

MEDIA WEEK

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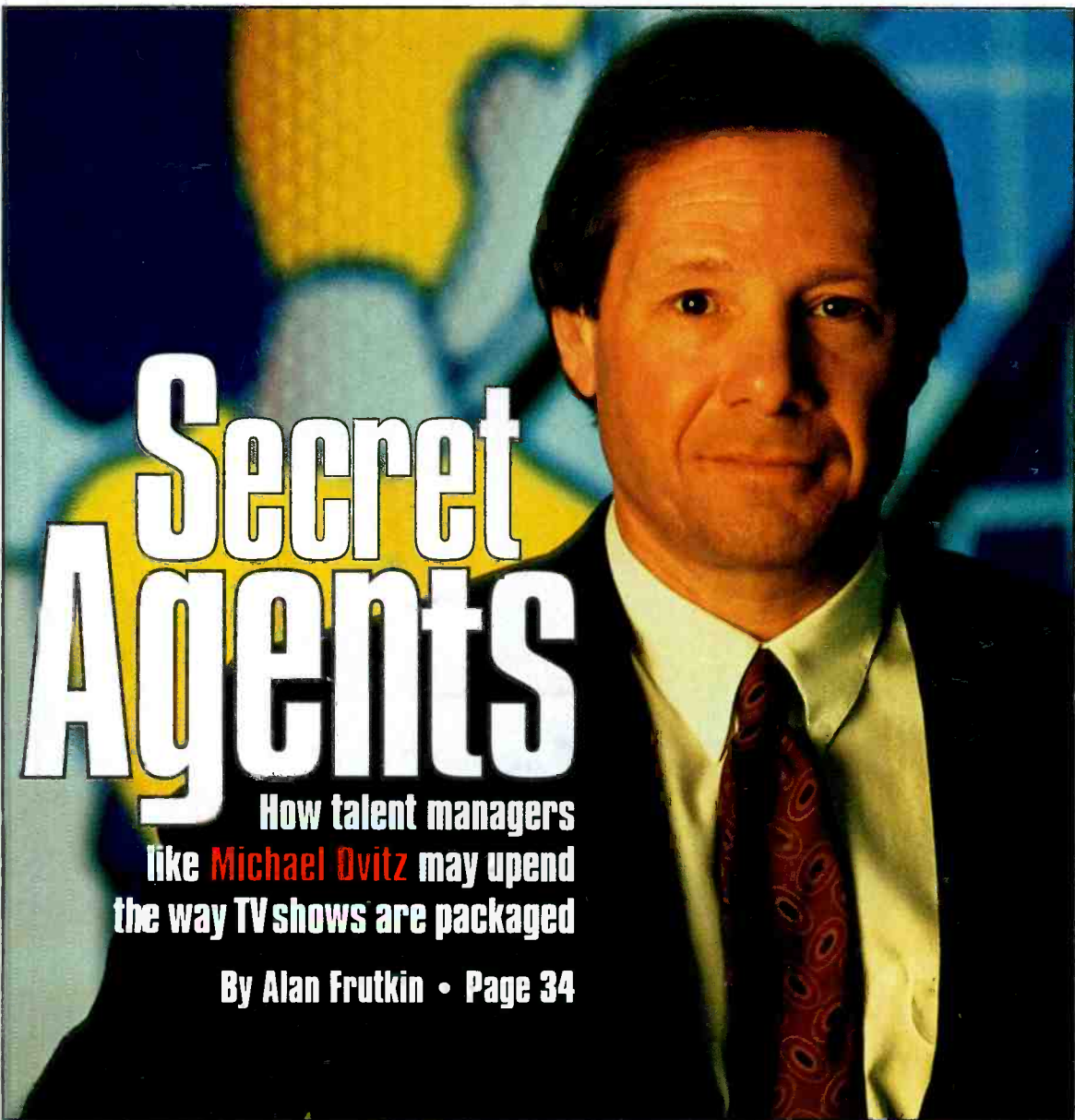
NEWSPAPER



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Secret Agents

How talent managers like **Michael Ovitz** may upend the way TV shows are packaged

By Alan Frutkin • Page 34

MARKET INDICATORS

National TV: Slow
Buyers spent last week viewing the nets' fall development previews. Advertisers are listening but not biting much on some nets' pitches to buy now for fall shows.

Net Cable: Strong
Third-quarter deals in the works. Sellers are very bullish on getting double-digit upfront increases. Scatter looks to be tight all year. Financials and Internet dollars are strong.

Spot TV: Fueled
First quarter is closing with slight increases above 1998. Second quarter is level but picking up steam with fast-food and retail dollars.

Radio: Tight
April is almost closed for networks, driven by dot.com business and healthy retail sector. May is starting to go as TV nets buy tune-in spots for sweeps.

Magazines: Verdant
Auto category is trucking along, with strong second-quarter budgets expected. Shelter titles seeing solid numbers with home furnishings.

ALAN LEVENSON/OUTLINE

NETWORK TV

The 'Anti-WB': Boyz 2 UPN?

No. 6 web will abandon flyby program strategy to pursue young men

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THE MARKETPLACE

Know When To Hold Them

Nets will keep upfront inventory aside for strong scatter market

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TV SPORTS

Media Moguls Step to the Plate

Murdoch, Diller raise the bar on ad pricing for Major League Baseball

PAGE 9





Wendy flipped through 453 music magazines last year hoping to discover new music



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Laura K. Jones MAR 24 1999

AT DEADLINE

ABC Ruling Targeting Rate Base Abuses

The Audit Bureau of Circulations last week suspended a policy that let newspapers include so-called "event sales" in their paid circulation numbers. Publishers had been allowed to count newspapers handed out at paid-admission functions—such as concerts or sporting events—as paid copies. The ABC suspended the policy, effective April 1, due to "concerns raised" about exactly which events qualified and the accuracy of auditing such copies. The ABC reportedly took the action after catching wind of abuses by some newspapers. While event copies are a tiny fraction of newspapers' overall circulation, publishers are unhappy about the ruling because they feel it jeopardizes their relations with advertisers, who often co-sponsor such events.

