to get a buyer's perspective. Dundas, executive vp/national broadcast for SFM Media/MPG, has more than 20 years of media buying experience, placing for national clients as diverse as Wendy's and Scott

With demand strong heading into the upfront, SFM's Ray Dundas talks about the state of the marketplace

BY JOHN CONSOLI

PHOTOGRAPHY BY CHRIS CASABURI

NEXT DOOR NEIGHBOR BY DAY. RAVENOUS FAN BY NIGHT.

By Day: Law School Student

By Night: Tuned into Raw Is War™



By Day: Class President

By Night: Avid SmackDown!™ Fan



By Day: Network Buyer

By Night: Never misses Raw Is War™




By Day: Eagle Scout

By Night: Stuck to wwf.com



Persons 12-24: Syndication


Persons 12-24

Program	Rating
 Entertainment, Inc.	17.1
Friends	5.5
WCW Wrestling	4.9
Drew Carey	3.3
Frasier	2.7
X-Files	2.5

Source: Nielsen Media Research Syndication GAA Ranker, 9/27/99 — 3/9/00

Male Teens 12-17: Network

Male Teens

Program	Network	Duration	Share
 SmackDown!	UPN	8 pm	120 27
Millionaire	ABC	9 pm	60 18
Who's Line Anyway	ABC	8:30 pm	30 16
ER	NBC	10 pm	60 15
Who's Line Anyway	ABC	8 pm	30 13
Friends	NBC	8 pm	30 11

Source: Nielsen Media Research Regularly Scheduled Thursday Primetime, 9/27/99 — 3/05/00

Male 18-34: Cable

Male 18-34

Program	Network	Duration	Share
 War Zone	USA	10 pm	60 21
 Raw	USA	9 pm	60 17
NFL Regular Season	ESPN	8:15 pm	180 16
WCW Wrestling	TNT	8 pm	60 10
South Park	COM	10 pm	30 7

Source: Nielsen Media Research Regularly Scheduled Cable Programs, 9/27/99 — 3/05/00

Sports Websites

Unique Visitors Persons 12-17

WWF.com	305,000
ESPN	284,000
Sportsline USA	280,000
NFL.com	190,000
CNN.com	102,000
TodaySports.com	47,000
Nascar.com	40,000
Sportingnews.com	20,000

Source: Media Metrix Report, January 2000

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780 Third Ave., New York, NY 10017
E-mail: elatedclients@wwfent.com



WHAT'S GOTTEN INTO THEM?

Q & A

Paper. Prior to joining SFM in 1989, he was vp/media director at Weightman Advertising in Philadelphia. Heading into the upfront, Dundas discusses the evolving nature of cable programming, the relative strength of the marketplace, the effect of the dot-com category and other issues affecting the business.

'Buyers are looking to move earlier. A good portion of cable buying will get done before the network upfront buying begins'

Special Report: What is your opinion of cable programming?

Dundas: I think cable companies are spending more and more money to improve their programming. The A&E Discovery specials have been very successful. The cable networks are trying to fill time by doing more original programming and by carrying less off-broadcast network programming than in the past. And as their revenue from this type of original programming increases, they will be able to spend more money on it. And this will increase audiences. As advertisers, we want to see more original stuff, and they are doing it. What helps is that when they do air original programming it gets higher ratings. The Turner original movies are one example of this.

Special Report: What pattern do you see for the cable upfront this year?

Dundas: Some cable networks will do deals before the broadcast networks. Maybe not a high percentage, but certain advertisers are talking to some cable networks now. If the buyers believe they can do a good deal now, they will do it. Most cable networks have already issued their pricing, so whenever advertisers want to come in to negotiate, deals will be done. It used to be that the cable upfront was not bought until after broadcast. But more buyers are looking to move earlier. A good portion of cable buying will get done before the network upfront buying begins (by May 22).

Special Report: Cable network executives are saying that the cable upfront will again be a healthy one, with significant increases across the board. What is your projection?

Dundas: It will be a strong market, but perhaps not as strong as last year was over the previous year. Overall, more money will be taken in by cable. There are more networks and there should be a continued growth spurt. But some projections that the cable upfront will be \$800 million to \$1 billion more than last year might be a little ambitious.

Special Report: What kind of impact will the stock market fluctuations have on the cable upfront?

Dundas: We basically have our budgets prepared and locked in. Our clients know the qualifications and ramifications of what they are committed to do. We represent mostly mainstream advertisers.

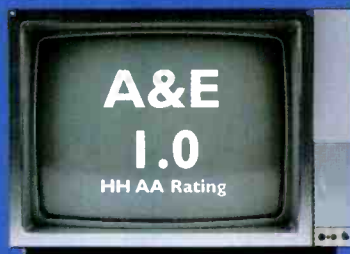
They know what they want to spend. The budgets are not based on Wall Street projections and analysis. Budgets are based on what a company feels it needs to spend to promote and sell its products. So the stock market will not have much of an effect.

Special Report: It has been rumored that the packaged goods category will be soft in the upfront. What effect will that have on overall spending on cable?

Dundas: You have the P&G situation and also have Unilever, which is cutting back on the stable of brands it advertises to concentrate on a few of its key brands. This will have a huge impact on the entire market. There are very low margins in the packaged goods industry. It cannot afford these huge jumps in cost-per-thousand of the ad units each year. Compared to 10 years ago, packaged goods advertisers are spending a lot less. Today the higher-margin advertisers are becoming the bigger spenders—the telecoms, for example. If the cable networks keep their cost-per-thousand increases lower, they should not be as adversely affected as the broadcast networks. But the packaged goods category overall will spend much less in this upfront, both in cable and broadcast.

Special Report: What will the role of dot-coms play in the cable upfront?

Dundas: I would anticipate it being at the same level as last year. You must make a distinction between true dot-coms and the "brick and mortar" dot-coms, like Sears.com and JCPenney.com, which were created to extend their retail store business. True dot-coms don't see their growth long term in this economy where they don't know where their revenue or dollar value is going.



PBS primetime has its cable competitors outnumbered.

Look at PBS primetime ratings versus our closest cable competitors and you'll see we're in a different set. Plus, PBS boasts 99% US household coverage, compared to 77% or less for our cable counterparts.¹ Primetime weekly household reach? They top out at 18 million, compared to 30 million for PBS.² And these networks are watched by 40% or less of PBS viewers.³ They do have us beat in one area: clutter. A&E and Discovery average 13 non-program minutes per hour, next to just five minutes on PBS.⁴

Next time you want to make your company or brand look big, get the big numbers that PBS delivers. For more information on primetime program sponsorship on PBS, call Mike Diefenbach at 703.739.5130. Or check out <http://sponsorship.pbs.org>.



PBS

Ratings in TV sets: Nielsen Television Activity Report, 4Q99, Primetime Average HH Ratings Total U.S. ¹NTAR 4Q99 for cable. NTI National TV Ratings Pocketpiece for PBS. ²Nielsen Television Activity Report, 4Q98-3Q99. ³NTI, custom duplication analysis, October 4-10, 1999. ⁴Competitive Media Reporting, 1999 PBS custom analysis; for cable, 1999 Television Commercial Monitoring Report sponsored by AAAA and ANA.

Q & A

Special Report: If the economy slows down, will buyers try to stick it to the cable networks for the larger CPMs they were forced to pay last year?

Dundas: That's a definite possibility. I would like to see that situation. Media buying is like a rollercoaster ride. You have a few years with a strong economy, then a down year. At that point, the prices you pay to buy ads can be almost flat. If the economy slows and enough



You must make a distinction between true dot-coms and 'brick-and-mortar' dot-coms, like Sears.com and JCPenney.com'

advertisers cut back, it could have an impact. But right now, other than packaged goods, not many categories seem like they will cut back. Right now, P&G and Unilever are the only major companies that have announced they will cut back. Our client spending is certainly not expanding by leaps and bounds. The budgets tend to be flat or down slightly. That will affect both cable and broadcast networks.

Special Report: Do you think spending on advertising peaked?

Dundas: I don't think so. The Internet is becoming a much bigger player. And even if a majority of the budgets stay the same, the number of dollars going to the Internet will come out of the total media pie. Dollars could be shifted.

Special Report: Will the Internet hurt cable or broadcast?

Dundas: That's really a question for the media planners—a planner's dilemma. I wouldn't think dollars would be taken out of broadcast or cable. The dollars would probably be taken out of the least effective media and that is, many times, newspapers or magazines.

Special Report: Which cable networks will get the bulk of the dollars in the upfront?

Dundas: The marketplace was strong last year across all the cable operations. Last year, everyone benefitted by improved ratings. The larger cable network groups, which produced bigger ratings, will get the most dollars, but only if they don't go crazy in the CPM increases they ask for. The cable news networks, whose ratings have not been strong during the past year, could lose some dollars. It really depends on what audience each advertiser wants to target. If the cable networks continue to push for higher and higher CPMs, we as buyers have to ask if they are not getting too close to the increases the broadcast networks are asking for.

Turner, for example, is not getting as high a rating in the various demos as broadcast, but are closing the gap in the CPM rates they are asking for. If it gets too close, they could be hurt. If I'm facing a \$10 CPM increase in cable and the same \$10 CPM increase in network, I have to stop and think if it's worth it to spend that much on cable. At that point, we might cut back on cable. Another thing that hurts cable is that there is too much fluidity in when the ads might run. In broadcast, if you buy a spot in a particular show, on a particular day, the spot will run there. With cable networks, for the most part, they are not selling day-and-date [specific spots] like broadcast does. At the same time, integration fees, which are not charged by cable networks, hurts broadcast. So there are pros and cons on both sides of the fence.

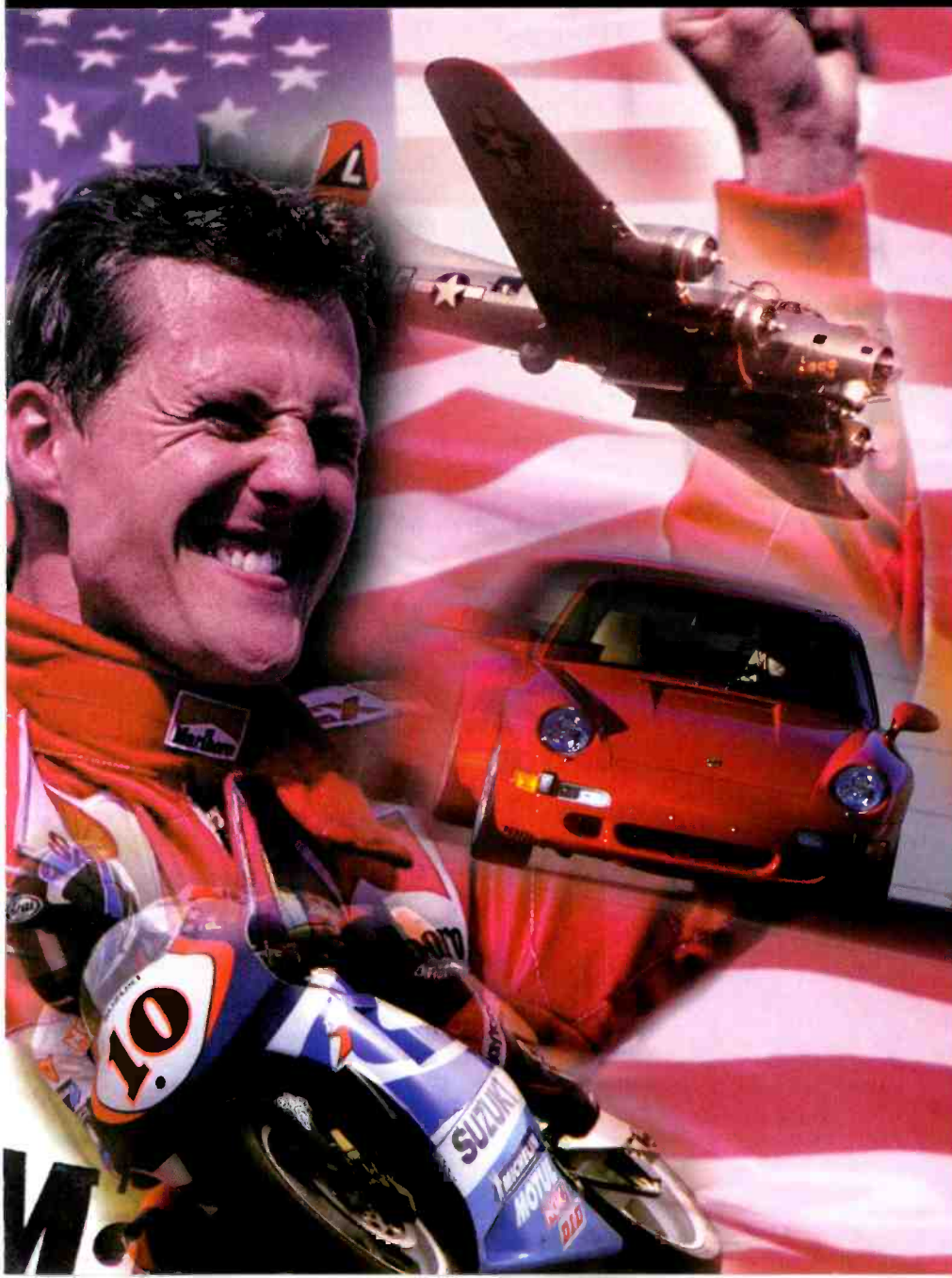
Special Report: What effects will optimizers have on the upfront?

Dundas: I'd rather not comment on that. I'll just say that I think optimizers in this upfront will be used by both sides as widely as they have in the past.

Special Report: What impact does the broadcast upfront have on the cable upfront? If the broadcast upfront moves first and broadcasters seek and get big CPM increases, how will this affect the cable upfront?

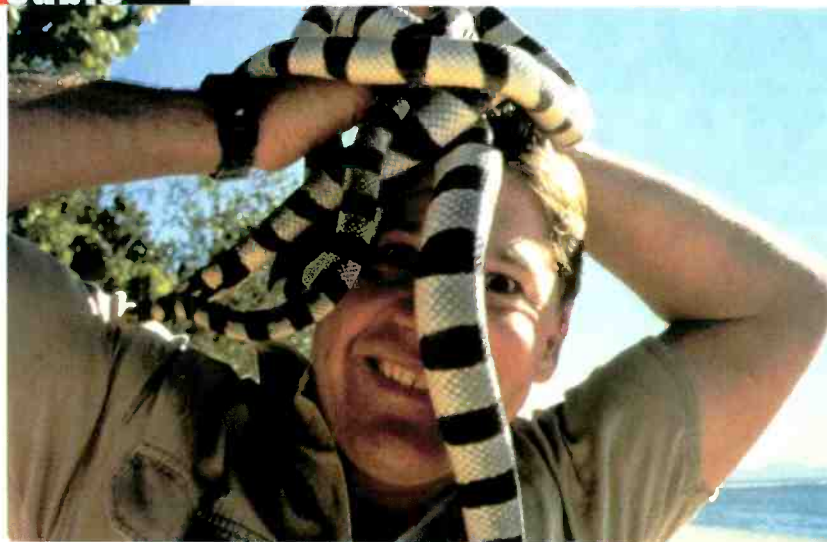
Dundas: There are advertisers who buy cable before the broadcast upfront, during the broadcast upfront

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ANIMAL PLANET/J. STANTON

'As [cable nets'] revenue increases, they will be able to spend more money on original programming'

and after the broadcast upfront. The strength of the marketplace will determine what the buyers do. A bullish broadcast market will push more advertisers to cable. Cable buying is usually a more cumbersome process because of the larger number of cable outlets and because the type of packaging they do is different. If the networks seek higher CPMs, it's an opportunity for the cable networks to steal some business if they are interested in writing more volume than increasing CPMs.

Sometimes the media plans are written with the amount of dollars to be spent on broadcast or in cable

locked in, so we don't have an option to move them. But we have taken dollars out of broadcast and put them in cable if we felt what the broadcast networks were asking was out of place. It's always a possibility. Last year we had syndicators coming back to us following the syndication upfront, telling us if we had problems with the network in prime time, we should take another look at syndication. The fact that syndication and cable negotiations may be ongoing during the prime-time upfront can work to their advantage.

Special Report: How important is cross-network packaging in cable?

Dundas: There is an opportunity for cable to do some fairly advantageous deals. The bulk of the dollars go to the company as a whole rather than a specific network within the group. A good example of successful packaging is Discovery Networks, where you can do deals for Discovery, the Learning Channel, Animal Planet, Travel Channel and Health Network at the same time. It works to the advantage of both sides.

Special Report: What impact will the move of the WWF from USA to TNN have on USA?

Dundas: It will have a huge impact for USA if they

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When Time Warner pulled ABC stations off the air, millions of viewers missed the conclusion of the miniseries *Arabian Nights*.

FADING TO BLACK

The Time Warner-Disney battle only scratched the surface of a deeper question: who really controls our TV sets?

BY JIM COOPER

RETRANSMISSION

In an extreme move last week that blew the lid off long-festered retransmission consent tensions and could threaten the biggest media merger ever, Time Warner Cable dropped the signal of 11 Walt Disney Co.-owned ABC TV stations that serve 3.5 million households in markets including New York, Houston, Philadelphia and Raleigh, N.C.

And while the network was back up in a day, the dropping of stations in major markets was unprecedented and may be part of a much bigger struggle between two mas-

sive media companies.

"The more I talk about this, the more I realize this goes beyond retransmission consent," said Bruce Leichtman, director of media and entertainment strategy at the Yankee Group. "I think they're [Disney] trying to set up some scrutinizing of AOL/Time Warner."

The negative reaction against the drop was pervasive and at times harsh against both companies, which were accused of putting their business concerns ahead of public interests. However, at press time, Time Warner Cable received a rebuke from the Federal Communications Commission, which ruled that the media giant had violated an FCC rule in dropping ABC during the may Sweeps period.

The entire fracas is said to have angered FCC chairman Bill Kennard, who said in a statement that "the television sets of average consumers should never be held hostage." The FCC ruling served to clarify the point that dropping networks will not be well received in the future and that appropriate enforcement action will be considered.

"The game of brinkmanship played this week deprived viewers of ABC network programming. This should never happen again. I urge these companies to resolve their differences and put this entire matter behind them," Kennard said.

The agreement between the two companies came just hours before the FCC was to rule on the legality of dropping a network during a sweeps period. Under an agreement reached Tuesday, Disney agreed to allow Time Warner to carry ABC stations free until July 15. In a letter to Disney, Time Warner said it wants ABC to return to its systems for six

months under terms of the expired agreement. Disney recently signed a similar extension with Comcast.

Time Warner's actions could also have repercussions on Capitol Hill, where Disney has been lobbying frantically against Time Warner's merger with AOL. Staffers for the Senate Commerce Committee said that Time Warner's ability to "act on a whim and cut off consumers' TV" is making legislators wonder about the appropriateness of mergers that give one company so much control.

Both sides commented sharply last Monday. ABC, using the M-word—monopoly—pointed out competitive concerns about the AOL/Time Warner merger. "This blackout is a frightening foreshadowing of the implications of the Time Warner/AOL merger," said Tom Kane, president and gm, WABC-TV, adding that Time Warner "wants to duck the issue of monopoly control and consumer access while their merger is pending."

Time Warner said it is Disney that has not negotiated in

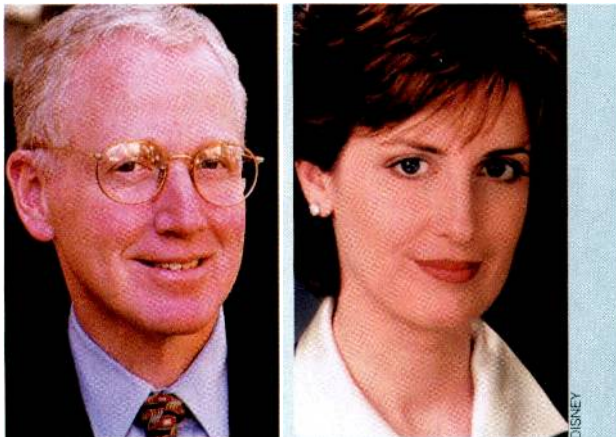
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BIG STAKES: For industry leaders including NCTA chairman Robert Sachs (l) and Anne Sweeney, president of Disney Cable, retransmission is a dominant issue.

The television sets of average consumers should never be held hostage," said an angry Bill Kennard in a statement.

RETRANSMISSION

good faith. "Disney is trying to inappropriately use its ownership of ABC television stations to extract excessive and unreasonable terms for its cable TV channels—terms that would add hundreds of millions of dollars in costs for Time Warner Cable and its customers," said Fred Dressler, senior vp, programming for Time Warner Cable. Dressler said Time Warner last week made a series of reasonable offers to Disney that would have kept ABC on Time Warner cable systems through the end of the year. Dressler said Disney rejected those offers even though Time Warner repeatedly pointed out that, if no new agreement was signed by Disney's midnight deadline, Time Warner would lose the legal right to carry the ABC signal and have to stop carrying them.

With ABC locked out of Time Warner cable systems, subscribers had to scramble to see ABC's hit game show *Who Wants to be a Millionaire* and the conclusion of ABC's miniseries *Arabian Nights*. The ABC signals went off the air at 12:01 a.m. Monday, May 1. Viewers were treated to a blue screen and a icy text crawl that said, "Disney has taken ABC away from you."

The dispute centers on Disney's request for higher fees for the cable rights to ABC and broader distribution by Time Warner for Disney's the Disney Channel, Toon Disney and the SoapNet spinoff. Time Warner said Disney's fee increase is too much, at \$300 million over the course of a multi-year deal. "Despite claims that it granted unconditional consent, in fact, Disney always imposed conditions that could only lead to higher prices for our customers," wrote Time Warner senior vp and general counsel Marc Apfelbaum, in a letter to Alan N. Braverman, ABC's senior vp and general counsel.

Time Warner is also in the midst of a retransmission battle with Hearst Argyle for its stations as well as the carriage of Lifetime Movie Network and the license fee it pays for Lifetime. Those retrans negotiations were recently extended to the end of June.

The Time Warner/ABC retransmission fracas began with the expiration of their previous contract at the end of December last year. Since then, several deadlines have been pushed back by negotiation extensions.

Making matters worse for Disney, the ABC drop comes at the beginning of the May sweeps when advertising rates are set by network's most high-profile programming. Disney stood to lose millions in advertising dollars if it had stayed off Time Warner systems even for a few days. "Every day it lasts is a bad day for Disney," said Leichtman, adding Disney either has a larger agenda or had a misguided plan that DBS possibly nabbing subscribers angered by the drop would scare Time Warner.

Drops have occurred in the past but have always been short-lived. After a week-long blackout of Fox TV station signals in 440,000 Cox cable homes last year, Fox parent News Corp. and Cox Communications agreed to restore owned-and-operated stations to Cox systems in Texas and Northern Virginia. The terms of the agreement were undisclosed, but Fox had been holding out for Cox to give digital tier carriage commitments to News Corp. cable channels Fox Sports World and FXM as a condition of securing Fox's retransmission consent in those markets.

Meanwhile, DirecTV and EchoStar have to be pleased. During the retransmission consent tussle in the Houston, both launched efforts to snag cable subscribers. While rival EchoStar advertised its system in local newspapers, DirecTV in concert with the ABC's KTRK-TV began a free installation promotion, in which the station started handing out \$99 discount vouchers for \$100 DirecTV systems. About 18,000 vouchers have been distributed.

What impact such a high-profile drop will have on both the cable and broadcast industry is unclear, but for the most part, retransmission consent negotiations go on all over the nation without more than a hiccup. "There are 1,600 television stations and 11,000 cable systems. So there are literally thousands of negotiations that involve retransmission consent and in a vast majority of cases those negotiations do not ever surface publicly because the two parties have come to accord," said National Cable Television Association chairman Robert Sachs, in an interview a week prior to the Time Warner/ABC battle. "We have a few highly publicized circumstances, but in the larger context most MSOs and most broadcasters have successfully completed negotiations in a process that has gone on since the 1992 Cable Act."

However, as the media world consolidates, the Time Warners and the Disneys of the world will increasingly find themselves allied and embattled over marketplace leverage over content and its distribution. Their success or failure could hinge on how the customer fares. ■

Jim Cooper is Mediaweek's news editor. He's based in New York.



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COMMENTARY

They're the people you love to hate. The cable guys. They're the reason for all your problems: Higher cable rates for mediocre reception; the dearth of digital TV. Complicated converter boxes that can't handle your watching one show while you tape another. The unlikelihood of HDTV in your lifetime. And don't forget their assault on family values (well, how else do you describe the spillover effect of a constant barrage of phone calls pushing cable Internet connections just as you sit down to dinner with your kids. Is nothing sacred?) And, oh yes, potholes.

Yep, you can point your finger at them for blown tires, lost hubcaps and costly street repairs. The D.C. government won't let the cable people lay any new wires now until they start paying fees for ripping up new asphalt. The only thing it seems cable can't take the fall for is global warming.

It's a tough time for cable in the Capital. Perception equals reality and in Washington, cable is perceived as the problem and not the solution. In the current climate, there's a good chance that on certain major issues facing politicians and regulators—such as must-carry for transmitting broadcasters' digital programs, the moratorium on must-carry for satellite operators and the renewal of the very controversial program access rules in 2002—cable will take the hit.

The National Cable TV Association's new vice president for communications, Dave Beckwith, has already done time for unpopular clients. For several years he was the spokesman for vice president Dan Quayle, where he started each morning by putting on a pair of rose-colored glasses. "There's a very positive feeling right now," Beckwith said. "We have plenty of challengers. But we are positioned to be the major player in the development of technology for video

THE SCAPEGOAT

Is the cable industry to blame for every ill known to broadcasters? Or does it just seem that way?

BY ALICIA MUNDY ILLUSTRATION BY ROBERT NEUBECKER

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Basic Cable Prime Time Ratings

Network	1st Q/2000		1st Q/1999		%Change	
	Rating (HH-000)		Rating (HH-000)		Rating (HH-000)	
1. USA	2.4	1890	2.6	1960	-8%	-4%
2. TBS	1.8	1384	2.0	1497	-10%	-8%
3. Nickelodeon	1.8	1342	2.0	1494	-10%	-10%
4. Lifetime	1.7	1306	1.7	1252	-0%	4%
5. TNT	1.6	1256	2.2	1679	-27%	-25%
6. Cartoon	1.6	958	1.5	861	7%	11%
7. A&E	1.5	1152	1.4	1063	7%	8%
8. Discovery	1.3	988	1.2	938	8%	8%
9. ESPN	1.2	890	1.2	925	-0%	-4%
10. TLC	1.0	690	0.9	640	11%	8%
11. MTV	0.9	643	0.7	531	29%	21%
12. History	0.9	569	0.8	439	13%	30%
13. SciFi	0.9	568	0.7	399	29%	42%
14. CNN	0.8	594	1.0	747	-20%	-20%
15. Family	0.8	584	0.9	630	-11%	-7%
16. TVLand	0.8	380	0.9	323	-11%	18%
17. FX	0.8	371	0.7	281	14%	32%
18. TNN	0.7	552	1.0	705	-30%	-22%
19. HGTV	0.7	438	0.7	331	-0%	32%
20. Comedy	0.7	414	0.7	398	-0%	4%
21. WGN	0.7	326	1.0	473	-30%	-31%
22. Court	0.6	242	0.2	75	200%	223%
23. VH1	0.5	344	0.5	321	0%	7%
24. BET	0.5	309	0.5	298	0%	4%
25. E!	0.5	287	0.5	262	0%	10%
26. TVGuide	0.5	282	0.5	257	0%	10%
27. AnPlanet	0.5	259	0.5	212	0%	22%
28. FoxNews	0.5	229	0.6	223	-17%	3%
29. CNBC	0.4	307	0.7	452	-43%	-32%
30. Weather	0.4	276	0.4	281	0%	-2%
31. ESPN2	0.4	272	0.4	276	0%	-1%
32. MSNBC	0.4	217	0.4	201	0%	8%
33. Food	0.4	199	0.4	133	0%	50%
34. Game	0.4	98	N/A	N/A	N/A	N/A
35. Bravo	0.3	148	0.2	88	50%	68%
36. Travel	0.3	116	0.3	81	0%	43%
37. CMT	0.3	77	0.3	126	0%	-10%
38. Odyssey	0.3	77	N/A	N/A	N/A	N/A
39. HLNews	0.2	140	0.2	166	0%	-16%

Source: Turner Entertainment Research from Nielsen Media Research data



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Top Rated Programs On Basic Cable First Quarter 2000

	DATE	PROGRAM	NETWORK	RATINGS	SHARE
1.	3/12/00	Raising the Mammoth	DISC	7.8	11.0
2.	1/31/00	WWF Entertainment	USA	7.0	11.4
2.	1/24/00	WWF Entertainment	USA	7.0	11.0
4.	3/6/00	WWF Entertainment	USA	6.9	11.4
5.	2/7/00	WWF Entertainment	USA	6.8	11.0
5.	1/10/00	WWF Entertainment	USA	6.8	10.9
5.	1/3/00	WWF Entertainment	USA	6.8	10.9
8.	1/24/00	WWF Entertainment	USA	6.7	9.4
9.	2/28/00	WWF Entertainment	USA	6.5	9.3
9.	2/28/00	WWF Entertainment	USA	6.5	10.5
11.	3/13/00	WWF Entertainment	USA	6.4	10.9
11.	3/20/00	WWF Entertainment	USA	6.4	10.8
13.	1/10/00	WWF Entertainment	USA	6.3	8.7
14.	12/27/99	WWF Entertainment	USA	6.1	9.9
14.	2/7/00	WWF Entertainment	USA	6.1	8.6
14.	2/21/00	WWF Entertainment	USA	6.1	9.7
14.	1/31/00	WWF Entertainment	USA	6.1	8.6
14.	3/13/00	WWF Entertainment	USA	6.1	9.0
14.	1/3/00	WWF Entertainment	USA	6.1	8.6
20.	3/20/00	WWF Entertainment	USA	6.0	8.7
20.	1/17/00	WWF Entertainment	USA	6.0	9.6
22.	3/6/00	WWF Entertainment	USA	5.9	8.5
22.	1/17/00	WWF Entertainment	USA	5.9	8.2
24.	2/21/00	WWF Entertainment	USA	5.6	8.0
24.	1/18/00	m/ "Mary Kay Letourneau Story"	USA	5.6	8.0
26.	12/27/00	WWF Entertainment	USA	5.5	8.3
27.	2/1/00	m/ "Cabin By The Lake"	USA	5.4	8.2
28.	12/28/99	Alamo Bowl: Penn St. vs. Texas A&M	ESPN	5.2	8.3
28.	2/27/00	NASCAR/Dura Lube/Big Kmart 400	TNN	5.2	11.9
30.	1/18/00	Letourneau: Live	USA	5.1	8.2
31.	1/30/00	WWF Special	USA	5.0	6.9
32.	3/26/00	NASCAR/Food City 500	ESPN	4.9	12.4
33.	12/29/99	Holiday Bowl: Kansas St. vs. Wash.	ESPN	4.8	8.0
34.	1/16/00	Biography Special: Oprah Winfrey	AEN	4.7	6.7
35.	3/19/00	NASCAR/Mall.com 400	ESPN	4.6	11.0
35.	2/14/00	WWF Entertainment	USA	4.6	10.2
37.	3/6/00	m/ "Another Woman's Husband"	LIF	4.3	6.6
38.	3/14/00	m/ "Pretty Woman"	TBS	4.2	6.5
39.	2/14/00	WWF Entertainment	USA	4.1	14.3
39.	1/2/00	WWF Sunday Night Heat	USA	4.1	6.1
39.	1/10/00	m/ "The Crossing"	AEN	4.1	5.9

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–NAN

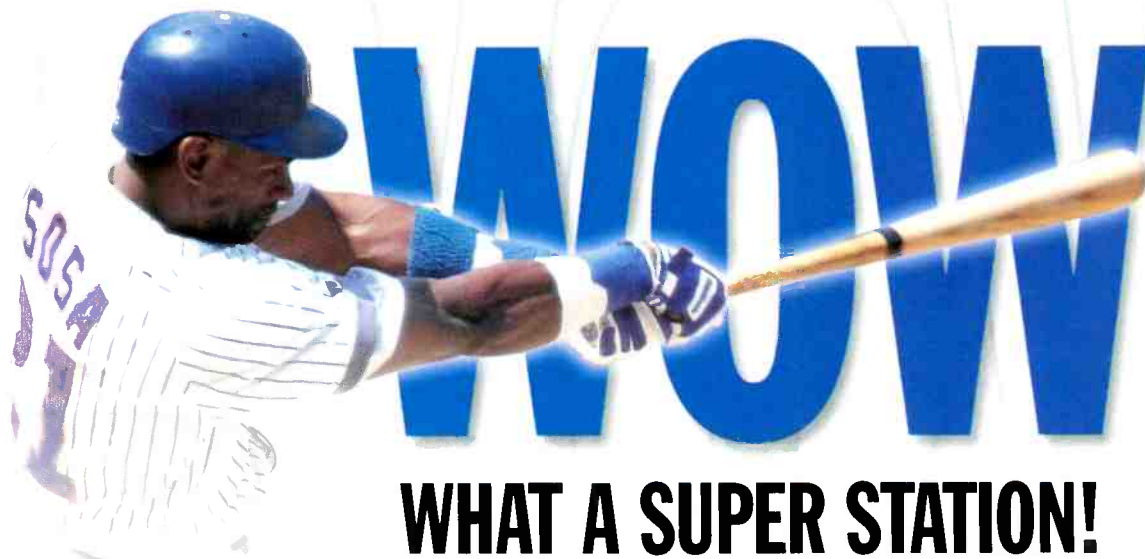


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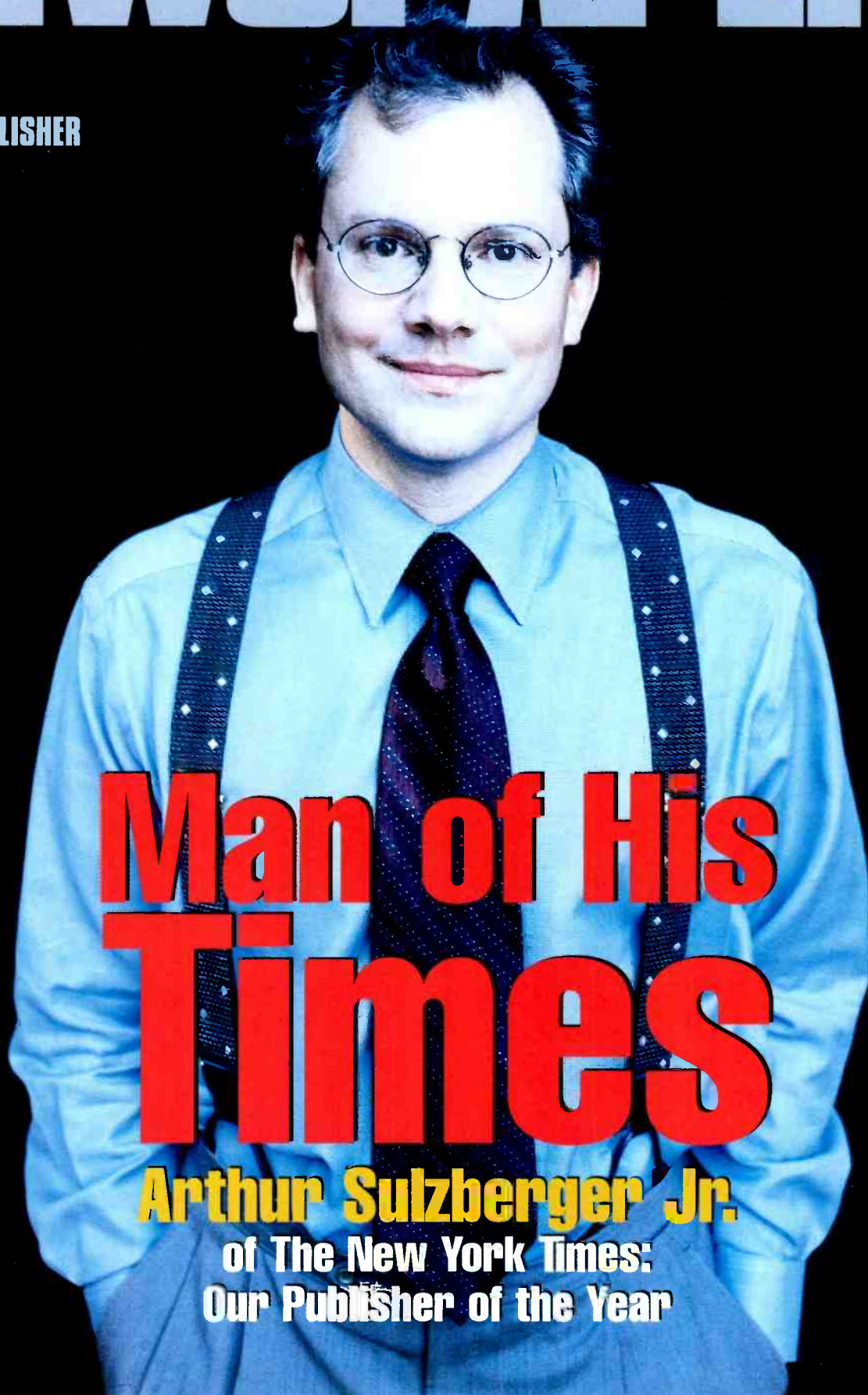
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West Coast—Mark Gross, 415-409-4800



editor's letter

When I started my journalism career as a sportswriter more than 20 years ago, the newspaper business appeared, even to someone who loved it, painfully archaic. Many of us were still writing on typewriters in those days. For anyone who has ever covered a high school basketball game and risen before dawn the next morning to dictate the story to a grouchy editor—and then rushed off to homeroom—the invention of the portable computer will never seem like anything less than a miracle.

But for all the technological advancements that have transformed the industry, the evolution of newspapers' strategic thinking has been equally stunning. Today, smart executives are constantly looking for creative ways to rethink their products, realizing they must remain relevant to their readers and advertisers—or face the consequences.

Arthur Sulzberger Jr., our Publisher of the Year, is a perfect example of this forward-thinking, innovative attitude. As Tony Case points out in his cover story, beginning on page 24, Sulzberger has accomplished what many thought impossible: He's improved the world's greatest newspaper.

Also in this special report, we show how 10 papers throughout the nation are “doing it right”; examine the newspaper war in Denver; and gaze into the future of information technology.

Much of the heavy lifting in this report was done by the expert writers at *Editor & Publisher*, the venerable trade magazine of the newspaper industry, which was purchased by BPI Communications last year. They have our thanks, along with a hearty welcome to the Adweek Magazines family.

Keith Dunnivant
Editor, Special Reports

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Family affair

In an age of consolidation, some family operations thrive

BY JOEL DAVIS PHOTOGRAPHY BY ROBBIE McCLAREN

THERE'S A BAKER AROUND EVERY CORNER AT THE FAMILY-owned *Register-Guard* in Eugene, Ore. Need to talk to the chairman of the board? Try Edwin M. Baker. The president? Try Edwin's nephew, Tony Baker. The vp? Try Tony's cousin, Fletcher Little.

There's more. Dave Baker is the managing editor, Bridgett Baker Kincaid is in charge of public relations, and Richard Baker, Jr. oversees the newspaper's information systems.

Ed Baker (left) and Tony Baker head the family-owned *Register-Guard*.



CLOSE-KNIT There's a Baker in charge of virtually every department at the *Register-Guard* in Eugene, Oregon.

'If you're lazy and don't do the job, you'll get run over by chains that have more financial muscle.'

pers, there's no evidence pointing to better quality, at least not when it comes to awards.

"Who's to be the judge of that?" he says. "When you look at the Pulitzer Prizes that were just awarded, there wasn't one family-owned paper there. But when you look at the Columbia Journalism Review survey of 25 superior papers, three are family-run, which, given the number of family-owned papers, is probably disproportionately high."

While the advantages are many, family-owned newspapers have their share of headaches and challenges. Probably the biggest concern is the bottom line: there is no corporate pot of gold or resources to fall back on during lean times or when expanding during prosperous ones.

"We have a debt load like a lot of newspapers, and we can't call New York when we need a new press," notes Tony Baker of the *Register-Guard*, owned by his family since 1927.

That constraint is even more perilous for a solo owner such as the Ellsworth American's Alan Baker, who funds everything out of his own pocket.

"You've got to be quick and opportunistic," says Baker, who has overseen a six-fold increase in ad revenue since buying the paper. "If you're lazy and don't do the job, you'll get run over by chains that have more financial muscle."

While Alan Baker calls the shots at his paper, many family-owned publications are run by a committee of relatives who,

like families in general, don't always agree.

Those in the know say the secret to success is for everyone to have a clearly defined role. At the Paxton papers, Jim Paxton, a former lawyer, is an editor. Younger brothers David and Richard Paxton, have banking and financial backgrounds and led the charge during the family's many acquisitions. The chain is owned by more than 40 Paxton family members, though patriarch Fred Paxton and his siblings, who own most of the company, often make many of the big decisions after consulting with family.

"We are such a big company, my brothers and I, even though we are in the same building, we don't see each other much," Jim Paxton says. "The kind of things at other family companies, where you get people picking over who gets to run which department, we don't have that here. We're too big and too busy; we don't have time to get in each other's way."

Even if relatives all get along, the pressure to sell can be tempting, especially if the next generation is less interested or, worse, non-existent. This can be a factor at family-run papers of all sizes. At the *Milpitas Post* in Northern California, for instance, longtime owner/publisher Mort Levine—one of the most-respected newspapermen on the

West Coast—recently sold the paper to ANG Newspapers, citing a desire to retire and no heirs to run the paper.

"I had reached a point where younger people ought to be in charge of the operation. If it was going to go to the next level, it needed more energy and drive than I was prepared to offer," Levine said following the sale. "I didn't have any family members coming along to take over or anything like that."

Such scenarios are not at all unusual, newspaper consultant Mennenga says. "To me, the critical element in family ownership is 80 to 90 percent whether the family is involved in the paper. Look at the *L.A. Times*—the Chandlers weren't involved anymore, so they passed it on to investors."

Even when family members are involved and have no plans to sell, tempting overtures are made. The *Register-Guard*, located in an idyllic Oregon college town, for instance, is an especially attractive property because of its solid reputation, location on Interstate 5 between Seattle and San Francisco, and a young and expanding readership in a high-growth region.

"I get a letter once every six to 10 months from a broker who says they have cash buyers," says Tony Baker, who joined the family business after working several years as an Associated Press reporter. "And I just set those aside. We're not on the market; we're not interested in being on the market. Never is a long time, but our hope and desire is to be independent."

Lynch, who didn't decide to join the family business at the *Sonoma Index-Tribune* until getting out of the Navy when he was 27, is hopeful that the next generation of the Lynch clan will carry on and not cash out.

"One of our challenges to staying independent is resisting the overtures and the money" from buyers, he says. "We've never been at the 'what price would you sell it' point. That's usually where the conversations end." ■

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10

NO INDUSTRY CAN STAND STILL. YOU EITHER ADJUST TO THE NEEDS and desires of your customers, or you face the consequences. So it is with the newspaper business. All across the country, in the face of increasing competition for readers and advertisers alike, newspapers as diverse as *El Neuvo Herald* and *The Newark Star-Ledger* are finding ways to make themselves more relevant, more appealing and, in the end, more profitable. Here, then, is our snapshot look at Ten That Do It Right.



Newark Star-Ledger

Back when nearly every big city had a Gray Lady newspaper of record, many were more famous than *The Star-Ledger* of Newark, N.J., but few were as gray for as long. It wasn't just the bland design that never used a graphic when a block of type would do. The paper also read as if it were written for and by bureaucrats.

Leads rarely departed from a formula that scrambled the 5 Ws and H, so that where and when nudged up to the front of the line well ahead of what—and why was left far behind: “The Parsippany-Troy Hills Board of Zoning Adjustment last night approved two measures that...”

As New Jersey's biggest paper by far, *The Star-Ledger* had clout and used it—often to good effect. Its coverage of environmental issues was instrumental in shaping the Garden State's stiff laws, and the Meadowlands might still be a garbage-strewn swampland without *The Star-Ledger's* reporting.

Well into the 1990s, however, the style ensured that few outside the state considered it a big-league paper.

But just as HBO's *The Sopranos* took the seemingly tapped out concept of a mob comedy and transformed it with some Jersey attitude, *The Star-Ledger* is reinventing the concept of the powerful paper of record.

These days, design matters, writing counts and enterprise is encouraged over stenography in local coverage—and its investigative work is leading to changes in the state while attracting national attention.

The most striking departure is in design, where the paper has managed to break away from its old mold without imitating new formulas. Art Director Sharon Russell has recruited a staff that consistently comes up with bold images appropriate to stories. Pushed by editor James Willse—sometimes a bit relentlessly, staffers complain—the writing has more style, and the reporting is more apt to get beyond the facts and into the significance.

Last year's reporting on how the New Jersey State Police used racial profiling to determine who to stop on the road goaded Gov. Christie Whitman into firing the superintendent, and helped put the topic on the national agenda.

Readers are responding, although along the Eastern Seaboard that means *Star-Ledger* circulation is making slight gains but avoiding the slumps of its peers. In last fall's Audit Bureau of Circulation report, *The Star-Ledger* gained an average 104 copies year-to-year for a daily circulation of 407,129, while in the same period the *Boston Globe* declined 7,976 and the *Philadelphia Inquirer* lost 29,556 copies.—*Mark Fitzgerald*

What Do It right

ILLUSTRATIONS BY TERRY COLON

The Oregonian

Simply put, *The Oregonian* in Portland, Ore., is one of the country's best papers because it has the resources it needs for excellence. "We don't have any excuses at *The Oregonian*," says editor Sandra Mims Rowe. "We are ultimately as good as we have the vision to be and the intelligence to execute that vision. It's incredibly freeing on the one hand and imposes a great responsibility on us on the other."

The Oregonian, winner of a 1999 Pulitzer Prize for explanatory journalism and nominated for two others this year, attracts some of the country's best and brightest talent to its deep editorial staff of more than 340.

The paper has been owned since 1950 by the Newhouse family, which believes in order to make a good omelette, you've got to break a few eggs.

Rowe credits publisher Fred Stickel for creating a resourceful, independent newsroom free from external distractions.

"He's incredibly honest and respectful and very understanding in times of trouble. Any time Fred is introduced in the newsroom the staff will spontaneously give him a standing ovation."

The Oregonian is very much a regional paper and is considered the paper of record for the state. Rowe says the paper prides itself on being strong in all facets of journalism, but is particularly adept at what she calls "the trend story that has real news at its core."

"The kind of news with a slightly investigative edge, that tells why something happened and how it happened and puts it under a microscope," Rowe explains. "I think we do it consistently well and are getting better."

Getting better is a mantra of sorts at *The Oregonian*, where editors spend substantial time on training and teaching.

"We believe it is every editor's role to help people, including themselves, get better," Rowe says. "So my view is, if an editor is working copy and getting it in the paper in a form that meets our standards, that editor is only doing about half of his or her responsibility. And in order to really fill their responsibility, they must be teaching and helping people get permanently better, not just fixing copy."

Getting better at *The Oregonian* also includes building its reputation through its Web site, OregonLive, a separate company that publishes most of the paper's daily content in addition to its own contributions. The site publishes more pictures than the newspaper can, and includes chats with *The Oregonian's* columnists and specialist reporters. Special one-time features include such attractions as pregame Portland Trailblazer playoff chats with the newspaper's sports reporters and columnists.—Joel Davis



10 that do it right



Munster Times

When William Howard took control of the *Munster* (Ind.) *Times* about 10 years ago, he brought three generations of newspapering to the small Northern Indiana newspaper, and an outlook for improvement, expansion and customer-oriented service. Today

that approach has transformed the once single-zoned daily into a multi-zoned product that's produced with cutting-edge technology and an eye toward fresh coverage and smart presentation.

"You have a lot of opportunities in a suburban metro market," says Howard, whose family owns the 20-newspaper Howard Publications based in Oceanside, Calif. "When we took over, this was an afternoon paper in a competitive market. We felt we had to do this to survive."

Howard's survival efforts began by moving the newspaper in 1989 from its previous home in nearby Hammond to a larger Munster location, along with a new printing plant. Slowly, the paper upgraded to full pagination and digital photography in the early 1990s, while adding new computer systems along the way.

In 1991, the *Times* added its first zoning edition, and has expanded annually since. It's now producing 10 different zoned editions. The paper grew further in 1996 when it merged with *The Valparaiso Vedette-Messenger*. Both moves helped boost distribution during the past decade by about 50

percent to its current 88,000 daily circulation level.

"It is all relative to the market you are in," Howard says of his success formula, which he credits to moving the paper's focus as the area changed from a steel-mill economy to a Chicago bedroom community. "We felt that the future would turn in that favor, and it did."

The *Times* is continuing to expand, moving to an all-adult carrier system and an earlier 5 a.m. morning delivery time this year, which mirrors a nationwide trend. Howard also is expanding press capacity with additional machinery that will allow for another 48 pages, a move aimed at printing the zoned editions quicker.

On the news side, the editorial staff has swelled from about 90 in 1990 to 135 today, Howard said. In addition, the paper recently redesigned its Saturday model to provide more weekend entertainment, a better page one teaser system, and new shopping and pet sections. The redesign was done as part of a seven-year project with students from the nearby Northwestern University Medill School of Journalism.

The graduate students spent several weeks researching market data, content and past issues to create the new design that has drawn increased weekend readership, according to Editor Bill Nangle. "We've had a lot of good reaction from readers and advertisers on it," he says.—*Joe Strupp*

Akron Beacon-Journal

If you judge a newspaper by its track record as a training ground for flourishing journalism careers, *The Akron* (Ohio) *Beacon-Journal* can rightfully stake its claim as a winner. In recent years, the 140,000-circulation daily has proven itself a competent farm team for both editorial and business-side leadership, with alumni jumping to higher positions at larger, major league papers from Denver to Miami.

In the past year, *The Beacon Journal* has seen former managing editor Glenn Guzzo become editor of *The Denver Post*, watched former vice president of circulation and production Richard Danze leave to join *The Miami Herald* as vice president of operations, and lost former assistant managing editor Mizell Stewart to *The Tallahassee Democrat*, as managing editor.

Along the way, publisher John Dotson was named co-chair of the Pulitzer Prize Board last year, while columnist Regina Brett became president of the National Society of Newspaper Columnists in 1998. And if that weren't enough, *Beacon Journal* statehouse reporter Jon Craig, despite a county judge's order and a threat of jail time, received kudos in 1999 for refusing to testify about how he obtained private Medicaid records that documented alleged fraud by a powerful lobbyist.

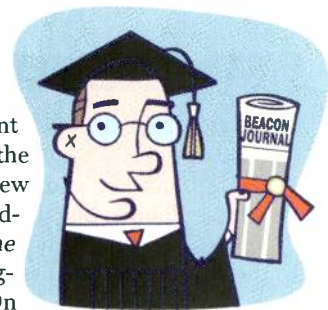
"The (*Beacon Journal*) staff cares very deeply about newspapers," says Stewart, who worked in Akron for six years before leaving in January. "It is a very competitive market on all sides, and your work is measured every day."

At the same time, a recent expansion to the south has given the Knight Ridder commodity new strengths as it continues to go head-to-head with competitors at *The Repository* in Canton and the larger *Plain Dealer* in Cleveland. On both accounts, *The Beacon Journal* has made serious progress in recent years as a newspaper to be noticed.

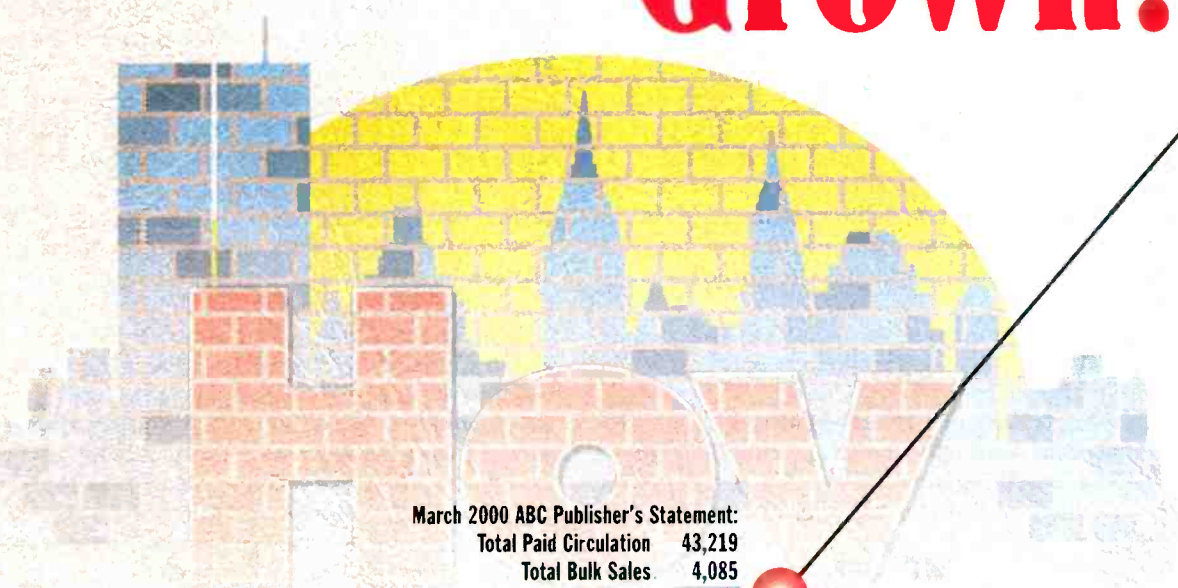
"They are definitely trying to strengthen their hold on outlying communities," says Jody Miller, associate editor of the *West Side Leader*, an Akron weekly. "They are doing more of a community slant on coverage, and they are doing a lot more in the Cleveland area."