Washington Goes Out in Blaze

After a series of missteps, *Blaze* editor in chief Jesse Washington was fired last week and replaced temporarily by managing editor Mimi Valdez. Washington angered Robert Miller, owner of *Blaze* parent Miller Publishing and a former Time Inc. exec, after writing an editorial for a prison and hip-hop package that supported Montoun Hart, the man acquitted in the murder of the son of Time Warner chairman Gerald Levin. Miller brass refused to allow Washington to run his editor's letter, which he called his "Manifesto," in the May issue. In part, it read: "...I thought the owners of *Blaze* cared more about the hip-hop generation than protecting their friends."

McCarrick Takes Time, Leaves Life

Shortly after former *Time* publisher Jack Haire returned to *Fortune* (as president of the new Fortune Group), former *Life* publisher Ed McCarrick last week returned to *Time* to fill Haire's post. McCarrick, once *Time*'s associate publisher, had been eastern ad director when he moved to *Life* in 1993. Despite constant rumors of *Life*'s demise, McCarrick in his six years oversaw ad-page and ad revenue gains of 52 and 78 percent, respectively.



A Time Inc. vet takes reins at the flagship.

Tannehill Departs UPN Distribution Post

UPN continued its programming and distribution restructuring last week, naming Steven Carlston as executive vp of affili-

ate relations and affiliate marketing. R. Kevin Tannehill, executive vp of network distribution for UPN since March 1994, is leaving the company but will continue to serve in an advisory capacity. Tannehill's departure had been anticipated since Adam Ware was named COO of UPN in February (see story on page 4).

Suspension of Howie May Be Permanent

A scheduled April 1 production hiatus for Paramount's syndicated *Howie Mandel* talk show has some station reps suggesting that the writing is on the wall for the struggling freshman entry. *Howie*, the lowest-rated of syndication's four first-year talkers (with a 1.4 rating season-to-date), has led Paramount not to actively seek any station renewals for next season, according to rep sources. Even though *Howie* is scheduled to go back in production May 1, a Paramount representative confirmed that a renewal decision has not been made. "We believe in *Howie* and the show, but it is too early to make an announcement on next season," said the Paramount representative.

CBS Clustering Assets for Sales

Aided by Minneapolis-based Internet Broadcasting Systems, CBS is harnessing its Los Angeles resources—eight radio outlets, KCBS-TV and its Web site—to offer a synthesized sales package to advertisers. If the model works, other markets in which CBS owns a media cluster may adopt it. The myriad outlets run spots for advertisers, and carry promos for the Web site, channel 2000.com, on which sponsors' logos are emblazoned. Current sponsors include SmartPages and California-based Mercury Insurance.

Addenda: **Rich Vokulvich**, a senior vp of business affairs for the Fox Broadcasting Co. and a 10-year veteran of the company, has joined Fox Television Studios as executive vp and top business lieutenant to David Grant, president of the Fox production unit. **Bruce Pottash** has been promoted to executive vp of business affairs and legal for Paramount Television Group's domestic syndication division. **Hearst-Argyle**

announced last week the completion of its deal to acquire Pulitzer Publishing's broadcast properties, giving the group a total of 26 TV stations and seven radio stations. Volume of **King World Productions'** shares on the New York Stock Exchange soared 192 percent Friday amid rumors that the TV syndicator is about to be put up for sale.

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ANDRE SOUROLOUK

UPN's Ware: Aiming for younger viewers

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Congress Choosing Sides In Debate Over FCC's Future

No new ground was broken, but the battle lines began to take shape last week between Congress and the FCC over the commission's authority and structure.

As promised, Rep. Billy Tauzin (R-La.) opened hearings on FCC reauthorization before the Telecommunications Subcommittee of the House Commerce Committee. Tauzin has said that the FCC needs major reform, and he has characterized the current commission as a "horse-and-buggy agency trying to bridle supersonic technology." The goals of the hearings, he said, were to "fundamentally restructure the agency" and "redefine the FCC's mission." Tauzin and Commerce Committee Chairman Tom Bliley (R-Va.), plan to offer legislation for a "sweeping FCC reform bill" aimed at shooting down FCC proposals such as free airtime for politicians, prohibiting liquor advertising on radio and television, and "conditioning telecommunications mergers," Tauzin said.

The committee's hearings began with testimony from all five commissioners and Huber Peter, senior fellow of the Manhattan Institute for Policy Research, who offered a marketplace overview. FCC Chairman William Kennard presented a report entitled "A New Federal Communications Commission for the 21st Century" and described the steps the commission has already taken.

While all the Democratic commissioners are lined up behind Kennard, Republican commissioner Harold Furchtgott-Roth agrees with the majority in Congress. "The FCC does not make federal telecommunications policy, Congress does," he said.

Tauzin's office expects fireworks. "The chairman recognizes fundamental changes need to be made, but it's clear to us [Kennard] is going to resist attempts to rein in some of his perceived authority," said Tauzin aide Ken Johnson. "We'll probably have a fight on our hands." —*Katy Bachman*

Cable Operators Not Fighting Holyfield-Lewis Rematch

As the media storm continues to swirl around the Holyfield/Lewis draw on March 13, cable (*continued on page 6*)

UPN to Rise This Fall?