Beacon-Journal editor Jan Leach said the paper recently expanded local coverage in Stark County to the south by adding five people to the three-person bureau there, assigning an editor who lives in the area and creating a new daily zoned edition. The paper had zoned a weekly section to the county, but began a daily section March 7.

"We wanted to do more in that area," Leach says. "There is a great deal of population and housing growth there in recent years and we wanted to take advantage of it. If it continues to work, and circulation continues to grow, we will use it as a model for other areas."—*Joe Strupp*



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10 that do it right



El Nuevo Herald

El Nuevo Herald doesn't redesign itself every day—it just seems that way. “We never stop, we're always trying to top ourselves,” editor and publisher Carlos M. Castaneda says. “Our business model is based on a dynamic product—and a dynamic product never stops moving.”

El Nuevo Herald, the Spanish-language sister paper of *The Miami Herald*, is now the fastest-growing newspaper in the Knight Ridder chain. For the six months ended March 31, it sold an average 89,017 copies weekdays, a year-over-year increase of 7.9 percent; and 96,897 copies on Sundays, an increase of 8.4. The climb is accelerating, the paper says. It ended March averaging more than 90,000 during the week and 98,000 on Sundays.

By the end of its first quarter, the paper had exceeded its advertising revenue projections by 9.5 percent, Castaneda says.

After struggling a bit in mid-1998 right after it began to be sold separately from the English-language *Herald*, *El Nuevo Herald* is seeing everything break its way. A 1999 Castaneda re-design—“as different from the *Herald* as Ricky Martin is from Ricky Nelson,” *Editor & Publisher* said at the time—won raves from its target audience of new Latin American immi-

grants.

This year, the paper finally converted completely to offset printing on *The Herald's* new presses, eliminating problems in production quality and distribution that arose from printing on three different technologies: offset, flexo and letterpress. Last month, the paper also moved to the narrow 50-inch web width.

And, of course, the Elian Gonzalez drama has been very, very good to *El Nuevo Herald* single-copy sales. “I joke with my newsroom, saying, ‘What are we going to do when there is no more Elian?’” Castaneda says.

No joke: In February, single copy sales spiked an average 1,116 weekdays and 1,600 on Sundays, an increase Castaneda says can be attributed at least in part to the custody and asylum struggle over the six-year-old Cuban shipwreck survivor.

With independent financial success has come increasing editorial independence from *The Miami Herald*. Most days, it isn't just the design of the two papers that differs, but the stories themselves. “Miami is now a two-paper town,” Castaneda says, ignoring the city's other Spanish-language broadsheet, the 68,000-circulation family-owned *Diario Las Americas*. “If you read just *The Miami Herald*, it's not enough anymore. If you want to find out what's happening here in Miami, you've got to read us both.”—Mark Fitzgerald

Portland Press Herald

Size matters at the *Portland (Maine) Press Herald* and *Maine Sunday Telegraph*. “We are not a paper that has fallen victim to just writing 10- or 12-inch stories,” says managing editor Curt Hazlett. “We do explanatory journalism. We are a very good paper for our size.”

The 76,000-circulation Monday-through-Saturday *Press Herald* and the 125,000-circulation *Maine Sunday Telegraph* were separate papers at one time, but are essentially one and the same now, though with separate circulation focuses: The Sunday paper circulates statewide, while the daily primarily goes to subscribers in a five-county region in southern Maine.

Owned and operated since 1998 by the Blethen family, owners of the *Seattle Times*, the two papers were published from 1921 to 1998 by Guy Gannett and his descendants.

“The Blethens have roots in Maine and have a very strong desire to keep the quality up,” Hazlett says. “Whereas a lot of papers are being sold and sustain substantial cuts in resources and quality, the Blethens have really stayed the course with us.”

The paper's reputation and the high quality of life in Maine allow it to draw top editorial talent that tends to put down roots. Readers are demanding, caring about their community and expecting the newspaper to keep up with their concerns.

“There's a very strong interest here in civic matters,” Hazlett says. “The issue of sprawl is big; there's concern about traffic, a lot of issues we try to stay on top of. The feeling is, the more we can stay

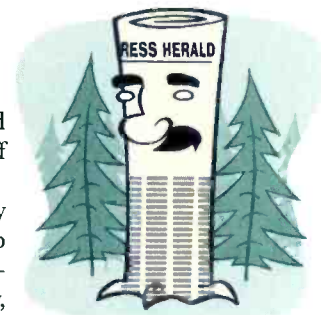
on top of issues and provide good leadership on them, the better off we are.”

The Portland papers also stay on top of the news with their Web site, *Portland Herald Online*, operated by a separate company, *MaineToday.Com*. “They are a very cutting-edge operation,” Hazlett says. “A lot of content, and not just from us.”

The papers and Web site have also been recognized for innovations by the Pew Center for Civic Journalism, which provided a grant in 1998 to help the teen community expand civic journalism in cyberspace. The result was a popular and ground-breaking Web site.

Such innovations help the Portland papers meet fierce competition from other media, particularly from southern Maine's many weekly and community papers, which Hazlett acknowledges “have the strength to be able to focus very closely and provide service a lot of readers like.”

“The real tension for us is providing solid local coverage at the same time covering the bigger stories,” he says. “The real trick is to make sure people come to us for their news on their towns and cities while at the same time still getting the kind of analysis and regional stories that they need to live their lives.”—Joel Davis





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TRIBUNE

Rocky Mountain high

The newspaper war is alive and well in several cities, including Denver, where the *Denver Post* and the *Rocky Mountain News* are slugging it out for readers and advertisers

BY TONY CASE PHOTOGRAPHY BY LARRY LASZLO

SAN FRANCISCO, DESPITE SOME RECENT UNCERTAINTY, LOOKS TO remain a two-newspaper town. New life has been breathed into the Seattle daily battle, with both papers now going head to head for morning readers. And with the Tribune Co.'s takeover of Times Mirror, suddenly there are rumblings that the newly joined companies, both of which have operated newspapers in New York City in the past, may be gearing up for yet another round in that rough-and-tumble market.

Who says the daily newspaper war is a thing of the past? The number of daily newspapers, and the number of cities able to sustain two



Winning the war? Dean Singleton insists his *Denver Post* will be the last paper standing in the Mile High city.

or more big metros, have dwindled dramatically over the past half-century, due to increasing competition from other media, shifting economics and changing reader lifestyles. Many survived by going into business together, forming joint operating agreements (JOAs) that let them share business and production operations while remaining competitive on the news side. But other markets—including New York City, Chicago, Los Angeles, Boston, Denver and Tampa-St. Petersburg—have bucked the trend.

In many of those match-ups, the players are not only surviving, they're thriving. While newspaper sales overall continue to slide, papers in some of the most competitive markets—including *The New York Times*, *Los Angeles Times*, *Washington Post*, and both the *Denver Post* and *Rocky Mountain News*—lately have managed to boost circulation. Furthermore, the Newspaper Association of America and Scarborough Research recently found that per capita newspaper readership was the greatest in those metropolitan areas home to more than one daily, including Boston, South Florida, New York, Tampa-St. Petersburg and Denver.

Perhaps no modern-day newspaper war has kept industry observers as rapt as the down-and-dirty scrap between MediaNews Group's *Denver Post* and E.W. Scripps' *Rocky Mountain News*. For years, rumors have flown that one paper was buying the other, or that the two were planning to form a JOA. It's long been expected that one player or the other would be forced to fold its tent. Top

management has been shifted about, even ownership has changed.

But through all the ups and downs on both sides, the *Post* and *RMN* remain independent, vibrant and fiercely combative, mystifying many who have watched the papers slug it out. "In the next five years, maybe faster if the economy goes down the toilet, I think one of these dailies will go, but I don't know which one," says Patricia Calhoun, founder and editor of Denver's alternative weekly, *Westword*, noting that editorially both papers are strong. In fact, each took home a Pulitzer Prize this year for coverage of the Columbine High School shootings, the *Post* for reporting and the *RMN* for photography.

Both papers are gaining circulation, although the *RMN* has the edge at the moment. Last fall, the daily tabloid overtook the long-dominating *Post* in weekday sales. The *RMN* gained a staggering 19.3 percent in circulation for the six months ended Sept. 30, compared to a year earlier, selling 396,114 copies through the week, according to Audit Bureau of Circulations figures. Its Sunday sales grew 16.5 percent to 504,487. Meanwhile, the *Post's* weekday circ jumped 10.5 percent to 376,549. The *Post* remained tops in Sunday sales, with 520,049, a 7.3 percent gain.

The fact that the circulation of both the *RMN* and *Post* have surged in the last decade, even as overall daily circ has slumped,



Publisher of the year

New York Times publisher Arthur Sulzberger, Jr. has proven that he's more than a famous name

MONDAY, APRIL 10, 2000 STARTED AS A TRIUMPHANT DAY FOR Arthur Sulzberger Jr., the publisher of *The New York Times*.

That morning, the man who directs America's most respected newspaper, scion of one of the country's fabled publishing families, watched with great satisfaction as ABC's *Good Morning America* inaugurated a regular segment, co-produced by the *Times* and ABC News, on health, technology and other topics. Part

BY TONY CASE PHOTOGRAPHY BY LEN IRISH

cover story

of a broader alliance between the paper and the network that includes joint coverage of this year's political campaigns, the partnership was only the latest in a slew of news, marketing, production and distribution pacts Sulzberger had sealed recently in an aggressive push to expand the *Times*' name and influence—not only in the core New York market, but across the nation and even the world. The ABC deal would serve to expose millions of Americans to the *Times* brand every day through shows such as *GMA* and *20/20*, and also via daily Webcasts.

In an ever-competitive media environment, attracting new audiences—using whatever means exist—is the cornerstone of Sulzberger's current, 10-year strategic plan for the *Times*, unveiled two years ago. "It's no longer print on paper that's critical to our success; it's the quality of the audience we have, and how we grow that audience, regardless of how we reach them, whether it be the Internet, on television, on paper, with books..." a beaming, energetic Sulzberger said in an interview in his expansive suite of offices in the *Times*' midtown Manhattan headquarters, repeating what's become a familiar refrain among newspaper publishers looking to expand beyond the domain of ink on paper. With marriages such as the ABC union, the visionary Sulzberger has taken the concepts of "multimedia synergy" and "strategic partnership" to unrivaled heights in the newspaper business, linking with companies such as Knight Ridder, Random House, Scholastic and the *Denver Post*.

On the day of the *GMA* broadcast, Sulzberger had another reason to smile. The New York Times Co., of which he is chairman, was gearing up to report record first-quarter profits of \$83 million, a staggering 35 percent jump from the previous year. Driving that wealth was the flagship *Times*, which achieved 20 percent advertising revenue growth during the quarter, largely due to national and help-wanted business going gangbusters. (The good times continued into the second quarter. On April 19, the *Times* published its largest-ever weekday edition, with 174 pages overall, 113 of them ad pages.) It would have been hard to imagine such prosperity when "young Arthur"—as he is still sometimes called, even though he's 48 years old and has a head full of emerging gray hairs—took the publisher's reins from his father, Arthur Ochs "Punch" Sulzberger eight years ago, when the newspaper business was feeling the effects of a crushing recession, and when belt-tightening, rather than expansion, was the norm.

But for all the good news coming his way that sunny, spring day, the publisher was about to get his bubble burst. The *Times*, which has won more Pulitzer Prizes than any other newspaper, would that same afternoon, for the first time in 15 years, be denied journalism's most coveted trophy. It's become an annual ritual for the *Times* to carry home at least one Pulitzer, and often two or three awards. But this time around, Sulzberger was forced to sit by, empty-handed, while rivals like the *Washington Post*, *The Wall Street Journal* and the *Los Angeles Times* collected their prizes. Though the *Times* got shut out, the *Post* and *Journal* garnered multiple Pulitzers this year. An affable Sulzberger—in typical fashion, bouncing around his office that afternoon, full of spit and vinegar—shrugged off the loss.

"When Joe DiMaggio swung and missed, he was still Joe



'Arthur's brilliant: There's no other way to sa

DiMaggio," he offered. "It was an unbelievable run."

The same could be said of Sulzberger's relatively short but eventful stewardship of the paper his great-grandfather, Adolph Ochs, bought more than a century ago. This magazine's decision to chose Arthur Jr. as Publisher of the Year, upon examining what all the exec has accomplished, seems an obvious one. But it would have been hard to imagine his being the publisher of the *Times*—let alone such a successful one—just a few years ago, even though he is said to have wanted the job since he was a boy. In fact, Sulzberger stands in stark contrast from his buttoned-



The Times' brain trust: president/gm Janet Robinson (left), Sulzberger, executive editor Joe Lelyveld and editorial page editor Howell Raines.

Diamond offered that the young Sulzberger "was a man of his generation. He wore his hair long as an undergraduate at Tufts and owned a black leather jacket and a motorcycle." He also reportedly put his schoolwork on the backburner more often than not, experimented some with drugs and participated in anti-war demonstrations, for which he was arrested more than once—hardly resume material for a would-be press baron.

Eventually he would cut the shaggy hair, settle down and marry Gail Gregg, whom he met in 1973 while visiting his mother in Kansas, where she lived with her third husband. Although from a broken home himself, Sulzberger is said to have been quite the modern, hands-on father, helping to raise two college-age children with his wife, an artist and former reporter with United Press International.

Although he's a serious newspaperman today, the still-some-what-bushy-headed Sulzberger hasn't completely lost touch with his rebellious nature, counting among weekend pastimes rock-climbing and motorcycling. "He's got a real sense of adventure," said Sulzberger's friend and "gym buddy" Bob Iger, president/COO of the Walt Disney Co. (When Iger, who works on the West Coast, is in New York, he and Sulzberger share a pre-dawn exercise regimen at Manhattan's Reebok athletic complex. The two met there some five years ago, when Iger headed up Capital Cities/ABC, which would become part of Disney.)

Perhaps that sense of adventure has led Sulzberger to so boldly take the once-staid newspaper of record into the new millennium. Under Sulzberger, the paper once known as the Gray Lady successfully converted to a four-color, six-section format and introduced a score of innovative editorial elements, including modern-day sections such as the Internet-focused Circuits. The *Times* has aggressively grown newsstand and home-delivery sales nationwide through a vast satellite printing operation and multiple distribution partnerships with local publishers from Phoenix to Tuscaloosa, creating a truly national newspaper. The

paper also has rapidly expanded its already-considerable advertising base, with burgeoning categories like dot-com, financial and entertainment helping make the paper fat. Meanwhile, the publisher has created a more diverse work force at the once helplessly homogeneous *Times*, instituting a number of programs aimed at hir-

...He took a great newspaper and made it even greater.'

down, old-fashioned, no-nonsense father and his forebears—generational differences plainly reflected in the *Times* under Arthur Jr.

Susan E. Tiff and Alex S. Jones, authors of the definitive Sulzberger family biography, *The Trust: The Private and Powerful Family Behind the New York Times*, described "Punch" Sulzberger as "a quiet, self-effacing leader with an abiding respect for the paper's traditions and with an aversion to conflict," while "his son was confrontational and brash, a young man who relished his self-image as a child of the sixties." In his book *Behind the Times: Inside the New New York Times*, Edwin

ing and retaining minority talent.

On the circulation front, the *Times* is enjoying gains both nationally and in the metro New York area, even though it raised its local newsstand price to 75 cents from 60 cents last fall, and even as newspaper sales industry-wide have declined in recent years. During the six months ended March 31, the *Times* built on the gains of past years, its weekday sales rising 1.3 percent to 1,149,576 copies and Sunday circ growing by a little more than 3,000 copies to 1,691,287.

One factor helping the paper to push more copies: a massive, multi-market ad blitz, utilizing print, outdoor, broadcast, direct

mail and, yes, cross-media partnerships. Newspapers are hardly known for opening up the coffers for promotion, even as they strong-arm their ad clients into doing so. Indeed, rare is the newspaper that puts as much emphasis on advertising as the *Times*. Last month, the paper unveiled the latest phase of its \$20 million "Expect the World" campaign (created by Bozell New York), rolling out TV spots featuring the poet Maya Angelou.

And while practically every newspaper now touts a presence on the Web, the *Times* has made perhaps the boldest leap into that arena. Last February, it became the first newspaper company to take public its Internet unit, New York Times Digital, which encompasses NYTimes.com, Boston.com (the Web site of the Times Co.'s *Boston Globe*) and Abuzz. "I think it's an indication of what's to come in newspaperland," Peter Appert, media analyst with Deutsche Banc Alex. Brown, said at the time of the IPO. "The others will be watching closely."

What may be most remarkable about the *Times*' dramatic expansion is that through all the changes, the paper's editorial integrity has remained unmolested. "Our readers are looking at the paper and thinking it's as good as it's ever been, and I know our journalists are feeling that way," Sulzberger said. "It's a good time."

Sulzberger, while encouraging more communication between the newsroom and other departments of the paper, has taken pains to ensure editorial autonomy and the strength of the reporting franchise. For that reason, the *Times* is not likely to see a fiasco akin to what the *Los Angeles Times* experienced recently, after it was revealed that its publisher had made a secret, ethically murky profit-sharing pact with the advertiser of an editorial section. At his own paper, bringing together all factions has been "critical to our success," Sulzberger insisted. Unlike his colleagues on the West Coast, though, Sulzberger wants to put a door in the holy wall separating the news folks from the business departments—rather than tear down the wall. "You cannot impose the values of one side on the other," he stated flatly.

Most would agree that Sulzberger has been able to so successfully revamp the *Times* at all levels because, through deep, hands-on experience, he gained an intimate understanding of how every part of the paper functions—including the often-conflicting news and advertising factions. In 1978, after working as a reporter for the *Raleigh (N.C.) Times* and the Associated Press, Sulzberger went to work for the *Times*, and in the years to follow held various jobs throughout the paper, including a stint as a classified advertising clerk. "Upon joining *The New York Times*, he set about learning about every aspect of the paper in a concrete way," recalled *Times* editorial page editor Howell Raines, who first met Sulzberger 20 years ago, when both were Washington reporters.

Industry movers and shakers who have watched Sulzberger guide the mother ship of American journalism for nearly a decade concur that the publisher is a visionary who has pulled off nothing short of a revolution in those hallowed walls. "Arthur has a willingness to respect tradition—and, in effect, honor the past—without letting that reverence for the past get in the way of successfully moving the business into the future," said Disney's Iger. "Often habit and respect can be crutches as they relate to the necessary process of adapting to a new age."

"Arthur's brilliant; there's no other way to say it," offered

MediaNews Group president/CEO William Dean Singleton, who, in 1993, along with Sulzberger, joined the board of the newspaper industry's largest trade group, the Newspaper Association of America. "Arthur understands the future. Editorially, the *Times* has made great strides under his leadership. He took a great newspaper and made it even greater. His strategy to go national has proved brilliant. It's just an outstanding company, and you have to give most of the credit to Arthur because he's leading it."

"Arthur is a five-star publisher, and he always has been," added *Washington Post* publisher Donald Graham. Recalling Sulzberger's stint in the *Times*' Washington bureau, Graham said, "It's a challenging assignment for a young reporter to take on. He had to prove himself, and he did. He won the respect of those who don't easily give respect." Sulzberger "knocked himself out learning every relevant thing about *The New York Times*," said Graham, himself the heir to a famed publishing dynasty who worked his way up through the *Post*. In fact, Sulzberger and Graham both struggled to overcome perceptions they got where they did simply because of good, old-fashioned nepotism.

Inside the *Times*, some actually considered Sulzberger's pedigree a plus. "I don't think the

Noting his failed attempt that flopped, Sulzberger says,

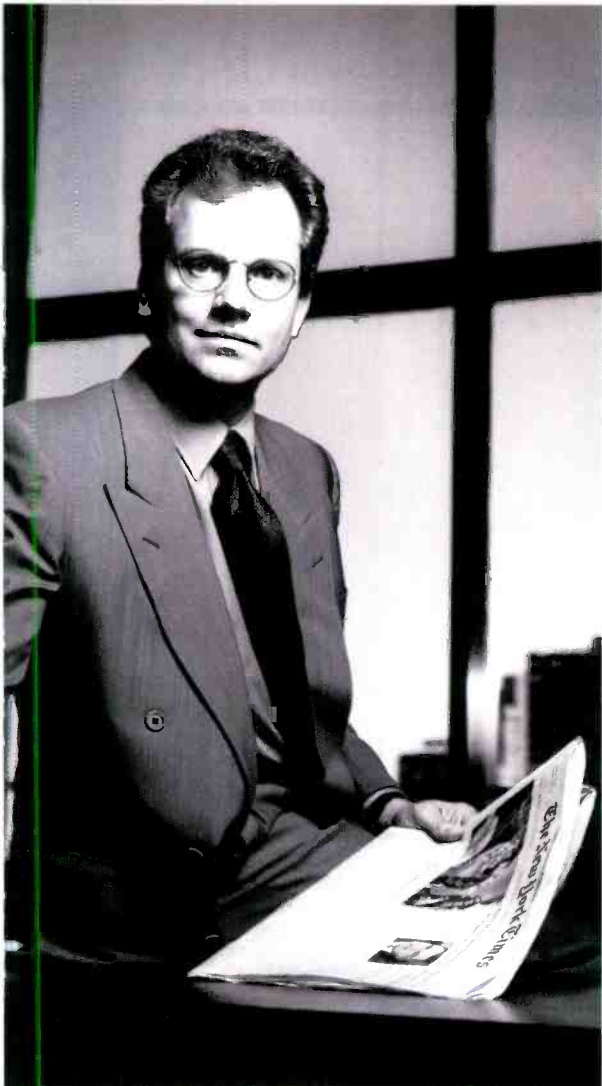
name has worked against him," said Raines. "At the *Times*, there's such a strong tradition of family involvement, and professionals here see that as essential to maintaining what the *Times* is. In Arthur's case individually, he so quickly demonstrated his competence that to whatever degree [his family name] might have been an entry-level issue, that disappeared many years ago."

Many in the advertising community are also putting the *Times* on a pedestal these days. "I certainly have seen a terrific revitalization of the *New York Times*," said Sean Cunningham, executive vp/media director at Lowe Lintas & Partners. "The ability to keep what the *Times* did best—and that, to me, is really world-class, second-to-none, serious journalism as its core—yet to expand what it offers to readers and to provide greater platforms to advertisers has been admirable."

Cunningham noted that under Sulzberger, the *Times* has made a real effort to become a problem-solver for advertisers, rather than just an order-taker. "A decade or so ago, when we would challenge our [media] partners on behalf of our clients for innovative ways of helping to change consumer perceptions, we wouldn't think to call the *New York Times*," Cunningham explained. "I would say they've certainly earned the right to be one of the first few calls now."

"After years of being '*The Times*,' I think the *Times* realized





changing the systems below it. You're going to upset the apple cart a little bit. I saw it as an inevitable thing."

Also inevitable were the various internal conflicts Sulzberger would have to face. In their recent Sulzberger family bio, Tiff and Jones painted the *Times* as "notorious for its backbiting and petty rivalries." And Sulzberger has had to contend with some major, at times ugly, personnel matters at the *Times* and its parent company: A recent age-bias suit brought by nine employees of the paper's circulation department, which a federal judge threw out in March. The departure of various personalities at odds with the man in charge—Times Co. president/COO Lance R. Primis, *Times* columnist and former executive editor A.M. "Abe" Rosenthal, senior vp/advertising Dan Cohen (a cousin and close friend of Arthur Jr.'s), *Boston Globe* publisher Benjamin Taylor. Intermittent family squabbling—including protests about Sulzberger's own rise to the top.

And people issues persist. In just a couple of years from now, Sulzberger will be put upon to select a new executive editor of the *Times*, when Joe Lelyveld reaches the paper's mandatory retirement age. (Choosing an editor is the "most important part of a publisher's job," Graham said.) Oft-mentioned front-runners for the top *Times* newsroom slot are editorial page editor Raines and managing editor Bill Keller. All the publisher will say about the eventual changing of the guard is, "We're in a great position here. We have real choices. Obviously, everything's focused on Howell and Bill and rightly so. They're two absolutely superb journalists."

Most agree that Sulzberger has finessed any internal hurdles.

Develop an edgier style section and a Russian language edition Everything you do succeeds, you're not trying hard enough.

that the times had changed, meaning what people were needing from newspapers had changed," said Roberta Garfinkle, senior vp/print media director at McCann-Erickson. "They worked to answer advertiser and reader needs, and it appears to be paying off."

Sulzberger has also put more human concerns at the fore—changing not only the face of the *Times*, but the faces inside the paper. Making the work force more representative of the population has always been one of his top goals. "He's forceful in making sure we look at diversity in our hiring and promotion practices, to create the kind of work force we can all be proud of," said Times president/general manager Janet Robinson. Adds *Times* associate managing editor William E. Schmidt: "Arthur has been at the forefront of diversity. This is a very important issue to him."

Through such programs as a recruiting committee headed by deputy managing editor Gerald Boyd and workshop and scholarship programs, the *Times* last year was able to boast of a minority population in the newsroom of 15.6 percent, up from 13.7 percent five years earlier and comfortably ahead of the industry's 11.5 percent average, according to the American Society of Newspaper Editors. "Like any well-working organism, [the *Times*] was comfortable with what it did," Sulzberger said. "It had great values, and still does I think, and those values are important. What we have to learn is, we can continue to adhere to the values while

Other less-than-stellar moments at the *Times* have been more conspicuous. One of the publisher's biggest, most-public gaffes right out of the gate was the Sunday section *Styles of the Times*. With its pieces on the downtown club scene, body-piercing and the latest in bondage fashions, Sulzberger's attempt to spice up the paper was universally ridiculed and eventually toned down, then scaled back. The section, the publisher now admits, "was not in keeping with the tone of the *Times*. Our loyal readers objected to it, new readers didn't flock to it, obviously. So what was the lesson? We're not going to be a better paper by changing what we are. And when we lose our tone, even we know it."