Weblet eyes younger viewers, scatter ad strategy

NETWORK TV / By Michael Freeman

Since its inception, UPN has struggled each season to find the right identity to lure more viewers. This fall brings another shift in the 4-year-old network's strategy, toward more male-oriented, younger-skewing, programming. Call it the anti-WB.

UPN execs last week touted a 20 percent gain in the 18-34 demographic during the February sweeps (compared to November 1998) and claimed it was the biggest gain of any network. They see that recent swing as a good omen. "Our message is that we are going to be a little bit younger and a little bit wiser," said new UPN COO Adam Ware.

Tom Nunan, UPN president of entertainment, said the audience of the network's foundation series, *Star Trek: Voyager*, best illustrates the network's target this fall. The Paramount series "substantiates the conventional wisdom that if you get young male adult viewers, the women will come along." Other than *Star Trek*, though, UPN has only a handful of modestly rated building blocks—such as *Moesha*, *Dilbert* and *Seven Days*—to serve as potential lead-in springboards for new series.

Several big-name drama/action producers are developing pilots for UPN: *Lethal Weapon* producer Joel Silver is creating a drama called *The Strip*; Barry Levinson and Tom Fontana (producers of NBC's *Homicide*) are producing cop drama *Flesh & Blood*; and Barry Sonnenfeld (*Get Shorty* and *Men in Black*) is executive producer of *Secret Agent Man*.

Nunan is banking on *Dilbert* to anchor Monday night at 8 p.m., followed by midseason addition *Home Movies*, which starts in the 8:30

slot April 26. He also pointed to such sitcom projects as *Foursome*, from Jon Favreau (star and producer of the film *Swingers*); Meg Ryan's animated comedy, *Quints*; and the soap-opera spoof *Student Affairs* as potential entries to hammock between *Dilbert* and *Home Movies*.

UPN plans to grow its "ethnic" comedy lineup but may move the current Tuesday lineup to Thursdays or Fridays next season. Already, Nunan is positioning the 8 p.m. *Moesha* anchor as lead-in to spinoff *Mo'Nique*, and its 9 p.m. *Malcolm & Eddie* staple as a lead-in to spinoff *Daddio* (starring rapper Coolio). Also in the wings is sitcom *Grown Ups* and



UPN is rebuilding Mondays with *Dilbert* and *Home Movies* (above).

WB, CBS and ABC

TV PROGRAMMING / By John Conso

Media buyers came away from last week's prime-time development previews of the other Big Six networks generally impressed with the fall plans of the WB, CBS and ABC and lukewarm about NBC and Fox. Buyers noted that ABC and WB have well-developed strategies for next season and that CBS showed the most enthusiasm about its projects. Conversely, NBC and Fox were reticent about their plans.

"I was disappointed with NBC and Fox," said Jerry Solomon of SFM Media. "They offered no screen shots, and there was no one there involved with any of the shows' development except for the network executives."

hip-hop comedy *Brothers Out Loud*. To make room for the new lineups, Tuesday-night sitcom *Clueless* may be cancelled this season. The remake of *The Love Boat* on Fridays could also end up in permanent dry dock.

Ad sales will be handled differently this year under Mandelker's watch. He said UPN will hold back a "significant amount" of inventory from the upfront (see related story) to concentrate on scatter sales from fourth-quarter 1999 on. "What we really have to do is position ourselves like a mutual fund, where we prove our performance during the course of the season and strategically price ourselves each quarter," said Mandelker.

One New York buyer said by holding back, UPN, or any network, is "taking a risk in that the scatter market sometimes goes soft the following year." But Tim Spengler, senior vp/national broadcast for Western Initiative Media, believes that UPN's scatter strategy "makes sense, given that they have a few shows with some traction that could help their new projects get established" next season.

On the distribution front, Ware said, UPN has nine new primary affiliate deals "pending" for next season, but he declined to identify those stations. Ware noted that several other primary affiliates are scheduled to come online in the 1999-2000 season, including WWHO-TV in Columbus, Ohio; WAFV-TV in Greenville, S.C.; WLWC-TV in Providence, R.I.; KSAS-TV in Wichita, Kan.; WHOI-TV in Peoria, Ill.; and WHPN-TV in Madison, Wis., which is owned by former UPN chairman Lucie Salhany and executive vp Len Grossi. Currently, UPN reaches 84 percent of the country; Ware wouldn't say how much additional coverage the new affils would bring. ■

Squirreling Away Scatter

Nets to hoard inventory for millennial madness; cable salivates

THE UPFRONT / By John Consoli and Jim Cooper

Network TV sales executives are anticipating double-digit rate increases during the mid-May upfront marketplace, in part due to a decision to hold back more inventory for the scatter market, which some expect to sell at even higher prices.

Both CBS and UPN intend to hold back more inventory to sell in scatter next season, and privately, the other networks are leaning toward doing the same. It's all talk that has agency media buyers worried.

"Every buyer returning from the development meetings is scared," said one network executive, who declined to speak for attribution. "And this time around, the mature cable networks will not be that friendly to them. Turner will hold its ground. And do you really think that Discovery or [USA Net's] Barry Diller is going to be friendly? Hell no."

Some advertisers, realizing demand will be strong and availability could be tight, have approached the networks seeking early deals. "I had people asking me to do prime-time deals for the 1999-2000 season last November," said Jed Petrick, WB executive vp of sales. He said he has not cut any deals yet because it is too early to tell what to charge.

CBS has said it is willing to sell fall prime time now, but at a premium, and hinted that those who wait could be shut out. Trying to put on an unconcerned face, one media buyer

retorted: "There's no one must-buy network and not even one must-buy show."

Several cable networks said they have no plans to set aside inventory and challenged broadcasters' reasons for doing so. "I really question whether that's the reason they are holding it back. Or, if they're holding it back, [it's] to make sure they have enough inventory to pay back what they continue to underdeliver on in the upfront," said Joe Uva, president of entertainment sales and marketing for Turner Network Sales. "Whatever the broadcasters do, it's going to be great for cable."

Cable seems to have the walk to back up the tough talk. Year-to-date, cable is enjoying historic tightness in first and second quarter. Last year, cable amassed \$3 billion in the upfront, a \$600 million boost over 1997. Based on the growing influence of optimizers, cable sales executives are puffing themselves up for an even stronger upfront.

They are also looking forward to an unparalleled scatter market. "Agencies will all have their cool millennium creative and we will have scatter inventory waiting for them," said one sales vp at a large cable network.

However, some don't agree that the end of the year is going to be an advertising orgy. "We haven't seen any indication that people are going to spend an unusual amount of money because of the millennium," said Rick Glosman, partner, Creative Media. ■

Score With Buyers

"WB and ABC were deeper in what they showed us and seemed more confident in their direction," said John Rash, chief broadcast negotiator at Campbell Mithun Esty.

NBC and Fox are not as far into development as the other networks, in part because both nets replaced their entertainment division chiefs in midseason. At NBC, Scott Sassa inherited a development plan initially begun by Warren Littlefield, who departed last fall. At Fox, Doug Herzog joined the network in January with a development plan initially put together by the departed Peter Roth.

WB's shows in development all skew

younger and are targeted to two groups—families and teens, buyers said. WB is hoping to transition its shows better next season. For example, on Monday night, rather than following the family-oriented *7th Heaven* with the teen show *Hyperion Bay*, WB may slot a family program like *Safe Harbor*. The show, set in a small Florida town, stars Gregory Harrison as a sheriff and single father of four boys.

Other WB shows in development include two animated shows, *Bluesville* (previously titled *Baby Blues*) and *The Downtowners*. *Law & Order* creator Dick Wolf is developing *D.C.*, which revolves around the life of a 22-year-old government intern. Two other dramas in the works for the WB are *The Force*, from crime writer Lorenzo Carcaterra, and *Outreach*, starring Rob Estes (*Melrose Place*).

ABC, CBS, NBC and Fox all have come-

dies in development from Steven Spielberg's DreamWorks Studios. The ABC sitcom, *Anna Says*, stars Tracey Pollan as a single ad exec living in New York. The CBS project, *Legal Aid*, is about two lawyers who "defend the undefendable." The NBC sitcom, *The Duplex*, is about five thirtysomethings, while the Fox show, *Sick in the Head*, is about a young man who starts a psychiatry practice.

With both *Chicago Hope* and *L.A. Doctors* up in the air for next season and *Buddy Faro* and *To Have and To Hold* cancelled, CBS has several dramas in the works. Paul Haggis' *Family Law* is about a lawyer who must start her own practice after her husband leaves and steals all their clients. *Falcone*, from Columbia TriStar and CBS Productions, is based on the real-life undercover FBI character from *Donnie Brasco*.

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operators are generally unruffled by boxing's latest black eye. In fact, several cable executives said they were pleased by the fight's high buy rates and that the controversy will only serve to increase buy rates for the rematch later this year.

"I expect about 5 to 10 percent higher buy rates for the rematch. People will complain, but those are the people who line up to buy any rematch," said one cable-system pay-per-view manager, who requested anonymity.

Operators also reported very few customer complaints. Media General in Fairfax County, Va., received 10 to 20 calls. "That's nothing," said Media General pay-per-view manager Ted Hodgins, who added that some viewers were likely turned off by the judging of the fight, but "that's like watching a movie and complaining about the ending."

About 1.3 million subscribers in a universe of 40 million purchased the fight, a gross of \$60 million for Time Warner's PPV division, TVKO. Several operators said the fight's buy rates were 30 percent to 40 percent higher than the Mike Tyson/Francois Botha bout early this year.

Widespread complaints over the three judges' decision to call the fight a draw prodded the New York State Athletic Commission to launch an investigation. —Jim Cooper

Financial Magazine Show Wins Key Market Clearances

Capitalizing on the Average Joe's increasing interest in his finances, a small production company named Building American TV is shipping out a new financial magazine show, *Business Now*. BATV is gunning for the time periods left vacant by last month's cancellation of ABC's *Good Morning America Sunday*.

Business Now, a half-hour look at the moguls and operations behind the institutional facades, premieres March 28 on two ABC O&Os—New York's WABC-TV and San Francisco's KGO-TV. It launched last month on WJLA-TV, Allbritton Communications' ABC affiliate in Washington, D.C., and will air on Hearst-Argyle's Boston ABC outlet, WCVB-TV, in April.

"The market- (continued on page 8)

Remnick Chases Ellies

New editor leads 'The New Yorker' to record 8 NMA nominations

MAGAZINES / By Lisa Granatstein

In less than a year at the helm of *The New Yorker*, editor David Remnick has delivered the goods, earning the Condé Nast literary weekly a National Magazine Award nomination for General Excellence among titles with circulation of 400,000 to 1 million. Remnick had a tough act to follow in succeeding Tina Brown, who left in July to start Talk Media. But three issues produced under Remnick's watch last November and December earned the General Excellence nomination. In all, Brown and Remnick led *The New Yorker* to a record eight nominations in seven categories.