Another early project that fell short of expectations was a Russian edition, *News in Review*, the *Times*' first attempt at a foreign-language paper. Launched with much fanfare in the spring of 1992, during Sulzberger's first few months as publisher, the paper was quietly killed off two years later, the victim of high publishing costs, distribution difficulties and weak advertiser support.

Although he's clawed his way to the top with the whole world watching, Sulzberger understands by now that the occasional disappointment—whether a flop of a section like *Styles* or a missed Pulitzer—is simply part of the ride. The resilient publisher seems to not take such defeats personally.

"If everything you do succeeds," he said, with characteristic aplomb, "you're not trying hard enough." ■



GAZE INTO THE DIGITAL FUTURE OF NEWSPAPERS. IT'S easy, for the future is taking shape already, as more and more papers have advanced beyond conventional Internet sites to start distributing their content on Web-enabled phones, pagers, via e-mail, Palm Pilots and kindred devices such as the Handspring Visor, as well as in audible editions that go along on the morning commute to work. The wireless field has become so hot in recent months, with the intro-

Going digital



Roger Fidler helped develop the tablet-sized flat-panel reader at Kent State University.

With an eye on the future, newspapers are turning to new technologies to deliver information and generate ad dollars

BY PAUL COLFORD PHOTOGRAPHY BY RICHARD KELLY

duction of ever more services and gadgets, including Microsoft's new Pocket PC, that the Newspaper Association of America is pressing its members to address the challenges and opportunities that come with the proliferation of gizmos offering instant access to news and information.

To cite one striking number, Palm Inc., which shipped three million Palm Pilots in 1999, recently had first-quarter sales that more than doubled its rate in the same period last year. Even as more and more people follow the early adopters in taking up new devices such as the Palm Pilot, futuristic permutations of the newspaper as we know it today are being tested and developed, hastening the day when electronic editions on portable readers will be as familiar as the papers now delivered to

'We have to be in a position to spoon-feed the carriers that want wireless accounts.'

front porches and newsstands.

"It's all moving very quickly, and we're paddling quickly just to catch up with what's happening," says Melinda Gipson, the NAA's director of new media business development.

"If we're going to coordinate our efforts, we have to be in a position to spoon-feed the carriers that want wireless accounts, giving them local scores and events, calendar material, updates on local companies. We're working as hard as we can to convince publishers that they need to think about this, given the ubiquity of the devices and the competition in the digital space, and given the opportunities that present themselves when more and more people have one of these things in their pocket."

AvantGo Inc., one of the better-known middlemen distrib-

uting stock quotes, flight schedules and all kinds of Internet content to cellular phones and so-called personal digital assistants such as the Palm, counts among its early newspaper partners *The New York Times*, *USA Today*, *The Wall Street Journal*, *The Financial Times* and *The Knoxville (Tenn.) News-Sentinel*, which also supplies the GoVols.com channel for those fanatical supporters of the Tennessee Volunteers.

Stories from *The New York Times* and *USA Today* also are flying through the air to all SkyTel word-messaging subscribers who look to their pagers while on the go.

Meanwhile, those who should be looking only at the road in front of them have been able to listen to certain newspapers as they drive or shave. *The Journal* and then *The New York*

Times were the first papers, more than a year ago, to partner with Audible Inc. At rates that start at \$6.95 a month, the company makes available daily audio digests of the papers; stories through its Audible.com Web site, from which files also can be downloaded on such carry-along players as the

Diamond Rio 500.

San Jose Mercury News, valued for its inside coverage of Silicon Alley, has since become available through Audible, which also plans its first foray into more locally focused audio when it makes available a Southern California edition of the *Los Angeles Times* (along with an edition of the paper focusing on the entertainment industry and a third on national and international news) by the end of this year.

"We chose these first four papers to give our customers a breadth of coverage," says Brian Fielding, Audible's vice president for business and legal affairs, saying that the company anticipates adding one or two others to serve the global audience of the Internet. "The edition for the Los Angeles local market is an experiment, quite frankly, like everything else in



Average household income: \$393,000

rate move will be up

“The Dallas Morning News
was my lifeline to the world.”



“As a single parent, I was always trying to stay in budget. So I'd look for things in the paper to do with my kids, things that were inexpensive. Now that my children are grown, I know they're more well-rounded, more educated. The paper gave them a view of life they couldn't have gotten anywhere else. I used to be just a weekend subscriber. Now I get *The Dallas Morning News* every day. It's definitely made my life easier.”

— Cynthia Sharp, Irving, Texas

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this [audio] space. He said that Audible Inc., based in Wayne, N.J., has nearly 18,000 customers who have paid for content in the past three months.

But the tech-savvy *Mercury News* and powerhouses such as *The New York Times* aren't the only papers equipped and sought-after to go audio. More will follow.

In the sleeper environs of Schuylkill County, Pa., the 30,000-circulation *Pottsville Republican & Evening Herald* records audio files of its local obituaries and high school baseball scores and offers them for playback through the paper's Pottsville.com Web site. This audio dimension was added last year by the jointly owned New Horizons Team, whose voice-to-Web technology also is being used by dozens of other small and medium-sized papers intent on enriching their online presentations.

KnightRidder.com, a separate business unit that the nation's second-largest newspaper chain created last fall to operate and develop its interactive assets, is a good example of how a giant of print is preparing for the digital future of the industry by placing bets on all emerging media platforms. In 1998, Real Cities, KnightRidder.com's network of regional hubs covering the chain's own markets and others, is linked to the network by partner company Macromedia, parent company of *The Record*, entered into a joint arrangement with AvantGo to put regional news, sports and movie schedules on the service. "We're now getting 7 million page views a month on handheld channels," says Lem Lloyd, KnightRidder.com's director of strategic alliances. "The big winner is movie show times."

In addition, with an eye toward the growing availability of broadband access to the Internet, and the greater audio and video capabilities that it allows, KnightRidder.com recently sealed a deal that makes its Tallahassee.com destination,

whose partners include the *Tallahassee Democrat*, a local content provider for Sprint FastConnect, a new high-speed DSL service available in the area.

"From the manufacturers, we're going to have handheld devices, cell phones...the car may get involved somehow, and there probably will be some sort of home gateway," Lloyd adds. "We need to work hard to get our relationships in place early, so that whatever winning ticket comes up, in terms of a dominant platform, we're going to have it."

One winning ticket for newspapers may be a relationship like the one *The New York Times* has with Vindigo. This free downloadable software, introduced recently by an entrepreneurial company of the same name based in New York's Sili-

'The edition for the Los Angeles local market is, an experiment, quite frankly...'

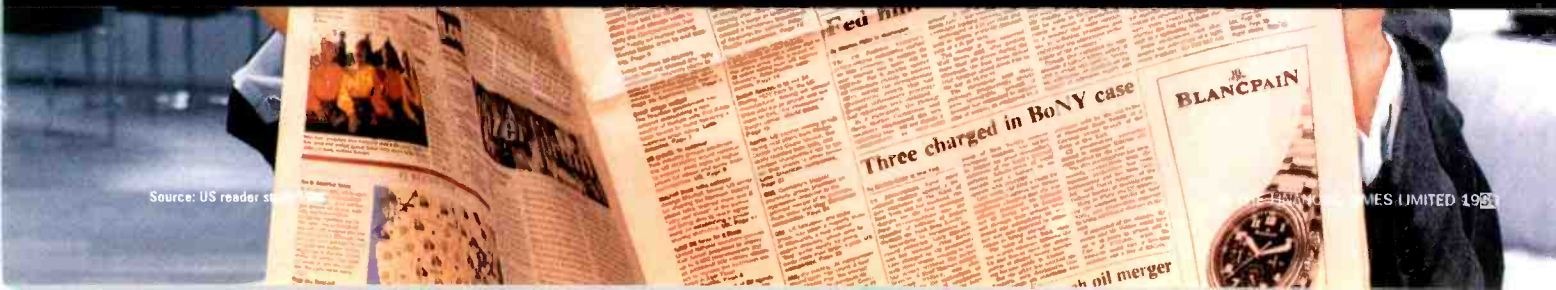
con Alley, can be updated daily through so-called hot syncing. It enriches the Palm with a wealth of survival-guide information, local restaurant listings, movie times, directions and such. Moreover, Vindigo can adapt its content to a user's specific location, without a wireless connection, so that he or she barely has to break stride while calling up an address or a club description.

The first version of Vindigo is for New York City only and draws content from NYToday.com, the city-site service of New York Times Digital. Vindigo versions for the San Francisco Bay area, Boston, Washington and Chicago will be available over the next two months.

One device that also may be a part of newspapers' future is what has been generically described as the flat-panel reader.



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Source: 1999 DFW Consumer Survey (Belden Associates) and DMA TV households: ACNielsen SPARC.
Larry Bien, National Advertising Manager, 817/390-7150; Steve Lundblade, Retail Advertising Manager,
817/390-7606. Represented nationally by Newspapers First, 212/692-7100 (New York), 214/696-8666 (Dallas).

Fort Worth Star-Telegram

It looks vaguely like the evergreen Etch-a-Sketch plaything and recently won a great vote of viability because users were able to utilize it to download Stephen King's enormously popular e-book, *Riding the Bullet*. One such brand, the Rocket eBook, made by NuvoMedia Inc., enables a user to read and annotate a newspaper, though only two publications, *The New York Times* and *The Wall Street Journal*, can be put on the device, at rates of \$20 for six months for each of their daily editions. A sister brand, Softbook Press Inc.'s Softbook Reader, accommodates *The Times* and *The Journal*, as well as *The Christian Science Monitor* and *The Washington Post*.

On the distribution front, more than 2,000 Softbook Readers recently went into use at *The Arizona Republic*,

'The debate now is whether, 20 years from now, newspapers will be on paper.'

which downloads circulation-route information on them each night for the paper's drivers. "I don't think it's such a stretch from that point to imagine downloading an entire newspaper onto them," the NAA's Gipson says. "But they're still pretty heavy and they're going to have to fix that."

Roger Fidler is among those trying to do just that. The visionary former director of new media with Knight Ridder describes something called the "cholesteric liquid crystal display technology," developed by the Liquid Crystal Institute at Kent State University, where he is coordinator of the Information Design Laboratory. It's a paper-like electronic display technology that may go into the next generation of portable devices such as the "tablet," as he prefers to call the

flat-panel readers of today, giving them a larger screen and lighter weight than today's Softbook and also higher-resolution display.

Fidler's own research focuses on formats for electronic editions of newspapers, magazines and textbook. As he explains: "My concept for electronic publishing is based on a blend of traditional, page-based, portrait-oriented print formats with Web-based technologies and interactivity. We are anticipating the adoption of more advanced, yet simpler portable display devices about the size of a standard magazine and weighing less than two pounds, that can be used for accessing and reading all types of electronic documents—books, newspapers, magazines, catalogs, business and personal documents."

Fidler points to a heady initiative at Kent State, the Adobe-Crain's Research Project, named after its two benefactors, Adobe Systems and *Crain's Cleveland Business*. A page-based model, with advertisements juxtaposed as they are now, this working prototype, when first viewed for study purposes on a PC screen, looks like a tabloid newspaper. However, this particular medium, in Fidler's words, "anticipates touch so one touches it to turn pages and sees what other material lies behind the headlines and summaries."

"The tablet is no longer a fantasy," Fidler says. "The debate now is whether, 20 years from now, newspapers will be on paper."

In this debate, Fidler argues that economics in the years ahead will drive newspapers to go all-electronic, shedding what he calls "the last vestiges of industrial-age publishing, printing presses and delivery trucks." In his view of the future, lightweight devices with, say, 8.5-by-11-inch screens, will be loaded with the day's newspaper by inserting a thin



Direct international business responsibilities: 82%



Source: US reader study 1998
Respondents at companies
doing international business

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unit shaped like a credit card that previously captured the content from a satellite or perhaps a cable modem.

"There will be wireless connections, but I don't think, 20 years from now, all will be wireless," Fidler says. "There will be kiosks in hotels, train stations, wherever you might buy books, at which you will load what is not a PC, but a consumer electronic device."

Whether out of state or in Tokyo, readers of *The New York Times* or the *Pottsville Republican & Evening Herald*, could avoid ever missing an edition.

No view of newspapers' digital horizon would be complete without a glimpse of the advertising prospects that go with all these new platforms. In brief, one has to imagine the growing, almost frightening ability to target ads at moments of immediate impact.

Checking a movie timetable on your wireless device? Press 1 while you're at it if you want 10 percent off your tab at a nearby restaurant; press 2 if you want to reserve a table right now.

Checking a closing stock quote or two while heading home from the office? Press 1 to get a dollar off a bucket of chicken on the way; press 2 to place the order so it will be ready when you arrive.

"Newspapers thought the Web was a competitive threat, but wireless media, on an order of magnitude, is more of a threat because advertising on it is aimed at a local market,"

'Newspapers thought the Web was a competitive threat, but wireless media is more of a threat.'

says Mark A. Plakias, a vice president of The Kelsey Group, a strategic-research firm that specializes in local advertising and wireless technology. The total ad market, both national and local now being generated by wireless media is believed to be around \$100 million annually. However, Kelsey estimates that by 2005 wireless media will generate \$6.8 billion in local advertising and transaction-related revenue. ■



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Some industry experts believe Patrick McDonnell, creator of "Mutts", may help fill the void left by Schulz.

The cartoon dilemma

Even after the death of Charles Schulz, “Peanuts” remains a dominant franchise. That may stifle the next generation.

FOUR YEARS AGO, WHEN BILL WATTERSON STOPPED DRAWING “Calvin & Hobbes,” creating a rare large opening on the comics pages of newspapers worldwide, Scott Adams was in the right place at the right time. His “Dilbert” grabbed many of the nearly 2,400 slots that became available when “Calvin & Hobbes” ended.

So, since “Peanuts” creator Charles Schulz retired in December—and then died in February—the industry has been rife with speculation about who, if anyone, could take his place.

BY DAVID ASTOR PHOTOGRAPHY BY CHRIS CASABURI



STAYING POWER United Media's Lisa Klem Wilson was surprised by the number of papers that signed on to publish "Peanuts" re-runs.

'I think (the number of papers running Peanuts) will trail off over time. How fast, no one can say.' — Jay Kennedy

Which strip is replacing "Peanuts" in comic sections? The answer, surprisingly, is ... "Peanuts."

According to United Media, 2,460 of the 2,600 newspaper clients Schulz had in 1999 are still publishing reruns of his work. "That's more than we expected," says United Media vice president/sales and marketing Lisa Klem Wilson, who now believes newspapers will carry the United-distributed reruns for years.

She notes that the immense outpouring of reader affection and media coverage after Schulz's death caused a number of papers to rethink their plans to drop the "Peanuts" reruns. In some markets, weeklies or monthlies picked up the comic after dailies dropped it.

The staying power of "Peanuts" may not please younger cartoonists trying to break into newspapers, but many readers like the familiar sight of Schulz's comic. "People are revisiting the friends they've enjoyed, just like they watch the same videos

over and over, and reread their favorite books," says Lucy Shelton Caswell, curator of the Cartoon Research Library at Ohio State University.

Wilson acknowledges that the "Peanuts" client list "might go down a little every month," while observers outside of United said the total could shrink more than a little at some point after what would have been the comic's 50th anniversary in October.

"I think it will trail off over time. How fast, no one can say," says King Features Syndicate editor in chief Jay Kennedy.

"I can't fathom that the reruns will go on indefinitely," says Creators Syndicate President Rick Newcombe. "Anything you can see in newspapers you can find in books" — referring to the many "Peanuts" collections.

But for now, there aren't a whole lot of comic section slots vacated by "Peanuts." The 140 that did open up are being filled by many strips, with none wresting the lion's share of space. This spread-the-wealth scenario will continue in the future, according to syndicate executives, cartoonists, and industry observers.

"I don't think it will be just a handful of comics that replace 'Peanuts,'" says Copley News Service Editorial Director Glenda Winders. "It will be a lot of comics."

Tribune Media Services Creative Director Fred Schecker notes that newspapers often change three or four comics at the same time, so it will be hard to pinpoint which strip actually succeeds Schulz's. "You don't always see one-to-one swaps," he says.

But many believe Patrick McDonnell's "Mutts" could eventually get a few more "Peanuts" spaces than other strips. They noted that the King comic has the thoughtfulness and several other attributes reminiscent of "Peanuts."

"It's just sort of the Zen quality of the strip," Caswell says. "Patrick has done what Schulz did in terms of creating strong characters and using the 'slight incident.' The art and pacing of the strip also remind me of 'Peanuts.'"

King sales director George Haeberlein reported that McDonnell's client list, after growing steadily since the comic's 1994 launch, rose "significantly" faster after the first of this year. He believes "quite a bit" of that growth resulted from papers putting "Mutts" in "Peanuts" slots.

It takes 3 newspapers to reach the #1 retail market in the U.S.

How does McDonnell—whose comic now runs in 400-plus papers—feel about at least partially filling Schulz's shoes? "That's the ultimate compliment," he says. "He was my hero and definitely my inspiration. One thing I most admired about "Peanuts" was that it had a moral compass. That's important in my work as well."

Schulz was a big "Mutts" fan, contributing a glowing foreword to McDonnell's first comic collection in 1996. The "Peanuts" creator wrote: "To me, 'Mutts' is exactly what a comic strip should be."

But, unlike the "Dilbert" scenario four years ago, observers don't expect "Mutts" to greatly outdistance other comics in succeeding "Peanuts." Among the many strips expected to get their fair share of "Peanuts" slots are "Baby Blues," "Jump Start," and "Zits."

Then there are a few comics that would have been logical "Peanuts" successors, but are so widely syndicated that few papers need to add them at this point. One example is Lynn Johnston's "For Better or For Worse," which has more than 2,000 clients.

If no specific strip will dominate the slots vacated by "Peanuts," will a certain type of strip dominate? Will it be comics with one or more "Peanuts" elements, such as kid characters, a charismatic dog, and appealing to all demographics? Or will openings go to all kinds of comics—including newer, edgier offerings that appeal to the younger readers many newspapers are trying so hard to attract?

"That will depend on the individual paper," says Lee Salem, executive vice president and editor of Universal Press Syndicate. Washington Post Writers Group comics editor Suzanne Whelton noted that some papers will want something thematically reminiscent of "Peanuts," while others will feel it's "time to move on" to a more contemporary strip. Salem observed that "Dilbert" replaced "Calvin & Hobbes" in many papers even though the two comics are very different.

"Jump Start" creator Robb Armstrong of United expresses the hope



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Source: Demographics USA, 1999 Market Statistics; Scarborough Multi-Media Study, 1999

000621



MUTTS © 2000 PATRICK MCDONNELL DISTRIBUTED BY KING FEATURES.

‘Patrick has done what Schulz did in terms of creating strong characters...and his use of the slight incident.’

that comics filling “Peanuts” slots won’t have the “mean-spirited, cynical, low-minded” humor he sees in some newer strips and some television shows.

“Sparky Schulz’s work was dignified,” he says. “It lent an air of sophistication to the comics, and benefited all of us.”

Armstrong added that the best newspaper comics are not only humorous, but inspire readers by showing characters dealing with problems and “bouncing back.”

Whatever the sensibility of their comics, most syndicates

haven’t pitched them as replacements for “Peanuts”—even though, as Schecker says, Schulz’s strip might be “vulnerable” because it’s in reruns.

Why aren’t syndicates being more aggressive? “Out of respect for Charles Schulz,” says Winders. She and other syndicate executives emphasized that they are selling their comics as hard as ever, just not specifically targeting the “Peanuts” slots.

“Peanuts” was respected for reasons, including its “sense of morality,” Kennedy says. Also: “The philosophical commentary.

The Next Generation

Some of the comics that newspapers are buying or considering to replace “Peanuts” in their pages

Agnes	Tony Cochran	Creators Syndicate	Precocious girl lives with grandmother in a trailer
Baby Blues	Rick Kirkman & Jerry Scott	King Features Syndicate	Harried couple raises two high-maintenance kids
Baldo	Hector Cantu & Carlos Castellanos	Universal Press Syndicate	One of the few featuring Latino-oriented strips
Cats with Hands	Joe Martin	Los Angeles Times Syndicate	They have feet, too
FoxTrot	Bill Amend	Universal Press Syndicate	Life with a frenetic Fox family
Get Fuzzy	Darby Conley	United Feature Syndicate	Abrasive cat, sweet dog
Grand Avenue	Steve Breen	United Feature Syndicate	Grandmother raises twin grandchildren
Jump Start	Robb Armstrong	United Feature Syndicate	Middle-class black family
Liberty Meadows	Frank Cho	Creators Syndicate	Humans and animals interact
Lola	Steve Dickinson & Todd Clark	Tribune Media Services	A feisty grandmother
Luann	Greg Evans	United Feature Syndicate	Teen girl deals with life
Monkeyhouse	Pay Byrnes	Los Angeles Times Syndicate	Widowed dad and his daughter
Mutts	Patrick McDonnell	King Features Syndicate	Mooch the cat and Earl the dog view the world
Nest Heads	Steve Dickinson	Copley News Service	A couple’s life after their children leave home
One Big Happy	Rick Detorie	Creators Syndicate	A girl and her grandfather are among the characters
Pickles	Brian Crane	Washington Post Writers Group	Senior citizen couple
Pooch Cafe	Paul Gilligan	Copley News Service	Clever canine
Red and Rover	Brian Bassett	Washington Post Writers Group	A boy and his dog
Rose is Rose	Pat Brady	United Feature Syndicate	Visually inventive look at a family of three
Six Chix	Six rotating cartoonists	King Features Syndicate	Life from the eyes of a rotating group of women
Spooner	Ted Dawson	Los Angeles Times Syndicate	Young, recently married couple
SuperZeroes	Mike Luckovich	Tribune Media Services	Bumbling superheroes
Zits	Jim Borgman & Jerry Scott	King Features Syndicate	Not-always-lovable teen deals with adolescence

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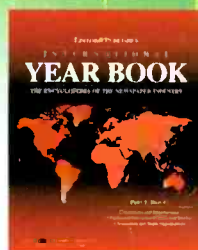
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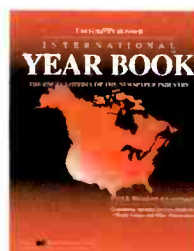
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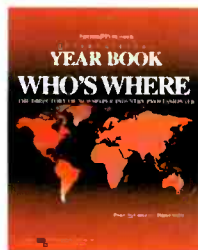
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Scarborough Research will present a **radio marketing conference** for radio station sales executives May 18-19 at the Key Bridge Marriott in Washington. Featured topics will include: pitching against newspapers and selling the power of ethnic formats. Contact: 212-789-3561.

Broadcast Cable Financial Management Association will hold its 40th annual conference May 17-20 at the Sheraton Harbor Island in San Diego. Contact: Mary Teister at 847-296-0200.

The Laredo Group and Adweek Conferences will present a **two-day conference on Internet media dynamics** May 18-19 at the Dallas Fairmont Hotel. The event covers buying and selling Web ads, measuring Internet advertising, and researching and targeting Internet audiences. For details or speaker opportunities, contact: 212-536-6592 or visit www.adweek.com/adweekconf/.

The **National Association of Black-Owned Broadcasters** will hold its spring conference May 19-24 at the Renaissance Grand Beach Resort in St. Thomas, U.S. Virgin Islands. Contact: Petreinnah Acosta-Pelle at 212-370-5483.

American Business Press, Magazine Publishers of America and American Society of Magazine Editors will jointly present the **Washington regional magazine conference** May 24 at the Renaissance Hotel in Washington, D.C. Contact: 212-661-6360.

SCTE annual engineering conference and Cable-Tec Expo 2000 will be held June 4-7 at the Las Vegas Convention Center in Las Vegas. For more information, contact Marci Dodd at 610-362-6888.

The **Cable & Telecommunications Association for Marketing Summit** will be held July 16-19 at the Hynes Convention Center in Boston. For more information, contact Seth Morrison at 703-837-6546.

Inside Media

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Curry Named ASME President

George Curry, editor in chief of BET's *Emerge*, last week was named president of the American Society of Magazine Editors. Replacing Jacqueline Leo, editor in chief of Meredith interactive services, Curry is the first African American and non-New York-based editor to become president of the society. Leo, who stepped down after fulfilling her two-term commitment, will continue her with ASME as board member ex-officio. Also last week, Cyndi Stivers, editor in chief and president of *Time Out New York*, was elected ASME vp, and Susan Ungaro, editor in chief of Gruner + Jahr's *Family Circle*, has been named secretary. *Newsweek* editor Mark Whitaker will serve a term as treasurer.

Study Shows Promise in Webcast Ads

More than three-quarters (77 percent) of advertising agencies said they advertise on the Internet with one-fifth of the ads being Webcast ads, according to a study released last week by Arbitron, which earlier this year surveyed 100 senior agency execs in top markets. Internet ad budgets, however, are still miniscule with nearly three-quarters saying the Internet ads make up less than 10 percent of the total ad budget. Agencies like the potential ad

environment of streaming media; 81 percent said Webcasting will get a significantly larger share of Internet advertising in the next three years.

Pax Reaches New Sales Agreements

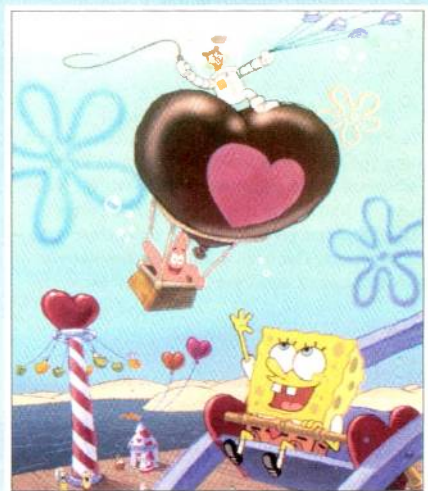
Paxson Communications has reached joint sales agreements with three more NBC-affiliated stations, bringing its total to 10. The newest pacts are with NBC stations in the Dallas, Hartford, Conn., and Raleigh-Fayetteville, N.C., markets. NBC has also reached an "understanding" with four of its affiliate groups—Gannett, Hearst-Argyle, Post-Newsweek and A.H. Belo—to develop JSA agreements with Pax stations in their markets. Under terms of the agreements, the NBC local stations provide local news and programming, sales and sales marketing for the local Pax TV stations.