Also prominent on the finalists' list announced last week are *Saveur*, the Meigher Communications epicurean title, with three citations in three categories; and Mort Zuckerman's *The Atlantic* and Hearst's *Esquire*, which each received three nominations in two categories. *Esquire's* honors—one for Feature Writing and two for Essays & Criticism—mark the monthly's return from editorial Siberia, having been shut out of the NMAs since 1993.

Other notable nominations include Condé Nast's *GQ*, cited for Feature Writing; *Rolling Stone*, one each for Photography and Public Interest; and the year-old *ESPN The Magazine*, for Design. *Philadelphia*, whose editor Eliot Kaplan was dismissed last month, won a Public Interest nod for an investigative piece, "Cradle to Grave."

On the list for General Excellence for books with circ of more than 1 million are *Entertainment Weekly*, *Men's Health*, *Newsweek*, *Sports Illustrated* and *Vanity Fair*. Those nominated for General Excellence with circ of 400,000 to 1 million are *Condé Nast Traveler*, *The New Yorker*,

Smart Money and *Outside*, which earned its fifth consecutive nomination and has won the category the last three years. Winners in each of 15 categories will be announced April 28 at the Waldorf-Astoria in New York.

This year's nomination process was not without controversy. The American Society of Magazine Editors' board voted to overturn a screening committee's decision to nominate Time Publishing Ventures' *This Old House* for both General Excellence and Design. The board determined that the magazine had violated ASME guidelines on separation of editorial and advertising content, infractions that ASME executive director Marlene Kahan said she had warned *TOH* about previously.

Regarding the screeners' failure to recognize the problems, Kahan said: "We did charge the screeners with looking for stuff like that, and they tended not to focus on it. It wasn't until I got my hands on all of the finalist issues three weeks ago that I was able to look through every page of every magazine and see indeed it was the issues I had written to [*This Old House*] about last summer—they continued to do the same things."

At issue was an editorial poster insert that has run continuously in *This Old House*. The poster includes the logo of Ace Hardware, one of three national underwriters of the *TOH* public TV series. Ace does not pay for the logo placement and is not involved in the poster's editorial content, said Eric Thorkilsen, *TOH* president. The magazine, he added, has an obligation "to provide for the underwriters a preferential way to present themselves in the magazine if they choose to do so... Ace takes advantage of that option." ■

Affiliates Unfulfilled by Sex

NBC's shared series window with USA Network upsets stations

TELEVISION / By Alan Frutkin

As NBC continues to win the ratings game, its boldest move for next fall may not be in programming, but program scheduling. When the network announced last week that it would share producer Dick Wolf's *Law & Order* spinoff, tentatively titled *Sex Crimes*, with cable's USA Network, affiliates struggled to make sense of the decision.

"It's another case where NBC is not adhering to exclusivity," said Tom Breazeale, vp and general manager of Columbus, Ga., affiliate WLTZ-TV, owned by Lewis Broadcasting Corp. "But what do you do when Big Daddy makes the rules?"

Deal with it, apparently. Still, as local stations vie for ratings in an increasingly competitive world—that includes not only



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place seemingly has an interest in business shows to put money into," said Art Moore, WABC program director.—*Megan Larson*

Sales of 7 Radio Stations Heats Up the Desert

Seven radio stations in Phoenix, the No. 15 market, changed hands last week. Jacor Communications agreed to buy two FMs for \$142 million, including the market's top billing station, and Pulitzer turned over its three stations to Hearst-Argyle, which closed last week on its deal for all of Pulitzer's TV and radio stations for \$1.85 billion.

Country singer Buck Owens, one of the last major independent owners of radio stations, agreed to sell his country station KNIX-FM for \$84 million to Jacor, which is soon to merge with Clear Channel Communications. Jacor also is buying Adult Contemporary KESZ-FM for \$58 million from OwensMAC Radio.

The acquisitions give Jacor a cluster of four Phoenix FM stations with combined revenue of more than \$30.2 million, or 24.5 percent of the market's revenue, second to Chancellor's local group, according to Duncan's 1998 Radio Market Guide.

Hearst-Argyle takes title to the market's top news/talker, No. 3-ranked KTAR-AM, plus soft AC KKLA-FM and sports station KMVP-AM for a combined audience share of 8.1 and revenue of more than \$17 million, according to Duncan's.—*KB*

Education Media Vet to Head Time's Youth Market Spinoff

For the first time in its four-year history, *Time for Kids* has its own publisher. Educational media veteran Keith Garton last week joined the 2.2 million circulation *Time* primer in the No. 2 slot, reporting to president Leanna Landsmann.

Getting them while they're young remains a hot topic in magazedom, as *The New York Times* and Scholastic Inc. last week agreed to jointly publish *The New York Times Upfront*. Like a recent *Newsweek* spinoff, the magazine covers news specifically for teenagers. The ad-supported *Upfront* will publish every other week during the nine-month school year, September until May.—*John Masterton*

other broadcasters but also cable, home video and the Internet—exclusivity becomes essential. "The uniqueness that is broadcast TV is slowly slipping away," said Jim DeSchepper, general manager of KTIV-TV, NBC's Sioux City, Iowa, affiliate owned by Quincy Newspapers. "That hurts our sell."

At press time, NBC had not officially notified its affiliates of *Sex Crimes*' shared broadcast window. But the deal is clearly linked to the network's renewal through 2002 of *Law & Order*. Both programs are productions of Studios USA, whose chairman, Barry Diller, is said to have used *Law & Order* as leverage in the *Sex Crimes* pickup. Under the terms of the agreement, cable net USA Network—which Diller also owns—will be able to show episodes of *Sex Crimes* two weeks after they air on NBC.

"I don't like it, but I don't think NBC had a choice," explained Michael Carson,

gm of WHDH-TV, the Boston affiliate owned by Sunbeam Television. "If you turned it around, would you rather them not do this? I wouldn't."

For many station owners, the deal's saving grace may be that it restricts USA from showing *Sex Crimes* in prime time. "Certainly, we'd like to have network programs on an exclusive basis," said Allan Buch, gm of KSNW-TV, NBC's Wichita, Kan., affiliate, owned by Lee Enterprises. "But this is the next best thing."

For now, most affiliates seem optimistically cautious. "This particular deal won't necessarily have a negative impact on us," said Don Perry, gm of San Antonio's WMOL-TV, a Chris Craft/United station. "But if there were suddenly 50 of these deals being negotiated, and it was the only way the network could continue to get programming, I think that's what has affiliates worried." ■

Nets Flat on RADAR Screen

More than half of networks lose listeners, but business is booming

RADIO / By Katy Bachman

Eleven of the 20 measured networks showed decreases in listenership and overall audience levels were flat in the winter RADAR ratings report from Statistical Research Inc. Limited-inventory networks continued their hold on the top spots, with Westwood One's CNN Max and Premiere's AM Drive ranked first and second respectively, Westwood's Source Max in fourth and Premiere Axis fifth.

Of the 11 full-inventory networks, American Urban had the healthiest gain, up 12.1 percent. ABC's Prime was the highest-rated full-inventory net.

Westwood One, in its second RADAR after reconfiguring its networks last year, had the strongest book overall. "We're moving in the right direction and we're getting better clearances," said Joel Hollander, Westwood president/CEO. All four of the group's full networks and two of its three limited-inventory nets were up. Westwood's Edge network, featuring the Howard Stern and G. Gordon Liddy shows, was up 34.1 percent.

All five of Premiere Radio Networks' limited-inventory nets were down, including Dr. Laura Schlessinger by 7.7 percent. The declines were expected, said Kraig Kitchin, Premiere president/CEO. "We took out stations that were not providing full compliance—we're still new to the RADAR process and we want to operate in a clean, efficient way," Kitchin said. Premiere eliminated 41 stations from its Focus network, 15 from Core, 44 from Axis and 17 from

AM drive.

ABC's limited-inventory Advantage also took a hit. "We had some dis-affiliations and clearance problems," said Tom Evans, ABC senior vp/research.

For the five players in the network business, the flat ratings picture appears to be having little impact on the advertising market, which was up 36.9 percent in January to \$56 million. And looking ahead, inventory is very tight. "We have less than 5 percent [available] for April and less than 10 percent for May," said David Kantor, president of AMFM. ■

The Top 10 Radio Networks
Network audiences to all commercials, listeners 12+

	Average Quarter-Hour Cume (000)	Avg. Qtr.-Hr. Rating	% Change
1. Westwood One CNN Max(L)	7,158	3.2	+0.3
2. Premiere AM Drive(L)	5,207	2.3	-1.2
3. ABC Prime	3,306	1.5	-1.0
4. Westwood One Source Max(L)	2,471	1.1	-1.8
5. Premiere Axis(L)	2,250	1.0	-6.5
6. AMFM Diamond	2,149	1.0	+4.6
7. Westwood One CBS Radio	2,036	0.9	+0.6
8. ABC Platinum	1,923	0.9	-4.0
9. ABC Advantage(L)	1,888	0.8	-12.6
10. Westwood One NBC	1,866	0.8	+1.8

L=limited-inventory network

Sources: RADAR 60, Winter 1998; RADAR 59, Fall 1998, Statistical Research Inc.

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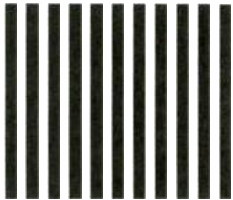
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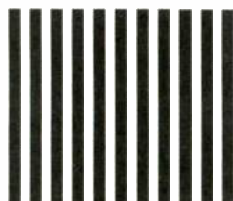
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Baseball's New Economics

With moguls spending heavily for MLB games, ad rates are surging

TV SPORTS / By Michael Freeman

This baseball season, the heavy hitters stepping up to the plate aren't Sammy Sosa or Mark McGwire...they're Rupert Murdoch, Barry Diller and, to a lesser degree, former CBS president Gene Jankowski. The moguls all spent major dollars to lure hometown Major League Baseball teams to their respective TV outlets: Murdoch's Fox flagship in New York, WNYW-TV, acquired rights to 50 games of World Series champs the New York Yankees; Diller's USA Broadcasting will carry the Florida Marlins on WAMI-TV in Miami; and Jankowski controls the rights to 75 Boston Red Sox games that will run on several stations around New England. With millions of dollars spent for their rights, those stations are making some bold predictions on ratings and ad pricing to get a return on their investments.

Nowhere are those stakes higher than in New York, where Fox has agreed to shell out \$23 million to \$25 million (or \$460,000 to \$500,000 per game) to Chuck Dolan's Cablevision Systems Corp. to sublicense 50 Yankees games. A pair of New York-based spot media buyers said they are particularly wary of WNYW's bold 8 rating projection for the Yankees telecasts, given that the Fox flagship is expected to squeeze in no more than a dozen prime-time games—less than half of what previous Yankees broadcaster Tribune-owned WPIX-TV made available in prime. Last season, WPIX averaged a 6.6 rating for the Yankees' record-breaking season, 21 percent lower than WNYW's current projection.