Disney Adventures Celebrates 10 Years

Disney Adventures magazine will celebrate its 10th anniversary in November with a special collectors' issue. The issue, to get a bonus circulation of 250,000 copies distributed at Radio Disney events, will dedicate 25 pages to the celebration. The special issue will trace the last 10 years in kids trends, focusing on movies, music, clothing and video games. It also will

SpongeBob Soaks Up Campus Life

SpongeBob Squarepants is apparently pretty fly for an invertebrate guy. Following up on talk that Nickelodeon's animated sponge is beloved on college campuses, network executives have engaged in "guerrilla" marketing with music.com to pull the young-adult audience—and curry more interest from kids 2-11. Launching a successful five-week T-shirt giveaway on the music.com site on March 27—which has pushed 80,000 tees so far—Nick then premiered an 11-minute episode of *SpongeBob's Mermaid and Barnacle Boy* on April 26. Last Tuesday, the site received 3,000 hits. By the time the promotion ends on May 10, the site is expected to attract 5,000 hits.



Skewing older: Nick is capitalizing on *SpongeBob's* cult following among college kids.

Inside Media

CONTINUED

have several top 10 lists, including coolest bands, scariest roller-coasters and funniest pranks.

Martha Stewart Living Ups Frequency

Martha Stewart Living will increase its frequency from 10 to 12 times per year, starting in January. Also, Martha Stewart Living Omnimedia will publish another issue of its spinoff *Martha Stewart Baby*

in October. The first issue of *Baby* came out in March, with Gap as its sole sponsor. EStyle, parent of Babystyle.com and Kidstyle.com, will be the only advertiser in the October issue.

CMR Gets Up Earlier

Citing an increase in the number of households tuning in to TV earlier in the morning, Competitive Media Reporting's

MediaWatch is tracking TV commercials and ad expenditures an hour earlier, beginning at 5 a.m. Currently in 75 markets, MediaWatch's broadcast day ends at 2 a.m. VNU, CMR's parent company, recently announced it will sell CMR to London-based Taylor Nelson Sofres.

Kennard: Delay TV Spectrum Auction

FCC Chair Bill Kennard has contacted key members of Congress requesting a three-month delay for the auction of TV spectrum representing Channels 60-69, which TV broadcasters will relinquish upon their transition to digital broadcasting in 2006. Instead of conducting the auction scheduled for June 7 and June 14, Kennard is requesting a mid-September date after several potential bidders, such as SBC Communications, requested more time to prepare.

NBG Radio Gets on the Bus

NBG Radio Network recently launched the weekly Rock program *The Tour Bus*, a live, five-hour (8 p.m. to 1 a.m. ET) show featuring Rock music, live performances and interviews with some of the biggest names in Rock music. Co-hosted by Ralph Sutton and Matt Murray on New Jersey Radio Group's WDHA-FM in Morristown, N.J., the show has posted almost instant ratings success in its evening time slot.

Talker Neal Boortz Joins NewsMax.com

"Mr. Sensitivity" Neal Boortz, who broadcasts his syndicated radio show from Cox-owned WSB-AM in Atlanta, is the newest columnist to contribute to NewsMax.com. Boortz joins several other well-known newspaper columnists as well as talk radio contributing columnists such as Mike Siegel (the new replacement for Art Bell), Howie Carr, Dr. Laura Schlessinger and Oliver North.

HBC Teams With Prodigy

Through an agreement with Hispanic Broadcasting Corp., the ninth-largest radio group, Prodigy will become the exclusive co-branded Internet service provider for HBC and its 45 Spanish-language radio stations. Prodigy en Español, the first bilingual English/Spanish-language Internet service created for the growing Spanish-speaking population, became the preferred ISP featured on Hispanic Broadcasting Corp.'s stations and Web sites beginning in the second quarter.

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The fact that the Recording Industry Association of America successfully put the kibosh on renegade music site MP3.com's distribution of unauthorized recordings may prove once and for all that the Utopian notion of a frictionless Net economy—where indie artists deliver their wares directly to consumers without the marketing muscle of major record labels—is both naive and impractical. Sure, the Internet has forced major labels to rethink the music biz altogether. But indie artists need to consider whether they're using or they're being used by MP3.—Kipp Cheng

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Media Site Relaunch

Media Revolution, a Los Angeles-based multimedia design firm, today launched a redesign of its Web site showcasing its Flash animation and rich-media projects for customers such as California's anti-smoking campaign and Mirage Resorts.

@Home Ads, Teen Area

Broadband service provider **Excite@Home** of Redwood City, Calif., today began an integrated multi-million dollar advertising campaign. TV spots, billboards and the **Excite.com** site will feature "Mr. Lucky," a skateboarder aided in his daily life by Excite. Meanwhile, continuing the youth-oriented theme, Excite@Home today launched **Zink.Excite.com**, a forum for 13-19-year-olds offering chat, message boards and polls grouped in three channels: hanging out, entertainment and relationships.

ClickRadio Expands Team

ClickRadio, an Internet-based digital radio service offering free CD-quality streaming and download, has expanded its team of "MusicGuides." **Amy Winslow, Marshall Chess, Kelth Hastings** and other programmers will select music from a range of genres including Rock, Hip-Hop, Jazz, Blues, Eclectic, Alternative, Country, Disco and Jazz. The company recently announced that it has secured interactive radio licenses from both **Universal Music Group** and **BMG Entertainment**, and will officially launch its digital radio service later this month.

Correction from *IQ's* May 1 issue: **Qwest Communications** has agreed to offer **Lawyers Homepage Network** members access to its voice, data, video and Internet services. *IQ* regrets the error.

Trident Mixes Fun and Games in Online Effort

By Ann M. Mack

Morris Plains, N.J.-based packaged goods company Warner-Lambert this week is expected to launch an online campaign for its new Trident for Kids berry-flavored bubblegum. Created by New York-based interactive shop Digital@JWT, the campaign combines rich-media animation and interactive games aimed at children ages 6 to 11 and their dental hygiene-conscious moms.

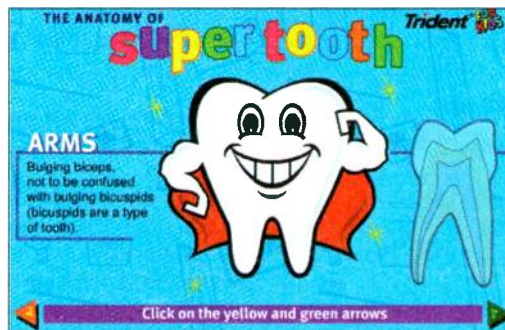
The online effort will last three months, appearing on kid-centric sites Nick.com, nickjr.com and MaMaMedia.com, as well as on women's network iVillage. "We wanted to utilize the interactive nature of the Web," explained Tracy Swedenburg, digital producer at Digital@JWT. "Gum is fun and we wanted to translate that online."

In an effort to build brand recognition and interaction, the campaign encompasses several elements to spark kids' curiosity and answer adults' questions, all within a Trident for Kids context. One element initiates play with online games built within Enliven expandable banners. The first, called Toothfairy Tiptoe, features a winged creature with a wand, whose objective is to stealthily steal a tooth planted under a sleeping child's pillow. However, the Toothfairy must first maneuver through a maze of toys without waking the child. For instance, if the Toothfairy steps on a cat, it lights up and

meows, rousing the child from sleep.

The second game, *The Anatomy of Super Tooth*, encourages learning, but in a fun, playful manner. Children can interact with Super Tooth by rolling their mouse over the bright white, smiling Superhero. As the user explores different areas of the tooth, messages pop up, such as "Bulging biceps, not to be confused with bulging bicuspid." "Bicuspid is a type of tooth."

The bubblegum maker has also partnered



Trident for Kids hopes to build brand loyalty with the help of online icon Super Tooth.

with Nickelodeon and MaMaMedia to provide content. Kids can click through an animated GIF banner located on the Nick sites to a Trident for Kids micro-site. The site features tooth trivia, a downloadable Super Tooth screen saver, nutrition facts and printable book-

marks, doorhangers and coloring pages.

From the MaMaMedia site, kids can click through to a Stamps and Stomps page. Likened to Colorforms, the page features noisy stickers—such as Super Tooth and the Tooth Bullies—that kids can navigate through on the page. They can also register to win a supply of gum to last them until the end of the school year on MaMaMedia.com.

As for moms, the banner on iVillage leads them to tridentgum.com, which touts the health benefits of the new gum, made with Recaldent, a milk-derived ingredient. ■

Leisureplanet Kicks Off Integrated Effort With TV

BY JENNIFER OWENS—Travel site Leisureplanet.com has begun airing two TV commercials produced by @tmosphere Interactive, a New York-based interactive agency, as a teaser to a full-scale, online and offline branding campaign set to begin in June.

The global campaign will mark the first advertising effort for the Belgium-based e-commerce Web site.

It will also mark the second time in eight months that @tmosphere, founded last year by BBDO New York, has been tapped to create an integrated advertising effort. Last month, @tmosphere was named agency of record for CarDay, a New York-based “brick-and-click” auction site that is expected to spend \$15 million on its integrated campaign.

Leisureplanet hopes to differentiate itself from such competitors as Priceline.com and Travelocity.com by focusing on the travel experience as opposed to low-priced tickets.

Leisureplanet will deliver low prices, said CEO Pierre Kleinhans, but more importantly it will “customize” travel experiences for consumers, so that they will



Leisureplanet tapped @tmosphere to create an integrated campaign, beginning with TV spots currently airing.

want to return to the site instead of chasing only the lowest price.

“It’s the easy way to just keep concentrating on price and convenience on the Web,” he said. “We knew we needed something more risky, but that in the long term was a better investment.”

The TV spots—with the tagline, “The journey’s within you. Go.”—are now appearing on CNN and CNN International and feature a girl carrying a yellow suitcase wandering through fields of green and past castles of stone.

According to @tmosphere creative director Andreas Combüchen, the girl will become a brand icon for Leisureplanet as the TV effort builds later this month and the online portion launches in June with

banner and interstitials featuring the more actionable tagline, “Take the journey with Leisureplanet.”

“We really thought hard about the issue of using a New York agency for a global campaign,” said Kleinhans, whose site is produced in 12 languages. “But @tmosphere got what we wanted to do with our brand.” ■

bits

Business Week Online was awarded the General Excellence in New Media Award at the **National Magazine Awards** luncheon held last week in New York. Honored

BusinessWeek ONLINE for being both “smart and sensible,” BW Online beat out finalists **Atlantic Unbound**, **SmartMoney.com**, **TheStandard.com** and **Zoetrope: All Story**.

Topica, a San Francisco-based provider of e-mail-based content, will host and manage the e-mail discussion lists of the company formerly known as **MindSpring**. MindSpring recently merged with **EarthLink** to become one of the nation’s largest Internet service providers.

Chicago-based **Newcity.com**, a young adult content and commerce hub linked to a national network of alternative city and content Web sites, has acquired Nashville, Tenn.-based **SportsJones.com**, an online magazine for sports.

Personify, a San Francisco provider of e-business software, and **marchFIRST** of Chicago, an Net professional services company, have formed a strategic alliance. The partnership is intended to drive profits for leading Web-based businesses through enhanced customer relationships.

DoubleClick Releases Software Upgrade

BY JANIS MARA—DoubleClick, the New York-based advertising network, today released AdServer 4.0, an upgrade of the firm’s ad managing software.

The new version increases the number of ads that can be served in a given campaign from a maximum of 100 million daily to nearly one billion per day. The software upgrade also makes it easier for advertisers to place orders with DoubleClick by reducing the number of steps involved.

Company reps also claimed the new release is more customizable.

“Customers can integrate AdServer 4.0 with a wide variety of other systems,” said Richard Frankel, director of product management for DoubleClick’s publisher solutions group. “They can also use AdServer solutions for non-Web stuff, such as serving ads into voicemail and kiosks.”

For companies that license the AdServer technology, such as CNN.com, Snowball.com, the *Wall Street Journal* and Net-

Zero, the new release is intended to make inventory handling more accurate. “This makes it possible for the person who is processing the order to do a more sophisticated analysis of what is available and hence process the order more quickly,” said Frankel.

Also, with the new integration, employees of companies licensing the technology will only be able to see designated parts of the system when they log on. “Before this, users could access any area at will,” said Frankel. “You don’t necessarily want lower-level people to see certain things, and you also don’t want higher-level people to mess with things they’re not concerned with.”

Though DoubleClick is best known as an ad network, one-third of its income comes from the AdServer software and the com-

pany’s DART service technology, according to Cassandra Hatto, director of marketing for DoubleClick’s TechSolutions division. The division encompasses both AdServer 4.0 and DART, which is a software solution for interactive marketing management.

“This is the fastest-growing segment of DoubleClick’s business,” Hatto said. According to Hatto, TechSolutions is used by 28 of the 50 largest Web publishers, including the *Wall Street Journal* and CNN, in a crowded ad management field with competitors such as Real Media, AdForce and Engage.

The TechSolutions division has 400 employees, 100 of whom are international, Hatto said. She said of AdServer 4.0, “This will be a truly international product. We will localize it into French, Japanese, two written forms of Chinese and German.” ■

DoubleClick AdServer
FOR PUBLISHERS



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Consumer Trust Tempers Net Banking

Top 20 Financial Sites by Unique Visitors, Oct. 1999 – Jan. 2000

RANK	SITE	UNIQUE VISITORS (000s)	% TOTAL
1	MoneyCentral	3,921	20
2	Quicken.com	3,611	19
3	MarketWatch.com	3,260	17
4	BigCharts.com	2,768	14
5	ETrade.com	2,327	12
6	Fool.com	1,952	10
7	Fidelity.com	1,930	10
8	CNNfn.com	1,635	8
9	AmericanExpress.com	1,400	7
10	Bloomberg.com	1,381	7
11	WellsFargo.com	1,373	7
12	Ameritrade.com	1,310	7
13	TheStreet.com	1,165	6
14	Schwab.com	1,091	6
15	CNBC.com	1,036	5
16	Citibank.com	1,013	5
17	HomeAdvisor.com	1,012	5
18	DiscoverCard.com	1,011	5
19	Vanguard.com	940	5
20	GetSmart.com	877	4

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 50,000 individuals throughout the U.S. participate in the Media Metrix sample.



With loads of money being poured into the advertising budgets of many online financial service sites, it's easy to believe that all things related to the Internet and online commerce are getting big play with consumers. Perception, however, may not always match the truth.

According to data from New York-based Media Metrix, one quarter of all Web users visited financial sites between December 1999 and February 2000. In fact, traffic to financial services sites is on the rise, with financial Web sites garnering an average 27-percent increase compared to a 9-percent increase in overall Web traffic.

But advertising interest in the online financial services industry, which encompasses online banking sites as well as online trading sites, doesn't necessarily mean the public has embraced online banking.

"It's going to be a slow, steady adoption, a five-year process," said Vincent Daniel, an equity research analyst based in New York for CIBC World Markets, a Canadian investment bank.

Part of the reason for the slow adoption rate is the need to build trust. However, marketing plays a big role and Daniel said that online banks simply need to market their product better. "The e-brokerage companies are incredible at getting people to trade online."—Christine Sparta

IQpeople

Andersen Vet Jumps to Travelgear.com

BY CHRISTINE SPARTA—Eric Jackson, former director of global media strategy at Andersen Consulting in New York, has been appointed chief marketing officer for Travelgear.com, an online business exchange for the promotional products industry. Travelgear.com is expected to launch its new site tomorrow.

Jackson will oversee the company's event marketing and direct mail efforts, among other duties, and is currently focused on filling five positions, including vice president of public relations and the head of event marketing.

Ashwan Khanna, the company's chief financial officer, came from the Hong Kong branch of Barclays Capital and Lynne Verchere, chief technical architect and

chairwoman, is an IBM veteran. "We have an experienced leadership team that has brought a lot of core capabilities to the table," Jackson said.

Travelgear.com targets some 20,000 manufacturing and distribution companies in the promotional products industry that manufacture pens, T-shirts and other articles that come with corporate logos.

"This is a \$60 billion-a-year industry that nobody knows about," said Jackson, who added that this business is necessary because it eliminates the time consuming efforts of faxing and phoning that can delay business deals.

He said that over 220 participants in the manufacturing or distribution industry are signed on to do business with Travelgear.com, companies that have mainly heard about the company through viral marketing and word of mouth. ■



movers

Claire Kunz was named vice president of the newly formed Strategic Alliances Group, a division of News Digital Media in New York. Previously, she was director of sales development for the company ... CNBC.com, the online arm of the Fort Lee, N.J.-based cable news network, appointed **Kathleen Carroll** to the position of chief marketing officer. Prior to joining CNBC.com, Carroll was vice president of marketing and sales at Scotty's Home Market, now called Streamline.com, an online grocer in Chicago ... **Charles T. Cassidy** was named senior vice president at Prospero Technologies, a Cambridge, Mass.-based company that enables Web communities. Prior to this post, Cassidy was senior vice president and director of marketing for the State Street Corporation, a financial services company based in Boston.

—Compiled by Christine Sparta



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ZDTV Taps e-Media for Streaming Media Services

BY KARL GREENBERG—E-Media, a developer of streaming-media networks and technologies for e-businesses, today announced that ZDTV has chosen e-Media to provide bandwidth and streaming services for ZDTV.com. San Francisco-based ZDTV produces and distributes TV programming about computing, technology and the Internet. The company was acquired from Ziff-Davis Publishing by Bellevue, Wash.-based Vulcan Ventures in January.

In addition to hosting all streaming media content in QuickTime, Real and Windows Media formats, e-Media will create a scalable media-server environment at collocation facilities in the San Jose area for the migration of ZDTV's streaming services.

E-Media also has facilities in Vienna, Va., and in New York, near the company's headquarters in New Canaan, Conn.

The company last week closed a \$27 million round of private equity financing led by Summit Partners, and including Vulcan Ventures, Microsoft co-founder Paul Allen's investment firm; Microsoft Corporation; EMC Corporation, a leading provider of enterprise storage systems; the Goldman Sachs Group; and Winfield Capital Corp.

John Engel, who founded e-Media in 1995 and is the company's CEO, said e-Media's proprietary management, merchandising

and marketing technology allows it to wrap e-commerce applications around video streams while conducting real-time analysis of online customer behavior.

"Although our central activity is content delivery," said Engel, "what sets us apart is all the things you see around the delivery of the Webcast: banner ads, merchandising, a converging of ads and their synchronization with broadband content."

Michael Terretta, e-Media's chief technology officer, pointed out that standing behind the company's content and commerce services is a single converged lifetime customer database. "If you're a traditional company trying to do e-business, you're saying, 'Give me some banners from there, some content from over here and e-commerce from that company,' and all of those pieces are mutually exclusive," he said. "E-Media believes you get exponential growth if you leverage these components off of each other."

Engel pointed out that e-Media can also handle wide variations in traffic, since it has a hugely scalable infrastructure of proprietary Web and ad serving networks.

The company says it processes more than \$35 million in e-commerce each month, delivers 2 billion hits, 750 million ads, 200 million page views and 10 million media streams.

In the entertainment arena, e-Media in 1998 teamed with Microsoft to invent "one ticket, one seat" pay-per-view technology for video streaming, used by such sites as the World Wrestling Federation's WWF.com.

Last week, e-Media announced it had debuted the Internet's first-ever live music video digital download service (VDD), offering an ongoing lineup of content-rich live



E-Media's e-commerce-enabled content at work at World Wrestling Federation's WWF.com.

music archives that covers a broad and eclectic range of music. The service was introduced in conjunction with last week's launch of Microsoft Windows Media Player 7 beta and Windows Media.com. ■

Reel.com and Thugs In Harmony

BY JANIS MARA—Lovers of dry wit, bad taste and animated cartoons will be interested to learn that Mondo Media, an online animation creator and content distributor, today announced a partnership with video and DVD e-tailer Reel.com.

Thugs on Film, Mondo Media's Net-only movie review show, will feature several different types of ad insertions for Emeryville, Calif.-based Reel.com. "It's good targeting, because the people who watch *Thugs* are film buffs," said Steve Ledoux, San Francisco-based Mondo Media's senior vice president of advertising.

The Flash-animated program is syndicated on sites such as Lycos, Alta Vista,

Netscape, Snap and Excite. The show is not for the faint of heart, using strong language and fairly demented humor as characters Cecil and Stubby skewer lame movies.

The partnership allows Reel.com to integrate an ad message into the *Thugs* show. "When you first access *Thugs*, a Reel.com badge shows up in the right-hand corner," said Ledoux. "When the show launches, the words 'Sponsored by Reel.com' appear. At one point during the show, Stubby holds up a sign hawking Reel.com."



Reel.com gets the message across on Mondo Media's *Thugs on Film*.

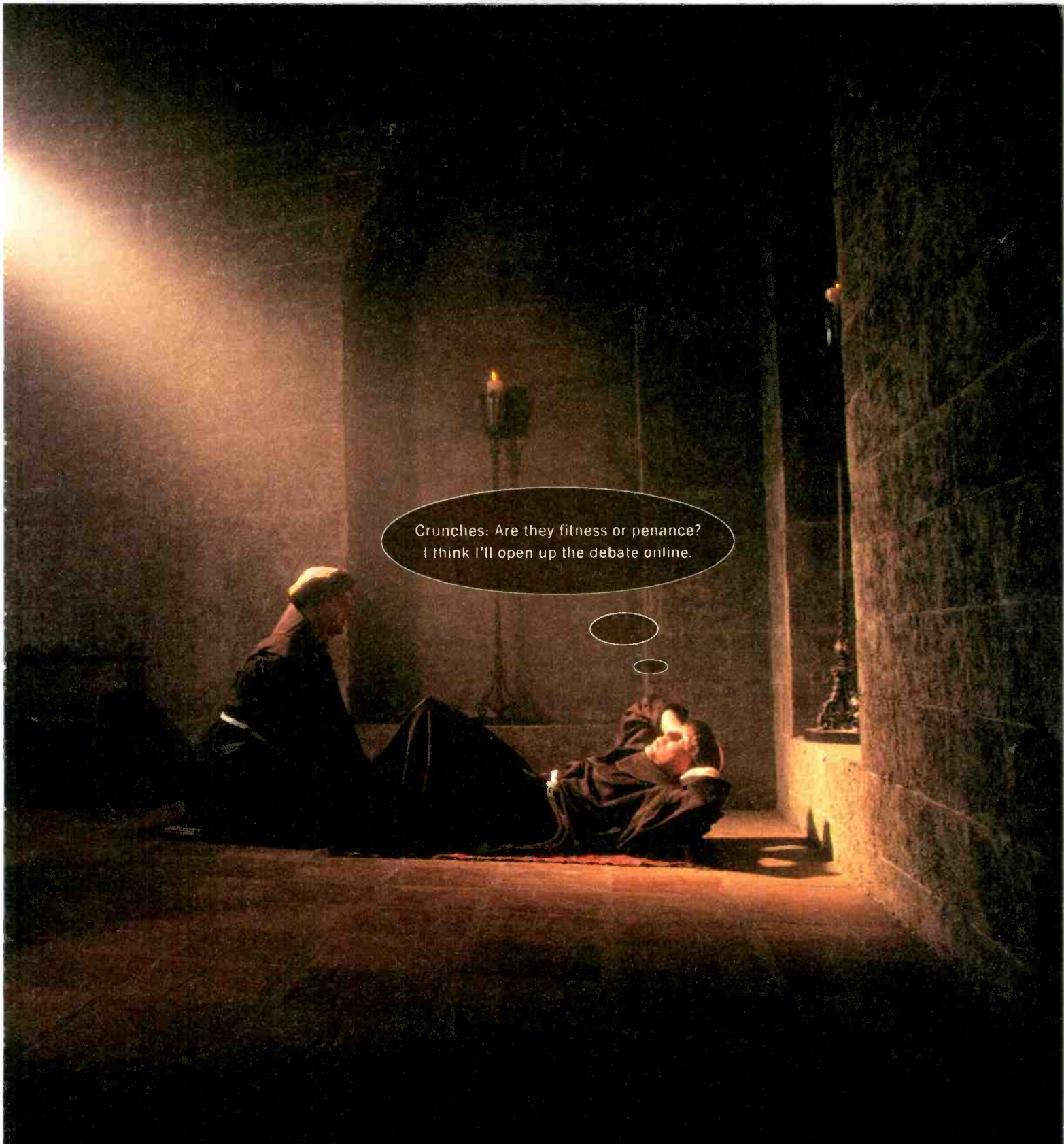
A click on any of these ads transports the user to a Reel.com mini-site selling discounted movies related to the reviews. "For example, a review of a submarine show led to a choice of 15-20 sub-

marine movies on the Reel.com mini-site, everything from *Das Boot* to *20,000 Leagues Under the Sea*," Ledoux said. The user can buy DVDs or videos on the mini-site.

According to Robin Harper, Mondo Media's senior vice president of marketing, this approach combines the advantages of TV and radio advertising with "the added element of instant transactions which those media cannot deliver." Harper claimed that in initial testing of the ads, the clickthrough rate exceeded 8 percent.

As for the revenue stream, Ledoux said the two companies have a hybrid deal. "We sell ads by CPM, a fixed revenue component. We also get a percentage of every sale."

As part of the arrangement, Reel.com is running archived *Thugs* episodes on its site. "We're huge fans of the creativity at Mondo," said Harry Bernstein, vice president of corporate development at Reel.com. "It's a little edgy and we like that. It makes us stand out in the crowd." ■



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Slicing and Dicing

Webbe helps users and advertisers navigate the Web.

By Karl Greenberg

Web surfers who don't have enough downloaded geegaws rattling about their desktops and advertisers who want to climb above the hoi polloi might both want to consider a Webbe. That's "Web-be," a desktop application that lets the former slice and dice content from the Internet, and the latter hoist their brands onto user desktops, where the competition thus far is scarce.

A kind of Ronco Pocket Fisherman for the Internet, Webbe is designed to simplify e-mail and Web navigation by bundling dozens of useful functions in a graphic interface shaped like a handheld remote. Webbe's myriad features include click, drag and drop file transfer; e-mail "telegrams" called eNotes, which are essentially instant Post-it-type notes that users can send to each other without the hassle of e-mail; chat function; and a "buddy list" that lets Webbe-enabled users see who else is online.

"One of my friends calls Webbe 'ICQ on steroids,'" says Glenda Maynard, vice pres-

ident of business development for the two-year-old company. "It's not just for communication but for navigation, as well."

Although a generic version of Webbe can be downloaded for free at www.webbe.com, the Uniondale, N.Y.-based company is aiming to develop co-branding and licensing deals with other Web sites and brand advertisers. The company's revenue model stipulates an upfront development fee from an advertiser, plus a monthly licensing fee.