Buyers said WNYW is seeking between \$6,000 and \$8,000 per 30-second commercial unit. With 60 to 75 commercial avails for a typical baseball telecast, WNYW could generate \$480,000 to \$600,000 in ad revenue per broadcast.

WNYW general manager Michael Wach acknowledged that the Fox flagship is shooting for an 8 rating, but he declined to discuss specific unit prices. While noting that the on-air schedule had yet to be finalized, Wach said at least half of the Yankees games will air on weekend daytime and late fringe, with the other half a mix of weekday prime-time and late-night West Coast telecasts.

Across town, Tribune's WPIX has licensed 50 games of the New York Mets' schedule for an estimated \$15 million to \$18 million, or \$300,000 to \$360,000 per game.

Buyers said WPIX is projecting a 4 to a 6 rating for the Mets, a bit ahead of the average 3.8 rating for Mets telecasts on WWOR-TV last season.

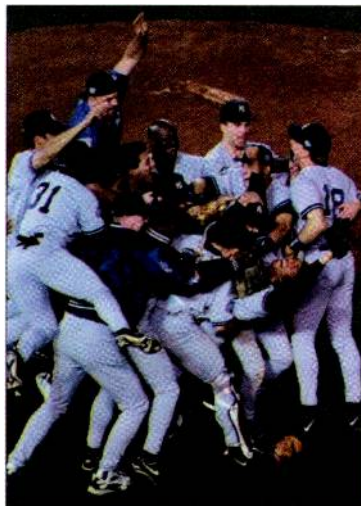
"WPIX has been much more realistic in the projections, although the Mets did show some good [ratings] growth last season," said a New York buyer, who requested anonymity. "WNYW has to be bold with the Yankees because they paid through the nose for it, but they are also being creative with bottom-line pricing and offering bonus spots."

In Boston, Jankowski and business partner Kevin Dunn acquired the Red Sox's broadcast rights with an estimated

\$10 million guarantee (or \$133,000 per game) for a 75-game schedule, which will be telecast on Tribune-owned WLVI-TV in Boston. Jankowski and Dunn, owners of Jankowski Communications Systems, have laid out an overall revenue-sharing plan with flagship WLVI and six other New England-area TV stations in deals akin to syndi-

cated barter advertising splits.

JCS and WLVI are said to be projecting upwards of a 10 rating average for the Red Sox this season. Buyers don't think that number is overly ambitious, given that former Bosox carrier WABU-TV turned in an 8.0 rating and 40 percent growth last season. However, WABU, a pure independent owned by Boston University, still lost an esti-



N.Y.'s WNYW hopes to cash in on the Yanks' '98 dream season.

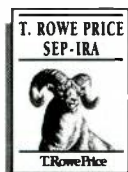
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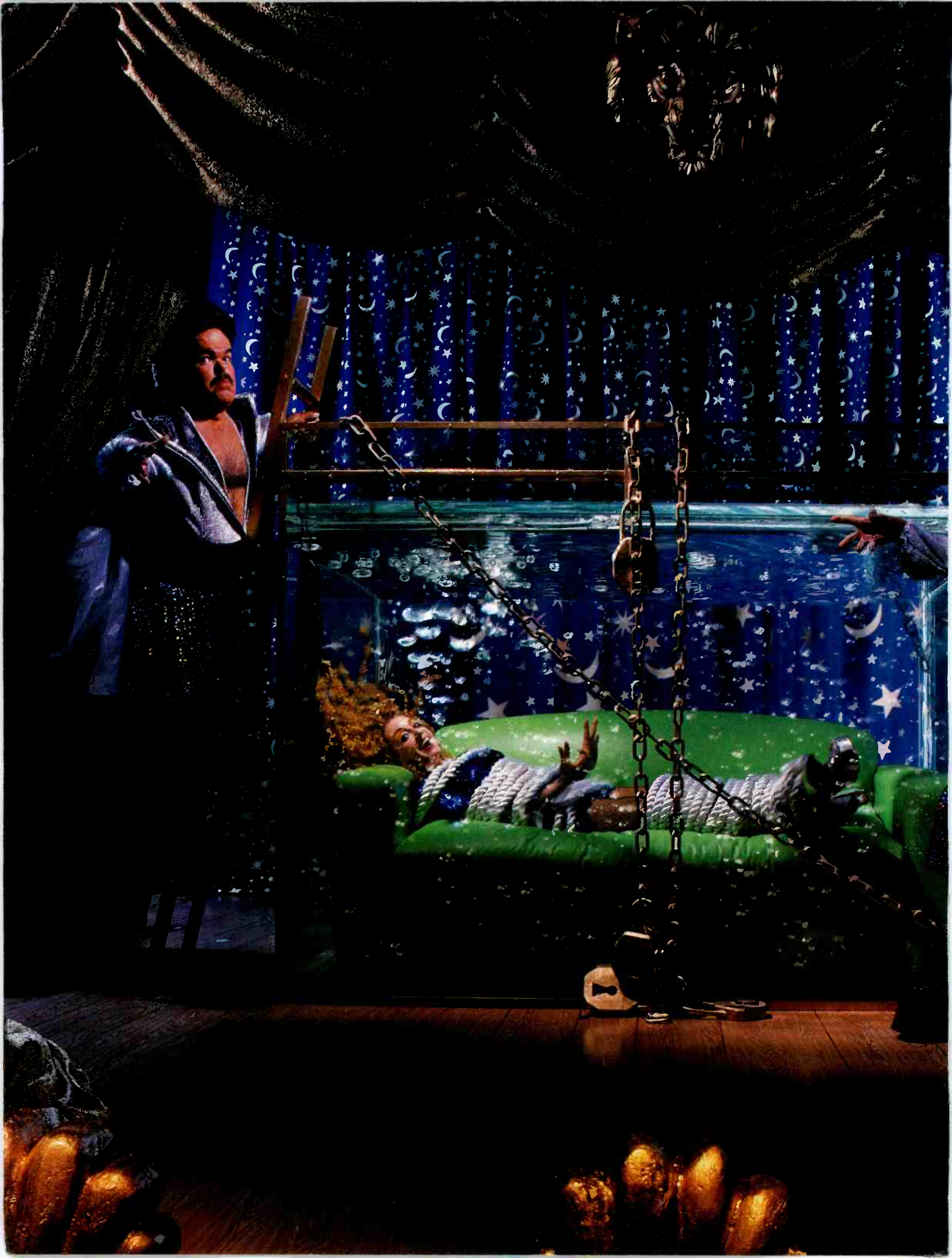
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mated \$3 million on a \$9.3 million deal with the Red Sox last season.