A major selling point for marketers? The branded Webbe can be made to look like, well, anything. "Webbe supports skins, which customizes mutable interfaces," says Maynard.

"The way Internet advertising currently works does not do for the client what it is supposed to do."

—Glenda Maynard, Webbe

ident of business development for the two-year-old company. "It's not just for communication but for navigation, as well."

Maynard says a user can customize Webbe to deliver the latest headlines from several categories comprising a global network of Internet news links, from the

Korean Times to the *Nikkei News*. It also features a built-in portal to numerous Internet sites delineated by category and a number of search engines.

Launched in April, Webbe 3.0 features dozens of Internet functions in a remote-like interface.



posed to do. The click rates are 2 percent. If you have a powerful, practical and fun desktop application like Webbe, the advertising takes on a whole different flavor."

But might desktop branding be intrusive to users, especially if Webbe wears a skin shaped like an advertiser's logo or product, and scrolls its company news? No, says Maynard.

"Since first-tier advertisers will be Web sites, most branding will constitute a logo on Webbe, rather than a 'skin,'" she says. "You can move Webbe off your screen; you can turn it off. If someone feels they don't want the content they can turn off the news alerts, as well."

A user, she claims, will have to opt-in for the download, either from the advertiser's site or a site featuring the advertiser's Webbe offer.

Maynard says Webbe has already registered nearly 100,000 downloads, and that the company is negotiating co-branding and licensing deals with major advertisers and Web sites, although she could not disclose names.

"Ultimately," says Maynard, "what Webbe gets [an advertiser or Web site] is a sticky user." ■

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What Shines Online?

Three interactive ad vets weigh in on the state of creativity in Web advertising. By Jennifer Owens

Here's a question: What factors should One—as in the One Club, a New York-based not-for-profit advertising organization—use to quantify the best creative in interactive advertising?

Is killer online advertising simply shining copy and brilliant images? Or is it how elegantly a site connects users to content and commerce? Or is it creating a Web experience that deftly marries brand name with interactivity?

These questions elicited distinctly different answers during an informal discussion last month between Chris Needham, vice president of creative services at Agency.com; Kevin Chiu, former senior art director at R/GA; and Kevin Swanepoel, interactive director for the One Club. The three interactive advertising vets served on the judging panel in this year's third annual One Show Interactive Awards, which will be handed out tomorrow at the Metropolitan Pavilion in New York.

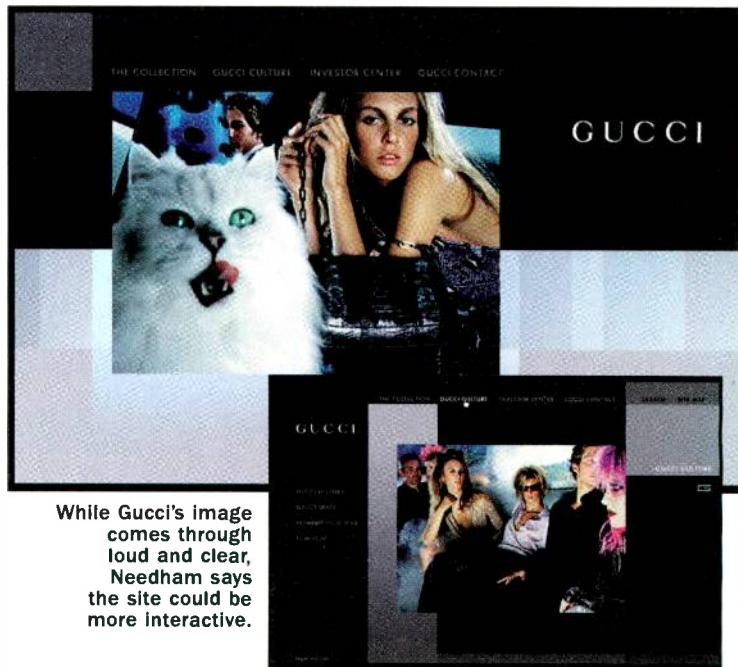
The trio had spent the previous few weeks with 27 other industry judges sifting through a record 1,400 entries for this year's competition. So let's just say the topic of creativity (or lack thereof) in online advertising was fresh in their minds.

OLD SCHOOL VS. NEW

Swanepoel, for one, believes that despite the recent boom in online advertising, much still can be learned from traditional offline approaches to creative execution.

"I believe the trend that we should see, and it's not happening [yet], is interactive agencies looking to acquire traditional agencies," Swanepoel says. "Because looking at the work, it's very clear and evident that the creative content that is being produced isn't up to scratch with the longstanding traditional agencies."

Says Swanepoel, "Agencies that are really getting it right are traditional agencies with a small in-house interactive division. You have all of these big, new agencies out there, like Agency.com, that have gone public—they've got a fair amount of cash. I think the



While Gucci's image comes through loud and clear, Needham says the site could be more interactive.

next logical thing will be a looking around for really good, creative, traditional-based companies. They'll try to acquire them to get the good creative skills that are there."

Needham, of Agency.com, didn't quite agree, however.

"If you think of traditional advertising," he explains, "whether it's broadcast or print, it's been about really intelligent and deep articulation of the message: I'm going to tell you about who we are. It's a promise, in essence."

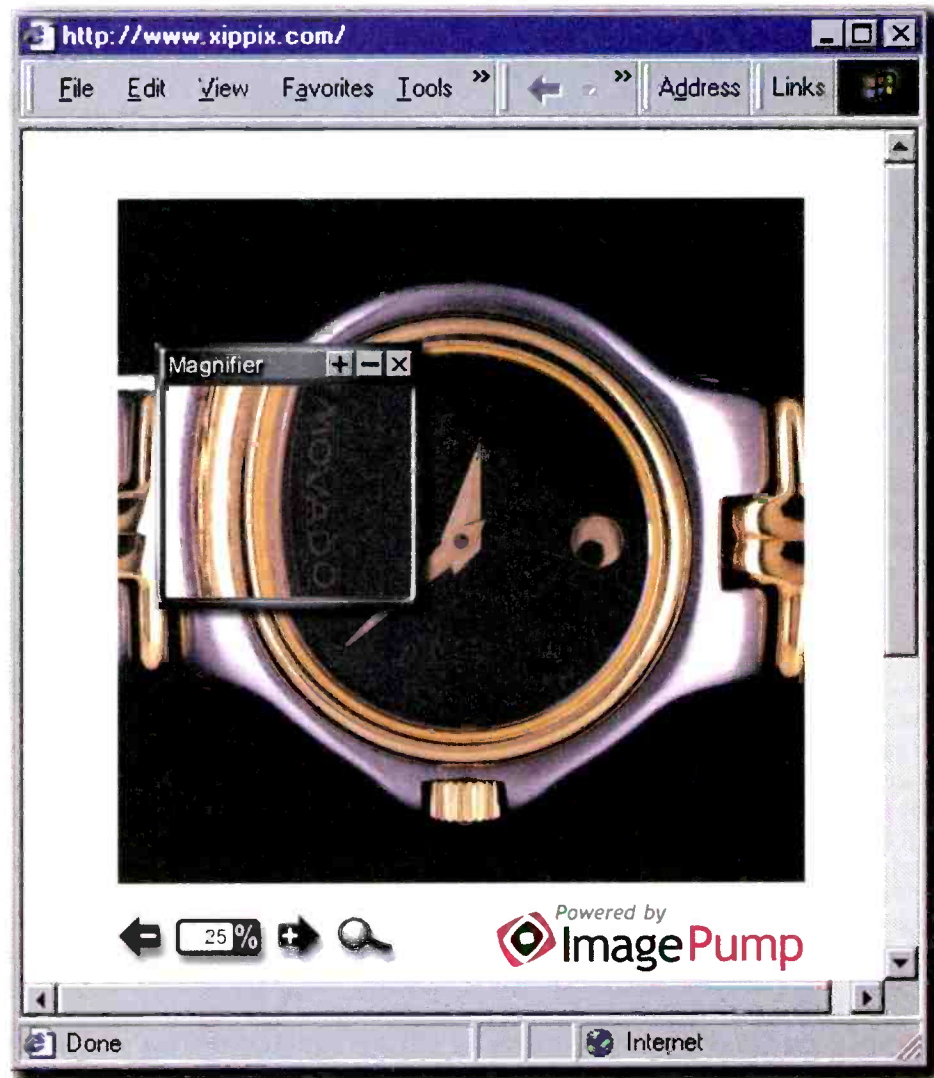
Interactive ads may have text, audio and video capabilities, but to Needham interactive ads aren't as much about articulating a promise as "about the actual doing, playing, feeling of that relationship inherent with me walking into something. So it's less about doing advertising for Nike and more close to building Nike-Town," he says.

And from that perspective, says Needham, "I'm not sure that we'd go out and buy a traditional advertising agency. I think what we need to do more of is go out and look at folks who are building amusement parks—architects, people that are actually versed in building experiences."

THE BEST FROM THE REST

So what does Needham deem the best in interactive advertising? "I'm not sure it's about the absolute most gorgeous image and the absolute perfect tagline," he says. "It's dirtier than that. It's somehow more communal than that. It's all about building connections between people rather than the thing itself beautifully broadcasting out what it is."

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Take, for example, last year's *Blair Witch Project* phenomenon and the controversial rise of Napster, a free, downloadable program that allows registered users to trade and search for MP3s. Both things, argues Needham, are Web developments that—from a traditional advertising perspective—wouldn't seem all that "creative."

"They look like crap," he says. "But they've changed the way people interact online. One has completely launched a movie and created a whole culture around an event, and the other has completely changed the way the music industry is going to have to deal with recorded music."

For Chiu, the question of creativity is also one of convergence.

"Four years ago it was kiosks, CD-ROM, Web," he says. "Now it's been crushed together and spread out to [include] wireless applications, advanced Web and back-end Web—and somehow it's all integrated."

Now, he says, "you can find me online, but also in a store. And at some point, someone with one of these handheld devices may be using it as a scanning device where he can buy, using his credit card account, or check what 300 people are saying about this product on the fly."

So, he says, "I think when it comes to advertising and brand-building, where does it stop becoming creative and when does it stop becoming an application? You have to start thinking of something as a single brand experience."

MIXING MESSAGES

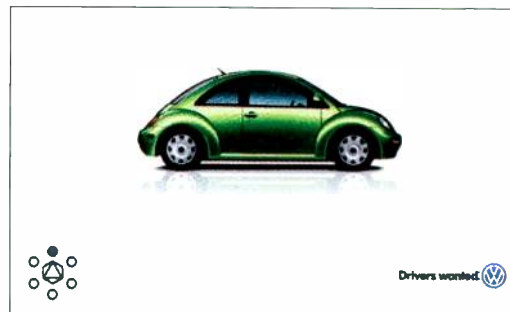
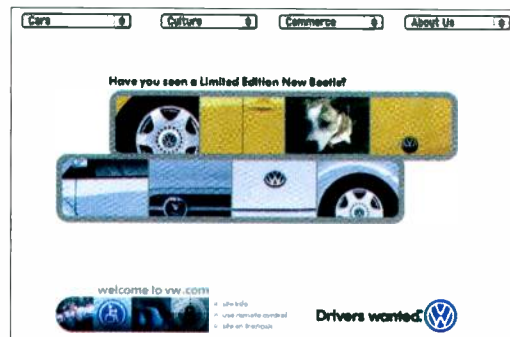
All of which points to the rising importance of the interactive message, claims Needham. "I think it's very important that we drive people to do something," he says. "And that catalyst push to convert people from passive viewers to participants is very important. There's a huge opportunity for better, much more integrated marketing."

To Swanepoel, one of the best among the best of this year's ads was Arnold Communication and Circle.com's online work for Volkswagen. And he argues that Arnold's particular strength in print ads showed through in its Web effort.

"One, they represent exactly what the brand is going to do, and two, the interactive works with some of the most superior technologies that I've seen," he says. "So I just think the creative input has really made those pieces work from the traditional side where you've got this traditional brand thing, and they've overseen some really good engineers to make it happen."

"You're seeing a lot of innovations coming from coders, folks that are both designers and coders, folks that have that marriage and talent together." —Chris Needham, Agency.com

Nevertheless, counters Needham, "we're still struggling with that age-old debate of functionality versus form. I think the Beetle site is a wonderful example of how emotion is really highly



Volkswagon's site earns kudos for its clarity, product impact, and Beetle-esque creativity.

leveraged. You go there and you get a strong sense of what the Beetle's about, and you really get a great sort of emotional impact with the funky animations. It's really funny, fantastic stuff.

"On the functional side of things, though, let's say you're going to do something as basic and simple as order a brochure. You couldn't actually do it on the Beetle site," he says. "These are basic check-off things, but they were concentrating so much on that heavy brand identity and articulation that they missed a few things on the backside."



KEEP THE CUSTOMER OCCUPIED

A similar thing happened on the way to the Gucci Web site created by Agency.com.

"[Gucci] paid tremendous attention over our shoulders on that Web site," says Needham. "[Gucci creative director] Tom Ford was all over us. But they were so image-attentive and so clearly focused on the clarity of the image that we sort of lost track of the fact that this is an interactive medium and not a passive medium. And there are a lot of things we could have allowed a participant to do in this space rather than just walk through it."

Swanepoel notes a lack of true interactivity among some entries as well.

"Even in this show, the people who are under the integrated section—folks like FCUK (the London-based apparel retailer French Connection Ltd.) and HP—

what I found very interesting about those two examples is that they would literally transport TV ads to the Web site," he says. "That offers nothing extra, and it's actually reducing the quality of the



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brand. It's a very small channel that you're pushing this animation through so some of the resolution is lost."

Likewise, Chiu, who despite noticing "a lot more animation, motion and depth" among this year's entries, also saw "a huge extreme, ranging from some high-quality work and some that really could've been stronger."

For a powerhouse, Needham points to Kodak's campaign highlighting a California-based program where kids are given cameras and then sell their photos to buy more cameras for other students. "It was a fabulous story that you could sort of act on by getting involved with this community," he says. "And it was really gritty. It was one of my favorite pieces in the whole show."

Another Needham favorite was the flower-filled banner for IBM's Magic Box server, where a click brought a breeze over the plants. "In the doing of it, there's a beautiful, emotional clarity within a very tiny space that made a great connection to me between that sense of magic and what is capable from an IBM server," he says.

Swanepoel notes the Nike campaign that encouraged online users to pick their own endings to various television ads. "That was really successful," he says. "And it also carried that user experience where you can get in and create your own messages."

For Chiu, his favorites were Arnold and Circle.com's VW work, which he calls "well integrated with the rest of the campaign" and Duffy Designs' BMW 3 Series ad. "It had an excellent visual and it worked very well," he says. "But the interactivity was also very compelling and engaging."

And that, says Chiu, is a combination that has become not only more important in campaigns, but in the people who create them as well.

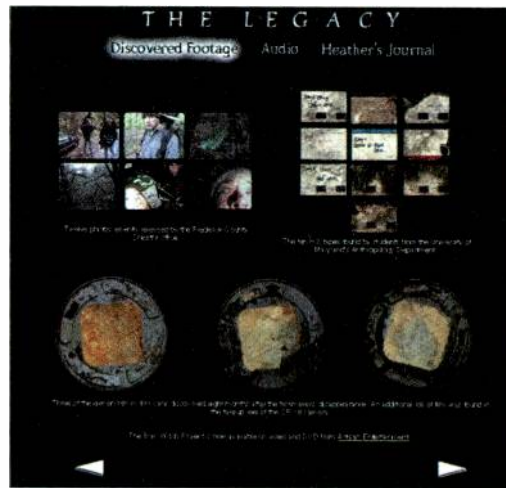
"It's left brain and right brain," he says. "Four or five years ago we had people at traditional agencies dealing with applications and then the actual programmers and there was a huge gap in between."

"It's very clear and evident that the creative content that is being produced isn't up to scratch with the longstanding traditional agencies."
—Kevin Swanepoel, One Club

I think what we're seeing now is an evolution in this industry—that although we do need very sophisticated back-end engineering, we're seeing a bit of a convergence between technology and creative and more of a divergence later on."

FUTURE TALK

Looking ahead, Needham says he expects to see much more sophisticated segmentation among Web sites and the advertisers targeting them. "Right now," he says, "there is some segmentation between what we call pilots and passengers," as in those users who want be



While not aesthetically pleasing, the *Blair Witch Project* and Napster sites have changed the way we interact online.

taken along for a ride versus those who demand much more control.

"I think you're going to see a lot more sites targeting men, women, younger folks, and older folks," he says. "There is now some youth segmentation, but there isn't a totally strong feeling behind how it works. We just haven't gotten to that point yet, but I think that's where we're going with e-commerce."

In the meantime, though, Chiu says that with Web sites costing millions to produce, clients are already less likely to take a risk in how e-commerce templates are evolving.

Needham agrees, adding, "We're seeing version-one sites, version-one experiences that are very, very strained by back-end technology, by the databases or the very system's architecture that is being used to implement these complex transactions." So, he says, "you're seeing great similarities across most of the e-commerce sites. It takes great bravery to try to push against what is becoming a standardized process."

It also takes getting your hands a little dirty. "You really have to know the very fabric, the very textures of emerging technology," says Needham. "So you're seeing a lot of innovations coming from coders, folks that are both designers and coders, folks that have that marriage and talent together."

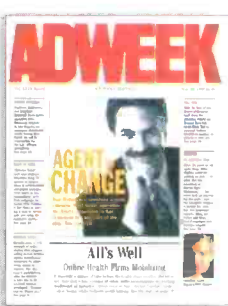
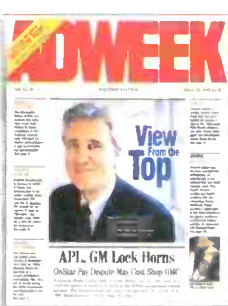
And, he says, "I don't think innovation is going to come from people who don't really know that in a deep, factual way. They're going to fantastic storytelling ideas—that's where you learn a lot from traditional narrative structure—but then to push the edge of the envelope of what we're doing will take some perspective. It really comes from that marriage of design and technology."

Swanepoel agrees. "You've got to start thinking that a site is one, an interaction, and two, it's visual, and three, it needs to have a functionality or feedback." Nevertheless, he cautions, "there isn't this unlimited pool of people that have the ability to code very well and do good creative. It's just two different skill sets." ■



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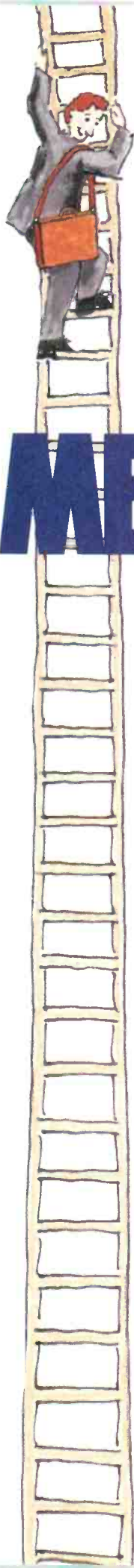
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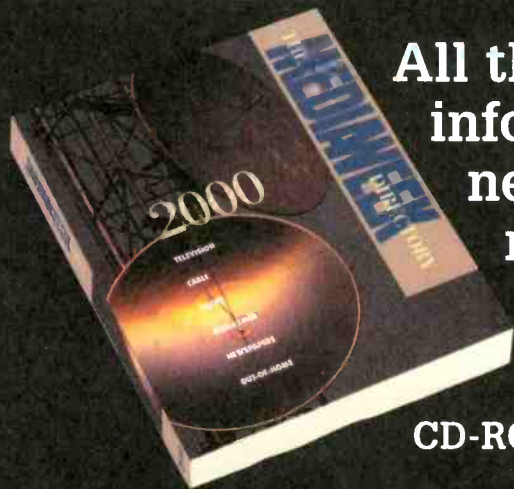
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Artist/Group: **Pink**
Song/Video: "**There U Go**"
Director: **David Myers**

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

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

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

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Humor - Music - LA Talent
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The other guys charge a fortune to cover the cost of their big space ads. Our Clio-winning Productions sound great, too. But when you hear our prices, they sound unbelievable.
800/789-RADIO
 Sounds almost too good to be true.

RADIO PRODUCTION

WE WON!
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Oh, come on. You know you love awards. They're pretty. They're shiny. And they look good on your resumé. We've won armloads for our clients this year. And now it's your turn. Call us with your next radio project. And let us have award with you. Or maybe even a best of show.

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We Have A Ruptured Wazoo.

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The good news is our ying-yang is healing nicely from last year.
 Call for our reel.

800-776-OINK **OINK INK RADIO**
 www.oinkradio.com *New York & Hollywood*

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ONE IN FIVE PEOPLE CAN'T READ.
 [Which makes our ads at least 20% more effective than print.]

RADIO WRITING & PRODUCTION
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RADIO PRODUCTION

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THE FAMOUS

RADIO RANCH

"Famous is as famous is and we is famous."
 --Anon

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EAST SERVICES & RESOURCES

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Virgins:

IF YOU'VE NEVER been to *Radioland* because of our exorbitant creative fees, we'd like to show you why we're worth the money. So, bring us a creative assignment, or a script to produce. And the first one's on us. No creative or production fees. Of course all the normal hard costs are your responsibility, and we reserve the right to pass if the script sucks, but otherwise it's a chance to work with the same guys who help Wieden and Chiat and Deutsch with their radio. For free. Call Em at (323) 962-2506 to schedule. Fax scripts and briefs to (503) 224-5320 or e-mail to austin@radioland.com. First-timers only. Offer ends June 30th. Production companies are not eligible.



THE RADIOLAND VIRGIN OFFER
Your first time will be painless.

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If this were one of our spots, we'd have someone much more talented than you reading it.

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310-451-0500

www.radiointhenude.com

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Go to www.cfacom.com or Eric 888-371-3742

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OFFERS & OPPORTUNITIES

BUSINESS OPPORTUNITIES

REP FIRM WANTED

Mid-West based consumer magazine publisher interested in acquiring an existing advertising representative firm to support growth strategy.

Please reply in confidence to:
Cheryl Hansen at
info@mediapartners.com

NOTICE

BE A DOER

Advertise in ADWEEK classifieds, and you'll be rewarded with responses. And maybe more than that. Be a mover and a shaker with ADWEEK classifieds. Call NOW!

Call M. Morris
Classified Sales Manager
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REQUEST FOR
PROPOSALState Advertising
Contract Up For Bid

California Department of Transportation (Caltrans) has initiated the competitive Bid process for marketing of its Amtrak intercity passenger rail service. A Request for Proposal (RFP) solicits contractor's bids to provide advertising and promotional services along the State-supported San Joaquin and San Diego rail corridors. The present competitively bid contract will expire on September 30, 2000. Final filing date for the RFP is June 16, 2000.

For more information and to obtain a copy of the RFP, interested parties should call the Caltrans Bid Line at 916/227-6075 and ask for RFP 75A0084. The bid package may be downloaded from the Internet at <http://caltrans-opac.ca.gov/contrac2.htm>

EMPLOYMENT

ATTENTION MEDIA PROFESSIONALS!

Our people are really smart and really cool! (At least that's what outsiders tell us). And that's really important. Our clients are well known (Dell, Heineken, Burger King, GMC just to name a few) and that's cool. Our talented people working for our well-known clients have made us one of the top global agencies (we have the awards to prove it!). All we need now are a few more energetic, inspired, strategic media professionals to join our team. That's where you come in:

MEDIA PLANNERS

Positions available in both General and Direct areas. Minimum two years experience in all mediums will give you the ability to be a strategic voice in this fast-paced, fast-growing media role.

ASSISTANT MEDIA DIRECTORS

Minimum 4 years experience needed for this leadership role. Proven experience in all facets of media planning and clients relations combined with the ability to effectively manage teams in a clear and challenging way is a must.

So if you fit the description and want to work in a really cool place, forward your resume to:

Theresa N. Whittle, Manager of Media Resources
Lowe Lintas & Partners
One Dag Hammarskjold Plaza, New York, NY 10017
Theresa.whittle@lowelintas.com

Classified Advertising Call M. Morris at 1-800-7-ADWEEK

RATES for Employment and Offers & Opportunities

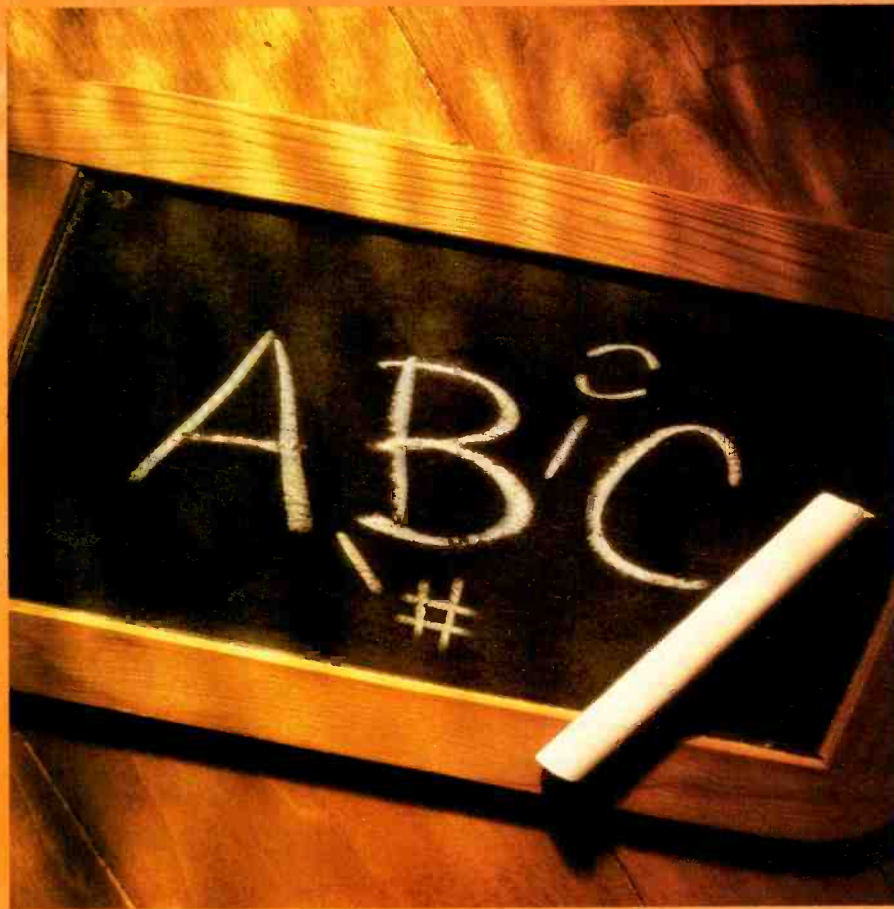
1-800-7-ADWEEK Classified Manager: M. Morris


Classified Asst: Michele Golden

MINIMUM: 1 Column x 1 inch for 1 week: \$184.00, 1/2 inch increments: \$92.00 week. Rates apply to EAST edition. Special offers: Run 2 consecutive weeks, take 15% off second insertion. Frequency, regional-combination, and national discounts available. Charge for ADWEEK box number: \$35.00 per insertion. Replies mailed daily to advertisers. Readers responding to any ads with box numbers are advised not to send samples unless they are duplicates or need not be returned. We are not responsible for recovery of samples.

The identity of box number advertisers cannot be revealed. If ADWEEK must typeset ad, charge is \$25.00. Deadline for all ads in ADWEEK EAST is Wednesday, 4:30 p.m. If classified is filled prior to closing, ads will be held for the next issue. Classified is commissionable when ad agencies place ads for clients. No proofs can be shown. Charge your ad to American Express, Mastercard or Visa. ADWEEK CLASSIFIED, 1515 Broadway, 12th fl. New York, NY 10036. 1-800-723-9335 Fax: 212-536-5315.

The other kids went out to recess.
You stayed behind to noodle with the type.



There's a place for people like you. A place where missing out on a game of dodgeball in order to tweak your characters was just a normal part of childhood. At Digital People, we pair energized creative talent like yourself with projects that are worthy of the portfolio you've worked so hard to create. So send your resume to talent@digitalpeople.net or call 1.877.527.8803 and talk to the industry pros about your next gig. Because, unlike those other guys, we've done all our homework.  **digitalpeople** Creative contenders. Not pretenders.

HELP WANTED

WRITER

Wanted: Genius

We're about to offer someone a very good job. If you're that someone, you'll step into a senior creative position in a small, highly regarded firm that's operating at the pinnacle of its sector. You'll have editorial responsibility for national marketing communication programs. You'll collaborate with designers and other creative people who are the best in their fields. You'll establish an industry-wide reputation in a tough, specialized market. You'll work in a busy state capital, with access to New York City in one direction and the Adirondacks in another. And you'll be very well paid.

All we ask is that you bring us a measure of genius. A genius for entering into new situations and quickly sorting things out. A genius for getting people you've just met to speak their minds. A genius for expressing your humanity in your work. And a genius for writing lively, intelligent, wonderful prose that commands the attention of college-bound youths.

We're Creative Communication of America. We conceive and produce award-winning recruitment literature for some of the nation's finest colleges and universities. We seek a polished senior writer who can measure up to our demanding standards and to the high expectations of our clients. Besides a congenial creative streak, we ask that you have at least a baccalaureate degree and three years of exceptional copywriting experience. The position requires occasional travel. A flexible working arrangement may be an option.

Send a letter of interest, résumé, salary thoughts, and your three best published writing samples to Pam Orr, president. We'll make your genius feel wanted.



Creative Communication of America, Inc.
16 Sage Estate, Albany, New York 12204

Marketing

LOOKING FOR AE'S WHO WANT TO WORK ON INTERNET BUSINESS

Are you an Account Executive who wants to translate your account service skills to the new economy?

Lightspan, Inc. is an exciting education software company that provides curriculum-based products on the Internet and via CD-ROM. We are currently looking for a:

SPONSORSHIP MARKETING MANAGER (Internet Group, Los Angeles)

Individual will help the sponsorship team identify potential sponsors for the site, help build presentations, determine marketing elements for sponsor packages, work with production and creative teams, help create tracking reports and provide client service to sponsors.

Requires a Bachelor's degree (preferably Business, Marketing or Economics, MBA helpful); 3-5+ years' product marketing experience, business development or new business experience preferred; business analysis skills, excellent written, organizational and verbal presentation skills; print production experience.

Lightspan is proud to promote an environment of diversity, innovation, and growth. Please send resume, indicating salary history, to: Lightspan, Inc., HR Dept., 10140 Campus Point Drive, San Diego, CA 92121; FAX: (858) 824-8001; email (preferred): opportunities@lightspan.com. No phone calls. Principals only, please. AA/EOE.

www.lightspan.com

Director Sponsorship Marketing

Major sports and entertainment company seeks a Director Sponsorship with minimum 5 years experience in sponsorship/client management and live entertainment and event marketing experience. The ideal candidate will oversee sponsorship/client relationships, develop strategic marketing and promotional programs, and ensure event logistics and sponsor contracts are fully executed. Individual will work closely with sales and marketing departments on development and execution of sponsorship agreements. Candidate must possess sponsorship experience with agency, sales promotion, and event marketing background preferred. Excellent oral and written communication skills are required along with the ability to handle multiple projects and work in a team environment. Bachelor's Degree in Marketing preferred. Excellent Benefits. Salary \$70K. Please send or fax resume with cover letter and salary requirements to: Dept. DSM/BW, P.O. Box 1723, New York, NY 10017. Fax 212-465-6026. An Equal Opportunity Employer M/F/V/D

MANAGER OF CIRCULATION PROMOTION

The New York Times is currently seeking an energetic creative thinker to work on consumer newsstand and home delivery promotions. Candidate must have experience in and possess understanding of marketing and promotion. This results-oriented person is responsible for business-building promotions and marketing programs from concept through implementation for The New York Times newspaper. Candidate must have excellent organizational, written and oral communication skills. Candidate must be detail oriented and have the ability to execute and manage multiple projects simultaneously with tight deadlines in a dynamic environment. Over 5 years related business experience and computer literacy required. Multicultural experience required. Magazine or advertising agency experience is a plus. Position reports to Managing Director of Marketing Services.

In addition to an excellent salary and benefits package, you will find an environment committed to diversity, challenges and growth. For consideration, please fax or email your resume including salary requirements to:

hrresume@nytimes.com

Expect the World www.nytimes.com

Fax: (212) 556-4011

Equal Opportunity Employer

We regret that we can only respond to those resumes we are interested in pursuing.

For Classified Advertising Rates

Call M. Morris at 212-536-6493
or 1-800-7-ADWEEK

HELP WANTED

ACTIVE INTERNATIONAL

We are a fast paced international media trading company located in Rockland County. Currently we have the following positions available for individuals who are highly motivated, detail-oriented and possess numerical aptitude.

MEDIA BUYER

Must be a strong media negotiator to work on blue chip accounts. Experience a plus, but willing to train in Canadian Media.

ASSIS'T INT'L MEDIA BUYER

Entry level position for bright, recent graduate. You'll learn all facets of media buying. Related degree/exp. a plus.

For the above positions, please forward resume to:
Attn: Jackie Fantasia, Fax: (914) 735-2255.

ASSISTANT MEDIA BUYERS

Entry level positions available. You'll learn all facets of media buying. Related degree and/or experience a plus.

MEDIA BUYERS(2) (SPOT RADIO/TV)

Excellent position with enormous growth potential. Must have strong negotiating skills. Trade experience preferred.

For the above positions, please forward resume to:
Attn: Jennifer Cooney, Fax: (914) 735-0505.

NAT'L BROADCAST COORDINATOR

Responsible for the coordination of departmental reporting & oversee the work flow of dept. assistants. Related degree or supervisory exp. necessary.

ASSIS'T NATIONAL MEDIA BUYER

Entry level position available for bright, recent graduate. Knowledge of Excel and Word needed. Related degree and/or experience preferred.

For the above positions, please forward resume to:
Attn: Karin Wilcox, Fax: (914) 735-0633
kwilcox@activeinternational.com.

Qualified candidates should forward resumes to: **ACTIVE INTERNATIONAL**, One Blue Hill Plaza, P.O. Box 1705, Pearl River, NY 10965. (See above for ATTN. and Fax#) EOE/Employee Owned M/F/D/V.

www.activeinternational.com

PROMOTIONS.COM

Promotions.com, is the leading
Global Internet Promotions Solutions Company.
Our business is building relationships!

SENIOR LEVEL ACCOUNT DIRECTORS

We have several openings in our New York City office for creative, experienced Promotions professionals. Must have a strong Promotions Agency Background w/experience in managing and building multiple accounts. We need strategic thinkers w/ the ability to conceptualize, develop and present top-notch presentations to a broad range of clients.

7+ years Promotions Agency experience necessary, online experience a plus. Must have strong management skills. Excellent written and oral communication skills required.

Please email your resume to:
careers@promotions.com

PR Opportunity in London

FIREFLY

Firefly, the leading UK public relations consultancy for businesses in the digital economy is looking for bright, creative individuals with good degrees and at least two years' experience of technology PR to work in its London office.

Our clients include an impressive list of dot com's, as well as many leading internet, IT and telecommunications companies.

The ability to thrive in a high energy, team-driven environment is vital. In return, Firefly offers excellent career opportunities, an award winning training programme, and work on high profile accounts in a company growing at over 25% a year. We will make a substantial contribution to relocation costs and assist with the necessary visa requirements.

Initial interviews for successful candidates will take place in June 2000.

Please e-mail your CV and covering letter together with your salary expectations and home telephone number to vicky.everard@firefly.co.uk or by-post to Vicky Everard, Firefly Communications, The Coda Centre, 189 Munster Road, London SW6 6AW, UK.

www.firefly.co.uk



Looking for an opportunity to introduce your experience to a new, growing industry?

The U.S. Medicines Group of Bristol-Myers Squibb Company markets medicines and other life-enhancing products in seven major therapeutic areas, providing virtually an unsurpassed range of marketing career opportunities.

As a result of the continued growth in direct-to-consumer marketing, U.S. Medicines Group of Bristol-Myers Squibb Company is seeking a seasoned relationship marketing professional to lead the relationship marketing program for our #1 DTC pharmaceutical product and top corporate strategic priority. This key individual will lead the development and implementation of acquisition, conversion and loyalty programs including creative development, success measurement/ROI, and agency management.



The successful candidate should have an MA or BS; MBA preferred and 5-7 years of consumer marketing experience. Additionally, a minimum 3 to 5 years of relationship marketing experience, including planning and execution of consumer direct marketing relationship plans. Understanding of healthcare systems and FDA (i.e., Rx OTC switch, OTCs) a plus.

Send your resume via e-mail to: donna.sozio@bms.com



Bristol-Myers Squibb Company

REACH YOUR AD COMMUNITY
ADWEEK MAGAZINES

HELP WANTED

IT'S BRANDING TIME IN TEXAS.

And Circle R Group, the in-house advertising agency for RadioShack, needs top hands. We offer a competitive salary/benefit package, generous 401(k) and stock plans and the chance to play a pivotal role in the branding of one of America's biggest retailers. Plus, our location means you'll enjoy real quality of life in the Dallas-Fort Worth Metroplex, where culture is cool, winters are warmer and the state income tax is zero.

Brand Manager Requires a relevant degree and 5 - 8 years of agency AE experience. Fortune 500 brand experience is a must (audio/visual electronics preferred). Familiarity with media, direct response and Internet marketing is helpful.

Associate Brand Manager Requires a relevant degree, 3 - 5 years of agency AE experience and the ability to track projects, research competition and act as a liaison between creative and merchandising groups.

Rush your resume to
Don Carroll, Sr. Director of Marketing, Circle R Group
100 Throckmorton Street, Suite 1100, Fort Worth TX 76102
e-mail: don.carroll@radioshack.com
No phone calls please.

RadioShack is an Equal Opportunity/Affirmative Employer



Circle R Group

ARE YOU FIT FOR PRINT? COPYWRITER

The New York Times marketing services department is looking for that rare writer who can produce creative, effective and flawlessly-written print ads as well as award-winning promotional materials.

The candidate will write a broad range of persuasive materials to support advertising, circulation and other departments of The New York Times as well as other divisions of the Company. Will work with managers, designers and other staff in developing such projects as ads, sales sheets, brochures, signs, radio spots, press releases, presentations, contests, letters, newsletters and speeches, often under tight deadlines.

Should offer strong creative approaches that reflect Times style and can appeal to diverse audiences (advertisers in different businesses, different kinds of Times readers, Times employees, etc.). Candidate must be creative, high-energy team player, with demonstrated ability to successfully juggle many different projects.

EXPERIENCE

Five to ten years professional copywriting experience. Consumer magazine and/or newspaper or advertising agency background helpful. Bachelor's degree required.

In addition to an excellent salary and benefits package, you will find an environment committed to diversity, challenges and growth. For consideration, please fax or email your resume including salary requirements to:

hrresume@nytimes.com or by fax 212-556-4011

The New York Times

www.nytimes.com

Equal Opportunity Employer

We regret that we are only able to respond to those candidates we wish to pursue.



E! Online, the premiere entertainment news and celebrity web site, has career opportunities in our New York Ad Sales Office.

ACCOUNT EXECUTIVE

E! Online is looking for a smart, strategic self starter to represent E! Online to our external customers and to develop, generate and maintain new and existing business for the company. Minimum 3 years strong agency background and/or sales experience. Candidate should be familiar with Internet marketing and possess excellent communication and presentation skills. Candidate must be able to work independently and as part of a team. Extensive contacts within the corporate arena a plus. Strong growth potential as the company continues to grow.

SALES ASSOCIATE

E! Online is looking for a person to support two busy Account Executives in their day to day sales operations. Candidate must possess strong organizational and interpersonal skills and be able to handle multiple tasks at one time. The Sales Associate candidate should demonstrate maturity and confidence in their interface with outside clients. Candidates should have keen interest in the internet and the advertising industry.

Excellent benefits, perks and 401(k) package.

Please send resume and salary history to:

Email: rhirschberg@eentertainment.com Fax: 212-852-5151

No phone calls please.

Check us out at www.eonline.com.

EOE

ADVERTISING SALES

The Hollywood Reporter, the leading daily entertainment trade publication, is expanding its ad sales department and is seeking an experienced salesperson to work in our Television & Technology Ad Sales Group on the West Coast. The ideal candidate will have some previous ad sales experience. Excellent career opportunity. The Hollywood Reporter offers a competitive compensation package.

Mail resume, cover letter and salary history to:

The Hollywood Reporter
5055 Wilshire Blvd., Suite 600
Los Angeles, CA 90036
Attn: RA
or fax to: 323-525-2388



PUBLICIS & HAL RINEY

AEs and AAEs Wanted!

We are looking for several experienced Account Executives and Assistant Account Executives to work on some major accounts. Ad Agency experience required. Please send resume to:

Attn: Mary Kelly/Publicis & Hal Riney

2001 The Embarcadero, San Francisco, CA 94133

Or Fax: 415-293-2628 or e-mail to: steln_kristen@hrp.com

HELP WANTED

High above Baltimore's Inner Harbor thrives a unique culture of friendly, successful advertising people.

Oxymoron?

The world's no. 1 direct marketing agency network* is searching for more good people to join our Baltimore office.

ASSOCIATE CREATIVE DIRECTOR/COPY

- ▲ 2-3 years management experience
- ▲ 6-8 years agency experience
- ▲ A great conceptual book
- ▲ Travel/tourism experience—a plus
- ▲ Financial experience—a plus

SENIOR COPYWRITER

- ▲ 2+ years agency experience
- ▲ Travel/tourism experience—a plus
- ▲ Financial experience—a plus

MANAGEMENT SUPERVISOR

- ▲ 7-10 years direct marketing experience, at least 2 with an agency
- ▲ MBA preferred

ACCOUNT EXECUTIVE

- ▲ 1-3 years account management experience
- ▲ Multiple channel experience—a plus

Send letter, resume (plus 5 non-returnable samples for creative positions) to: Brann Worldwide, Attn. Trish Baczek, 540 Lake Cook Rd., Suite 150, Deerfield, IL 60015 or e-mail to trish.baczek@us.brann.com. No calls, please.

BRANN WORLDWIDE

www.brann.com

*As ranked by Advertising Age.

M-F / EOE

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YOU'RE TOO SMART TO WORK ANYWHERE ELSE.

What happens when you get together a bunch of incredibly smart, creative, and motivated people? P3M. We're expanding faster than your credit card bill at Christmas. We're working with some of the most visionary and successful dot-com and ebusiness clients around to build their businesses through the power of technology, creativity, and strategy. Join in the fun.

(Experience in high tech is not required. Experience using that smart head of yours, however, is.)

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Art Director
Sr. Designer

Media
Media Supervisor
Media Planner
Media Buyer

Account Service
Account Director
Sr. Account Manager
Account Manager
Account Executive
Account Coordinator

Production
Production Manager

Demand Creation
Account Manager or Project Manager
Direct Marketing Specialist
Production Manager

SAN FRANCISCO, CA

Associate Creative Director
Office Manager/Production
Graphic Designer
Production Artist
Account Director
Account Manager
Account Executive
Direct Marketing Manager

ATLANTA, GA

General Manager
Associate Creative Director
Graphic Designer
Account Director
Account Executive
Office Manager/Production

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francesca@p3m.com
408-395-9009 x113

MARKETING



Media Arts Group, Inc. is a leading manufacturer and marketer of fine art. Currently expanding into the International Market Place, we are seeking a talented individual to help drive our expansion to new heights.

VP of Marketing

You will be in charge of managing the number one art-based brand in America, Thomas Kinkadee Painter of Light, as well as exciting additional new artists, while leading a skilled and creative team of 50. You will also plan, direct and coordinate the marketing of the organization's products & services through multiple sales channels. This is an exciting opportunity to join a company that is enjoying great product recognition & revenue growth.

Requires MBA, 5+ years of demonstrated successful experience, excellent marketing & financial skills, experience in field sales & product development and a thorough knowledge of traditional & leading-edge marketing strategies, including those for the Internet.

We offer profit sharing, employee stock purchase and 401k plans. Please forward resume with job title, to:



Media Arts Group
Attn: Human Resources
521 Charcot Ave., San Jose, CA 95131
Fax: (408) 526-0585
E-mail: jobs@mediaarts.com
Please, no phone calls!

www.mediaarts.com

EOE



HELP WANTED

MEDIA PLANNER

Sony Electronics Inc., a leader in the electronics industry, has an outstanding opportunity for a candidate to join our Consumer Products Marketing Group in our Park Ridge, NJ facility.

You will be responsible for evaluating media plans, making media recommendations, coordinating consumer and trade media activity, tracking media budgets and analyzing/tracking corporate contracts. Other responsibilities include insuring that media plans are strategically sound and cost efficient. You will interface with Sony Electronics' marketing and advertising groups and related ad agencies, barter companies and media sales reps.

Ideal candidate must have experience in traditional (broadcast, print, radio, newspaper), as well as non-traditional (online/interactive) media. You must have 3+ years of experience in media planning and/or related areas, excellent communication skills and the ability to successfully manage multiple projects. Strong PC skills and a Bachelor's degree or equivalent experience in a related field also required.

Sony Electronics, Inc. offers a competitive salary and excellent benefits. For immediate consideration, forward your resume with salary requirements to:

Sony Electronics

Attn: CPMG.CH

1 Sony Drive, MD 1D8
Park Ridge, NJ 07450

Fax: 201-930-6065

E-mail: pr.jobs@am.sony.com

*Sony Electronics is an Equal Opportunity/
Affirmative Action Employer and is
committed to diversity in our workforce.*

www.sony.com/jobs**SONY****MEDIA BUYER**

Washington DC agency is looking for a seasoned media buyer with 3-5 years experience. Must be a strategic thinker with the ability to manage multiple projects. Retail, real estate, and new business experience a plus. Mail, fax or e-mail resume and salary requirements to:

C. Briolat

The Bomstein Agency
2201 Wisconsin Ave., NW
Washington, DC 20007
FAX: 202.337.1469

E-mail: info@bomstein.com

*No phone calls. Principals only.
EEO*

Wanted:**Senior Media Planner**

**(or small black and white
spotted kitty
in need of a good home)**

EURO RSCG DSW Partners, a \$250M high-tech agency, is looking for a Senior Media Planner for either our Salt Lake City or San Francisco locations. The candidate should have at least 2-3 years of agency experience with some exposure to tech accounts. Familiarity with syndicated research (MRI, CIMS, @Plan) is required. Opportunity to work across print, broadcast, and interactive media to develop integrated plans for our clients. If you have the desire to get your paws on some outstanding work, let us know.

Fax or e-mail resumes to:

Lynn Kinghorn
Recruiting Manager

Fax: 801-536-7350

E-mail: lynn.kinghorn@dsw.com

★
EURO RSCG
DSW PARTNERS

<http://www.dsw.com>

ADVERTISING

SALES ACCOUNT EXECUTIVE

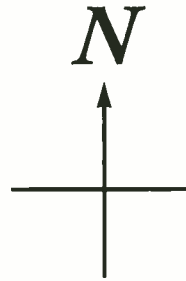
The Metro Channels, a division of Rainbow Programming, are the dynamic regional cable television channels servicing the New York tri-state area. Our plans for the future are extremely ambitious, and we're seeking talented professionals to help us achieve our goals in our New York City office. Applicants must be highly motivated, goal-oriented Account Executives with a minimum of 1 year electronic sales experience. A strong understanding of media research and computer knowledge is necessary. We offer a competitive salary and a comprehensive benefits package.

For confidential consideration, please mail your resume to: **Rainbow Media Holdings, Attn: JM, 1111 Stewart Avenue, Bethpage, NY 11714 or fax to (516)803-3044.**

No phone calls please. EOE

CLIENT FINANCE ANALYST

Prestigious management consulting firm is looking for people with agency finance and client-related accounting background. Multi-year agency experience preferred. Full-time, part-time or freelance. Great place to work where you can leverage your experience. Fax resume (with email address) to: HR Dept. 212/807-0044. We will respond via email.

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WORTH magazine seeks a marketing executive with minimum 5 years experience executing full range of programs including sales presentations, category development, merchandising, advertorials, special events and other creative selling efforts. Must be able to manage and motivate staff of 3 - 5 marketing professionals. Creativity, initiative, ability to work well with people all a must. Interest in today's hottest magazine category — finance — a plus.

Please FAX resume
and salary requirements to:

Stephen Weitz @ 212.832.4053

or email to recruiter@worth.com

**PUBLISHING
CIRCULATION MGR**

Exp'd well-rounded Circulation Mgr needed for paid business magazines. Must have strong hands-on exp in budgeting, fulfillment, promotion & ABC audits. The right candidate must be a good communicator, well-organized, goal-oriented & possess exc computer skills including Excel. Please send resume w/salary reqs in confidence to: Dept. AH, BPI Communications, 1515 Broadway, NY, NY 10036 or fax 212-536-5283 EOE

Wieden
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Wieden + Kennedy, founded in Portland, Oregon, is one of the world's largest independently owned advertising agencies, with offices in New York, Amsterdam, London and Tokyo. A full-service, creatively led communications company, Wieden + Kennedy has helped build some of the strongest global brands, including Nike, Coca-Cola, Miller and ESPN. W+K Portland has immediate openings for media pros with three to eight years of experience. We offer a challenging, fast-paced environment with excellent benefits and a competitive salary. EOE.

Please forward your cover letter
and resume via e-mail
(in MS Word or Text format) or fax.
No phone calls, please.

Fax: Attn: Media Jobs at
(503) 937-8002
E-mail: mediajobs@wk.com

MEDIA PLANNER/BUYER

The Domain Group's Seattle office
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You're a highly organized, strategic
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www.thedomaingroup.com/jobs**Junior Traffic Managers**

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years. Must be personable,
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and salary requirements to:

Marci Villanueva
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marciv@wk.com

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The Advertising Council, the country's leading provider of public service announcements ("Friends Don't Let Friends Drive Drunk," "Smokey Bear," "Take A Bite Out of Crime"), is looking for an experienced account person to manage the day-to-day responsibilities of our campaigns. This includes overseeing strategic and creative development, managing budgets and assisting in the development of PR events related to campaigns. We need someone with a minimum of 2 years account exp, excellent communication skills and passionate about social issues.

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Judy Giberstone

ADVERTISING COUNCIL
261 Madison Avenue, New York, NY 10016
FAX: 212-922-1676

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Are you about to retire or sorry you did? We're a sales/marketing firm that represents a select group of national magazines, and we have an ad sales opening in our midtown New York office. While our sales force embraces all ages, we are particularly proud of the performance of our seniors, which is why we want to add another one now. We'd like to talk to you if you have enjoyed a successful magazine sales career and still have the fire in you. Our properties are the kind you would be proud to represent.

This position pays a base and includes an incentive arrangement. Account responsibilities will center in New York, but light travel may be required.

If you think we should talk,
please fax your resume and a letter too, if you like, to
212-768-7841

Research Analyst

National publishing company seeks a Research Analyst to join its Marketing Promotions team.

You will be responsible for creating and designing research materials by analyzing syndicated/non-syndicated research data for advertising sales to effectively position our magazines as leaders in a very competitive marketplace.

Candidate will need at least 2 years of media research experience (preferably in publishing). Must be highly analytical and have the ability to manage multiple tasks as well as excellent communication skills. Proficiency in MRI, PIB/Target, Excel and PowerPoint desired.

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ADWEEK Magazines seeks a dynamic, eager and imaginative inside sales rep for our classified advertising department. Although this is a full-time inside sales position, we're looking for someone with the intelligence and poise of an outside sales pro. 1-3 years experience preferred. Salary & commission + benefits. Fax resume & salary history to: Harold Itzkowitz, (212) 536-5315

No Phone Calls, E-mail, or unrequested visits, please. We're an equal opportunity employer.

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Develops and oversees all aspects of an integrated creative plan/strategy for marketing and advertising to achieve Air Force military recruiting/retention goals. Pay grade Senior Level, \$101,566-\$130,200. Apply IAW OPM's USA Jobs web site at www.usajobs.opm.gov (Senior Executive Listing), Control No. BQ8236. (703)693-3254.
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FOX Broadcasting Company is currently seeking an Analyst, Audience Research. Individual will process day-to-day Nielsen NTI and NSI ratings; assist in developing applications for manipulating data from different research systems including Galaxy Explorer, CumeSystem, Advviews, and proprietary systems; assist with publicity support and developing program audience estimates. Requires 1+ years' experience in broadcast research, preferably at a broadcast/cable network or ad agency; familiarity with all Nielsen systems; strong knowledge of MS applications especially Excel macros; solid analytical skills; detail orientation; strong interpersonal, organizational and communication skills.

We offer challenging career opportunities, competitive salaries and excellent benefits. For immediate consideration, please forward your resume and salary history to: FOX Broadcasting Company, Research & Marketing Department, 1211 Avenue of the Americas, 3rd floor, New York, NY 10036. No phone calls Please. Equal Opportunity Employer.



SALES/ACCOUNT EXECUTIVE ADVERTISING SERVICES

VoiceTrak, the advertising services division at Burrelle's (nation's premier media-monitoring company) located in northern NJ, seeks professional to expand sales/manage territory - calling on ad agency and advertiser executives. BA/BS degree and minimum of 3-5 years sales experience in advertising industry. Must have a proven record of developing new business and managing client accounts. Package: salary commensurate with experience, performance-based incentives and attractive benefits. A cover letter and salary history are required for consideration.

Reply to: Mr. Stu Bodow, Executive Vice President
VoiceTrak - Burrelle's Information Services
75 East Northfield Road Livingston, NJ 07039
FAX: (973) 992-9303 E-mail: sbodow@burrelles.com

AD SALES STAR WANTED!

PRN is seeking an account executive for its NY office. This position will handle all sales activity to various East Coast entertainment clients. Our successful candidate will have sales experience within the entertainment/new media industry and will possess excellent communication/negotiation skills. If you fit the bill and are looking to work within a fast growing company with a solid history and incredible potential, send your resume to: (310) 264-7201 or e-mail to: kesa_mccowan@prn.com. Attn: Human Resources-NYAE.

ADVERTISING SALES

Entertainment industry publishing company seeks an advertising sales representative for its New York office. Position offers great growth potential for an organized, goal oriented salesperson with the ability to service existing accounts as well as develop new business. 3+ years print and online sales experience is a plus.

For immediate consideration, fax resume to (323) 460-6314 or email to brianmc@la411.com

LA 411

SALES

Non-traditional marketing company seeks aggressive salesperson with strong client and agency contacts. Ad sales experience a plus. Base salary plus commission.

Forward resume and salary history to:
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You will work with the corporate marketing group and the public sector sales group to craft brand-relevant and integrated marketing strategies and programs to our customers.

Responsibilities include managing our government trade advertising efforts, direct mail programs, product positioning, thought leadership initiatives and sales team support. Ad agency and client side experience preferred with b2b marketing background for technology products is critical.

The ideal candidate will have 6+ years' marketing, government, or systems integration firm/software company experience. Additionally, you will have created advertising and marketing programs selling technology products to government audiences.

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Fax Resume: 212-848-9416

Email to: Lhamer21@aol.com

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Attn: Jonathan Healey

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Their clients' names are well known in Retail Cosmetics & Beauty.

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E-mail: dbimedia@mindspring.com

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Human Resources

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Jessica Everhart

DBI Executive Search

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FAX: 212-338-0632

E-mail:

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Advocate Weekly

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These positions are based in Stamford, CT. All positions carry full benefits. The Advocate • Weekly Newspapers are a subsidiary of Times-Mirror Inc.

AD SPACE SALES

ADWEEK Magazines seeks a dynamic, eager and hard working self starter for a junior-level position in our advertising department. 1-3 years sales experience preferred, media or client experience helpful. Salary & commission + benefits. Fax resume & salary history to: **Gina Mele (212) 536-5353**

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Temp Assignment

Advertising industry trade magazine seeks organized, detail oriented, PC proficient assistant. Great interpersonal skills and ability to juggle many tasks a must. General administrative support for 2-3 salespeople. College education. Knowledge of Word, Excel and ACT! a plus. This is a temp assignment from May through Sept that might turn into a permanent position.

Forward letter/resume/salary history to

ADWEEK MAGAZINES

1515 Broadway, 12th fl.

NY NY 10036

Attn: Linda

FAX: (212) 536-5353

E-mail: ldadamo@adweek.com

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

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Send resume and salary history to Adlink, Human Resources, 11150 Santa Monica Blvd., Suite 1000 Los Angeles, CA 90025 or e-mail jobs@adlink.com

MEDIA PLANNER

Washington/Reston VA office of national & regional agency seeks professional self-starter with 2+ yrs agency and/or retail experience, including spot broadcast TV and newspaper. Presentation and Mac skills a must. Competitive salary, excellent benefit package and work environment. Growth potential.

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HELP WANTED

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CREATIVE
DEVELOPMENT**

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The Deputy Director for Youth Targeted Advertising will be responsible for planning and managing development of all Partnership advertising aimed at youth up to 18 years old. He or she will also play an important role in the Partnership's collaborative venture with the White House Office of National Drug Control Policy (ONDCP)'s campaign, working closely with campaign advisers to coordinate development of youth strategies, to manage recruitment and briefing of contributing ad agencies, and to manage approvals of creative through the Partnership and ONDCP.

Ideal candidate should be a seasoned account manager (a *senior* Account Supervisor with 7-8 years agency experience), with a background in high volume, high quality commercial production (e.g., fast food, airline, soft drink). Preference will be given to candidates with experience in youth-targeted marketing / advertising. Excellent creative judgment, communication and presentation skills, and superior interpersonal and communication abilities.

*Please send resume
& cover letter to:*

Michelle Grossman
FAX: (212) 922-1570
EMAIL:

shel_grossman@drugfree.org

CATCH A CREATIVE GENIUS

MEDIA PLANNER

New York office of national & regional agency seeks professional self-starter with 2+ yrs agency and/or retail experience, including spot broadcast TV and newspaper. Presentation and Mac skills a must. Competitive salary, excellent benefit package and work environment. Growth potential.

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Zimmerman & Partners Advertising, Inc.
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23 year old premier corporate barter company seeking experienced Premiums and Incentives professional to fulfill requests. This person will possess the contacts and knowledge to provide goods and services.

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*Salary commensurate with experience;
barter experience preferred.*

**Please fax resume to
(212) 888-9386**

Classified Advertising
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Global marketing services company seeks exceptional candidates for NY based sales position. Must have 3+ years related experience in ad agency and/or client sales environment. Excellent opportunity to work with top people in the industry and Consumer Packaged Goods/Pharmaceutical OTC/RX Fortune 500 clients. Competitive base + commissions and excellent benefits package. Submit resume and salary expectations to: **Bounty SCA Worldwide**, Attn: HR, Fax (847) 759-4926 or mail 4338 DiPaolo Center, Glenview, IL 60025. EOE

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New Jersey based media firm in Woodbridge seeks a creative and Strategic Media Planner with 2-4 years experience, computer & research experience a plus to work on packaged goods and high tech accounts. Please fax resume and salary requirements to:

732-636-5019

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CATEGORY _____

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*Not applicable to Advertising Services Categories

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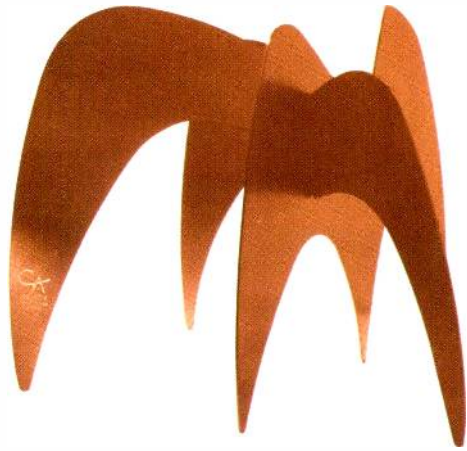
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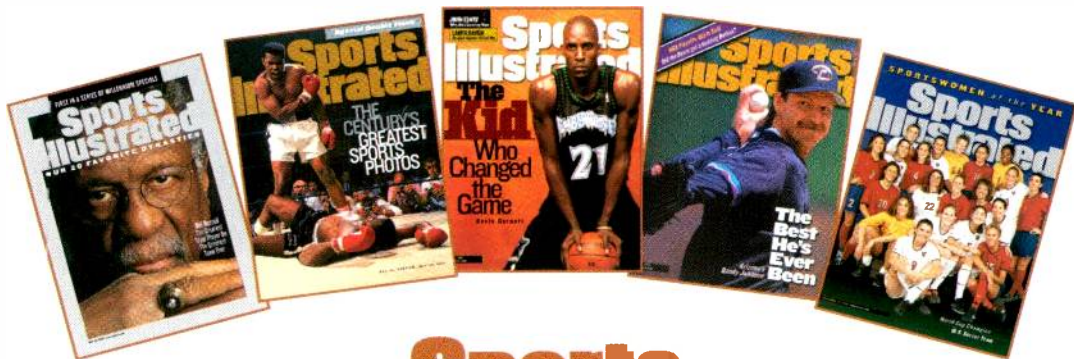
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Magazines

BY LISA GRANATSTEIN

Women's Books Evolve

Shakeout in the fashion/service field makes room for new crop of aspirational titles

Just as the young men's category experienced a period of upheaval, with some half-dozen titles gone from newsstands, women's books now seem to be going through their own shakeout. In recent months, a number of hybrid fashion/service magazines have either folded or are currently struggling, and a new wave of

titles, including *O: The Oprah Magazine*, stand ready to take their place.

Late last month, Hachette Filipacchi Magazines shuttered *Mirabella*, and Condé Nast's *Allure* got its third publisher in less than two years. Last December, Rodale folded *New Woman*.

"The pie of available advertising dollars and available readers isn't growing," says Roberta Garfinkle, senior vp/print media director at Universal McCann. "So every time a new title comes into play, it takes both dollars and readers somewhere else. The challenge for all magazines is to stay relevant and to stay current."

Publishers will now need to be heard over the din of the new aspirational service magazines, which include *O*, Time Inc.'s *Real Simple* and reigning champ *Martha Stewart Living*. "It's hard to keep that reader if there's something that replaces one nanosecond of her time," says Anne Sutherland Fuchs, Hearst Magazines senior vp and group publishing director. "There's too much competition, and these new books can take our share of mind."

Allure, which recently experienced softness in its endemic beauty ad category, has struggled to clearly define its mission,

leading to a revolving door of publishers. "There's a lot more competition than when *Allure* first launched nine years ago," admits Suzanne Grimes, former CN Women's Sports & Fitness publisher, who last week succeeded Erica Bartman as *Allure*'s publisher. "We need to clearly position this magazine within that newer landscape. A really clear strategy can take it to another

level. And that's my marching order." Paid circulation for *Allure* in last year's second half grew by 2.3 percent, to 865,059 over 1998, according to the Audit Bureau of Circulations. Ad pages were flat through May at 445, reports the *Mediaweek* Magazine Monitor.

Valiant efforts to reposition *New Woman* and *Mirabella* failed. Though *New Woman* floundered as a result of its reliance on dwindling stamp-sheet subscribers, the attempt to recast it as a beauty and health monthly came too late.

"Distinctiveness is more important than

ever," says former *NW* editor in chief Judith Coyne, now vp/editor in chief of Women.com Networks. "When I was at *New Woman*, I knew we had to be distinctive and we were creating a new identity, but in retrospect we probably weren't different enough. And in the current marketplace, we couldn't do it fast enough."

Mirabella, too, never had a chance to find its voice, having been repositioned several times in its 11 years, confusing advertisers. *Mediaweek* reports that ads through

May for the 558,009-circ book fell 33.9 percent, to 151 pages. "You can't keep changing your mind and changing your focus and expect the readers and the advertisers to have the patience to stay with you," says Garfinkle.

It's a lesson Hearst learned all too well with *Redbook*, its nearly century-old service monthly. *Redbook* was repositioned last May to take aim at mothers in their 30s, adding a heavy infusion of fashion and

celebrity coverage. Doing so came at a price, with *Redbook* losing its older service-oriented readers. Paid circulation fell 21.5 percent, to 2.25 million, according to ABC, while newsstand sales fell by 26.4 percent. But the radical repositioning now appears to be working. Ad pages grew through May by 17.8 percent, to 567 pages, according to *Mediaweek*. Fuchs reports that *Redbook*'s first-quarter single-copy sales rose by more than 20 percent. "Look at the covers," she says. "They are beauty fashion magazine [covers], with Julia Roberts right up there with Cindy Crawford. They are beautiful, and that's what sells."

Though the evolution of the new spiritual service books is still in its early stages, the competition for mind share will affect



With so much competition, says Hearst's Fuchs, seconds count.



New publisher Grimes hopes to spark *Allure*'s ad growth.

all women's books. "It's a market adjustment," notes Samir Husni, head of journalism at the University of Mississippi. "Those magazines that [have trouble] determining what angle to take, advertisers and readers will cut them out quickest. You have to have an identity in this day and age when your options are many." ■

60 SECONDS WITH...

William Holiber

Publisher, U.S. News & World Report

Q. 'U.S. News' has struggled this year with ad pages, which are down 17.9 percent through May 5 over the prior year. What



gives? **A.** When I started in mid-January as publisher [coming over from *The Atlantic*], 50 percent of our sales and marketing positions were

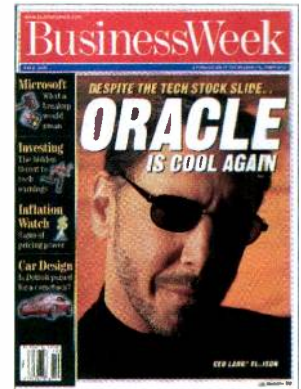
open. Those open positions during the fall planning season hurt the magazine short-term. Also, we no longer carry per-inquiry advertising, because it was an unprofitable business. This accounts for 80 to 100 pages that ran in 1999 that will not run in 2000. **Q.** Now that your people are in place, any new marketing programs in the works? **A.** We are doing a program with public broadcast TV stations and Lincoln Financial Group, our sponsor, called *The World at Large*. It's a 13-week panel discussion on public policy and political issues, moderated by *U.S. News* editor at large David Gergen. It's sort of like a talk show. The first one in March was the "Dumbing Down of America." Right now, we're working on getting distribution, but it will air on various PBS stations—we're looking at about 50 percent coverage. There's also a very strong Web component. We put the video on our Web site, and partnering Web sites like iVillage and TV Guide. **Q.** 'U.S. News' is not known for its pop culture coverage. So why was *West Wing*' president Martin Sheen seated at your table during the recent *White House Correspondents' Dinner*? **A.** When it comes to covering politics and what goes on in the beltway, *U.S. News* is known to be the most knowledgeable source. Maybe Martin was getting some of that inside perspective.

Mediaweek Magazine Monitor

Weeklies

May 8, 2000

Business Week's ad pages have grown solidly through May, up 37.68 percent, thanks to a slew of New Economy ads, including Zurich Financial Services, Element K and Comdisco. But if it weren't for these newcomers, the magazine would be flat, says associate publisher Constance Bennett. On the other hand, *The Economist* is off 1.85 percent YTD, partly because it had one less issue in early 2000. To recover from that loss, the business weekly is looking to cash in on New Economy ads. *The Economist* is expected to launch a quarterly tech insert in December, in hopes of wooing new advertisers. Plans are also under way to open a San Francisco sales office next month, says Humphry Rolleston, *The Economist's* marketing/research director. —Lori Lefevre



	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
Business Week	8-May	103.40	10-May	71.91	43.79%	1,960.58	1,423.99	37.68%
The Economist	29-Apr	57.00	1-May	49.00	16.33%	1,053.00	1,072.89	-1.85%
The Industry Standard	8-May	179.67	10-May	26.83	569.66%	2,801.64	473.85	491.25%
Newsweek	8-May	49.44	10-May	51.44	-3.89%	759.95	829.34	-8.37%
People	8-May	124.32	10-May	115.76	7.39%	1,342.03	1,342.36	-0.02%
Sporting News	8-May	12.08	10-May	14.33	-15.70%	277.85	317.76	-12.56%
Sports Illustrated	8-May	57.09	10-May	56.15	1.67%	933.88	964.59	-3.18%
Time ^E	8-May	99.66	10-May	57.28	73.99%	1,063.60	895.11	18.82%
US News & World Report	8-May	37.15	10-May	39.34	-5.57%	554.65	675.67	-17.91%
Category Total		719.81		482.04	49.33%	10,747.18	7,995.56	34.41%
ENTERTAINMENT/LEISURE								
AutoWeek	8-May	25.50	10-May	27.20	-6.25%	553.82	540.16	2.53%
Entertainment Weekly			NO ISSUE			555.74	527.44	5.37%
Golf World	5-May	28.58	7-May	29.89	-4.38%	556.42	497.22	11.91%
New York	8-May	54.30	10-May	54.60	-0.55%	880.20	844.80	4.19%
New Yorker	8-May	65.02	10-May	34.75	87.11%	833.79	607.48	37.25%
Time Out New York	3-May	85.94	5-May	81.80	5.06%	1,304.13	1,153.15	13.09%
TV Guide	6-May	68.04	8-May	68.94	-1.31%	1,271.54	1,291.50	-1.55%
Category Total		327.38		297.18	10.18%	8,955.84	6,481.75	9.04%
SUNDAY MAGAZINES								
Parade	7-May	19.39	9-May	11.06	75.28%	232.30	244.92	-5.15%
USA Weekend	7-May	14.84	9-May	12.66	17.22%	210.71	247.26	-14.78%
Category Total		34.23		23.72	44.29%	443.01	492.18	-9.99%
TOTALS		1,081.42		802.94	34.88%	17,145.83	13,949.49	22.91%

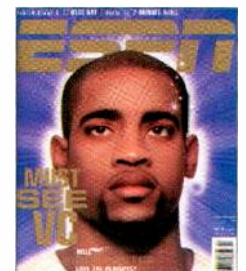
E=ESTIMATED PAGE COUNTS

Mediaweek Magazine Monitor

Biweeklies

May 8, 2000

When ESPN The Magazine first launched, sales execs were discouraged from cross-selling the biweekly with other ESPN media properties, because there was concern that buyers would basically treat it as a bonus, says vp/publisher Andy Sippel. But now two-year-old *ESPN* is well enough on its way to be sold alongside ESPN's cable, radio and Web properties. Roughly 10 percent of *ESPN The Magazine's* advertisers, including Datek, Heineken and Milk, came in as a result of cross-sells. The magazine is up 2.30 percent to date, at 510.81 pages. —LL

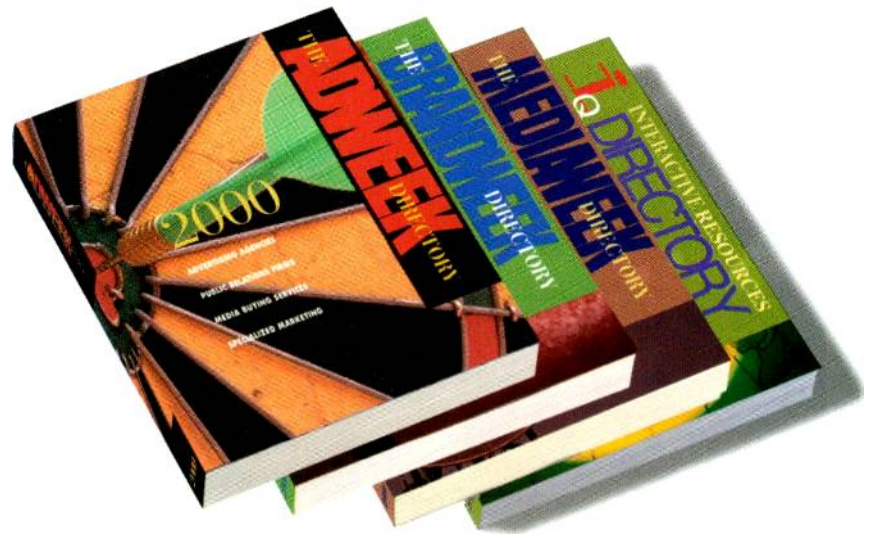


	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
Business 2.0 ^{B/20}			NO ISSUE			1161.61	289.15	301.73%
ESPN The Magazine	1-May	58.10	3-May	52.50	10.67%	510.81	499.33	2.30%
Forbes ^F	15-May	239.60	17-May	215.13	11.37%	1,963.50	1,565.40	25.43%
Fortune ^F	15-May	340.19	24-May	214.30	58.74%	2,278.25	1,609.28	41.57%
Inc. ^F	15-May	108.90	15-May	97.80	11.35%	653.20	538.70	21.25%
National Review	22-May	33.41	17-May	29.50	13.25%	192.83	200.64	-3.89%
Rolling Stone	11-May	92.99	13-May	71.70	29.69%	601.95	624.23	-3.57%
CATEGORY TOTAL		873.19		680.93	28.23%	7362.15	5326.73	38.21%

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



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Fax: (203) 531-1406
E-Mail: morano@qba.com
http://www.qba.com

Brand Name, Brand
Marketer, Address, Telephone, Fax,
URL, Headquarters/Parent Company,
Product/Service Category, Media
Expenditures, Leading Ad
Agency/Contact, Key Personnel

Grand Established: 1942
Product/Service Category: Food
Media Expenditures:
\$100,000
Sales: \$405,000,000 approx.
Set: Mar.
Advertising Agency/Contact
A Advertising & Communica
Greenwich, CT (203) 532-3244
Morano, Vice Pres.

Additional Advertising Agencies
Calvert & Co., Upper Montclair,
(973) 783-0600 ... Dale Calve
Dewitt Media, Inc., New York, N
(212) 545-0120 ... Bob Flood
Dir.

Key Personnel:

Vice Pres. Sales

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2392 Morse Ave.
Irvine, CA 92614
(949) 261-2325
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E-Mail: entmag@entrepreneurmag.co
URL: http://www.entrepreneurmag.co

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Total Circu
Audit: ABC
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1 PG 2C \$45,110 \$4
1 PG 4C \$50.1

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Buffalo, NY 14202
Phone: (716) 842-2233
Fax: (716) 842-6676
E-Mail: first initial last name@mower.co
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Telephone, Fax, E-mail, URL,
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Annual Billings, Billings by
Medium, Key Personnel,
Major Accounts/Clients

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Strategic Planning/Mark
Communications, Product
Promotive, Entertainment
/Banks/.Savings d
s/.Chains

Year Four
002,300
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\$6,126,071, Cable TV - \$891,130, R
\$5,793,183, Newspapers - \$5,710,44
Publications - \$1,038,411, Trade Pu
\$274,104, Direct Marketing - \$75
Collateral - \$3,843,904, Other
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(512) 343-6397
Fax: (512) 502-8889
E-Mail: sales@deja.com
URL: http://www.deja.com

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CEO Tom Phillips
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Interactive Marketing Contact: Tempy Ev
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Media Person

BY LEWIS GROSSBERGER



NYTV Brouhaha

NOW THE INSIDE STORY CAN BE TOLD.

Millions of innocent Americans became victims of television abuse last week when suddenly deprived of their favorite ABC network programs. Then, after a day and a half of unparalleled human suffering not seen since the worst days of World War II, the network shows were back on the air. A front-page *New York Times* headline explained, "Heavily Pressured Time Warner Puts ABC Back on Cable, for Now." ♦ But who put this "heavy

pressure" on Time Warner? Who got the cable giant to relent in its struggle with Disney? Who saved the day? A Media Person special investigation has reconstructed the dramatic, behind-the-scenes events that resolved the impasse. Forget the pabulum from the official sources; here is the truth:

At 8:45 Tuesday morning, two of ABC's top troubleshooters were summoned to the office of their superior, Lt. Arthur Fancy, who handed them a slice of pizza with a name scribbled on it. "We got tipped this is the guy jamming us up," he says.

"Levin!" says Detective Andy Sipowicz. "I know that hump. Used to sling cable out of the Avenue D projects. Now he's Mr. Show Biz and we're screwed out of our gig tonight, plus which don't forget there's residuals and ancillary rights at stake."

"Take it easy, Andy," says Detective Danny Sorenson. "How d'you want us to play it Boss?"

"By the book," says Fancy. "Danny, you toss him some polite questions, then Sipowicz beats the crap out of him."

Cut to the office of Time Warner chairman Gerald Levin. "You want to tell us what this is all about, Mr. Levin?" says Sorenson in his boyishly sincere way.

"I'd like to call in my legal counsel, Mr. Baumhammer, to explain the issues," says Levin.

"Right off the bat he wants to lawyer up,"

sneers Sipowicz. "What that tells me, you got somethin' to hide."

"OK, OK," says Levin, nervously eyeing Sipowicz, who is looming over him. "You see, the problem is the evil corporate behemoth Disney attempted to extract exorbitant compensation from us in retransmission-consent negotiations... But I'm afraid this is all very complex for the layman."

Sipowicz explodes. "Oh, like we're too dim to be takin' your meaning, bein' how

'Oh, like we're too dim to be takin' your meaning, bein' how we're nothin' but ignorant proletarian pukebags.'

we're nothin' but ignorant proletarian pukebags, whereas your fancy Ivy League-type education gives you some kinda superior brain matter over us."

"Does he always talk like that?" Levin asks Sorenson.

"I can't believe this skel is waxin' wise with me," says Sipowicz.

"Be cool, Andy," says Sorenson, holding back his volatile partner, who now is attempting to strangle Levin with the chairman's own tie.

"It's not me running this scam," chokes Levin. "Steve Case, he's the perp you want to grab up. I got witnesses can put me nowhere near where this beef originates."

Cut to Northern Virginia. Detectives Diane Russell and Jill Kirkendall are in

the office of Steve Case.

"Who did you ladies say you were?" says the AOL chairman.

"We're on the job," says Russell, flashing her gold shield.

"You don't look like cops," says Case. "You look like models."

Russell's eyes fill with tears. "I'm sick of hearin' that kinda insensitive stereotyping. Happens I'm a great cop. Plus, I never got over the tragic death of my husband, Bobby Simone, the most beloved guy in the whole squad, except maybe for Gay John, the PAA, who's a freakin' saint."

"Anyways," says Kirkendall, "some mutt snatched America's favorite TV shows. *Regis*, *GMA*, Koppel, Jennings. Word on the street is you're our collar."

"No way," says Case. "My main area of interest in this company is children's online safety. Jacking up Time Warner, that's New York's baby."

"Sure," says Russell. "You want us to call in Sipowicz?"

Case blanches. "Levin ratted me out, didn't he? Well, I'm not sayin' squat."

"How about we get you some coffee?" says Kirkendall.

"OK, in that case, I'll spill my guts."

"Never fails," says Russell. "All's you gotta do is reach out. Greg, get him coffee."

"Can't." It's the disembodied voice of neurotic Detective Greg Medavoy. "I'm not in

this scene. I'm never in any of the good scenes. The new guy, Jones, even he gets more air than me."

"Sure, I'm a monopolist," blurts Case, ignoring the surreal intrusion. "Sure, I'll do whatever it takes to rule the world's media top to bottom. What's wrong with that? It's the same thing Eisner wants, Murdoch, Gates, Geffen, Oprah...all us bosses. It's the American way. You take me down, you gotta take us all down. And then where's the economy?"

"We'll see," says Russell, showing a legal pad at him. "Write it down."

"Why?" says Case.

"I don't know. It's what we always do. You'd have to ask the biggest boss of them all: Steven Bochco." ■

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