Leslie Glenn, WLVI vp/general manager, said: "If the Red Sox can increase their viewership by 40 percent on WABU, then it is not unrealistic to think we can grow it 20 percent more because of the environment we offer" as a WB network affiliate.

Being a pure independent in a one-team market such as Miami is not without its benefits, though. That's why USA Broadcasting-owned WAMI grabbed up baseball's Florida Marlins and basketball's Miami Heat. (WAMI is averaging a 4.8 rating/8 share Nielsen average through its first 10 Heat telecasts this season—a record average that is more than 400 percent higher than any ratings previously measured at Diller's reformatted station.)

In acquiring 55 games of the Marlins' schedule for a mere \$3.5 million, WAMI station manager Chuck Budt thinks the station has a "straight shot at profitability" in year one and can match or beat the 4.7 rating average the Marlins scored last season on WBFS-TV.

"As a pure independent, we're going to give the Marlins a promotional platform like they've never had in the market, and we are going to air half-hour pregame and postgame shows adjacent to the telecasts," said Budt. He noted that the Marlins are in a "strong rebuilding mode" under their new ownership. "The success we've had with the Heat is attainable with the Marlins, and it goes to show that sports can have a positive halo effect for news, other programming, and the branding of an independent station." ■

BASEBALL'S LOCAL TV LINEUP FOR THE 1999 SEASON

Broadcast Outlets

NATIONAL LEAGUE

TEAM	1999 Flagship TV Station(s)	1997 Household Rating Average	1998 HH Rating Avg.	% Change
Arizona Diamondbacks	KTVK-TV Phoenix	(team began play '98)	7.0	N/A
Atlanta Braves	WTBS-TV	12.3	12.6	+2%
	WTLK-TV#	(no secondary carrier in '97)	9.4*	N/A
Chicago Cubs	WGN-TV Chicago	4.7	6.6	+29%
Cincinnati Reds	None—Cable Only	6.3*	5.9*	-6%
Colorado Rockies	KWGN-TV Denver	9.7	7.5	-23%
Florida Marlins	WAMI-TV Miami#	6.6*	4.7*	-29%
Houston Astros	KNWS-TV	5.3*	4.0	-25%
Los Angeles Dodgers	KTLA-TV	5.6	4.0	-29%
Montreal Expos	SRC (Canada)	N/A	N/A	N/A
Milwaukee Brewers	WCGV-TV	5.4*	6.1	+13%
New York Mets	WPIX-TV#	3.5*	3.8*	+9%
Philadelphia Phillies	WPSG-TV#	5.9*	3.9*	-34%
Pittsburgh Pirates	WPGH-TV	5.9*	5.8	-2%
	WCWB-TV	5.2*	4.4	-15%
San Diego Padres	KUSI-TV	6.0	8.6	+43%
San Francisco Giants	KTVU-TV	6.4	6.0	-6%
St. Louis Cardinals	KPLR-TV	11.8	14.5	+23%

AMERICAN LEAGUE

TEAM	1999 Flagship TV Station(s)	1997 Household Rating Average	1998 HH Rating Avg.	% Change
Anaheim Angels	KCAL-TV Los Angeles	3.1*	3.7	+19%
Baltimore Orioles	WJZ-TV	13.9	10.5	-24%
	WNUV-TV	9.4	6.3	-33%
Boston Red Sox	WLVI-TV#	5.7*	8.0*	+40%
Chicago White Sox	WGN-TV	3.6	2.7	+25%
Cleveland Indians	WUAB-TV	14.3	15.8	+10%
Detroit Tigers	WKBD-TV	3.7*	4.1	+11%
Kansas City Royals	KMBC-TV	5.4	5.0*	-7%
Minnesota Twins	KMSP-TV Minneapolis	7.6*	4.6	-39%
New York Yankees	WNYW-TV#	6.6*	6.6*	even
Oakland Athletics	KICU-TV San Jose#	3.3*	3.2*	-3%
Seattle Mariners	KIRO-TV	15.6*	12.4	-21%
	KSTW-TV	(no secondary carrier in '97)	10.7	N/A
Tampa Bay Devil Rays	WTSP-TV	(team began play '98)	4.9	N/A
	WWWB-TV	(team began play '98)	3.3	N/A
Texas Rangers	KXAS-TV Dallas	8.1	7.8	-3%
	KXTX-TV Dallas	5.5	6.5	+18%
Toronto Blue Jays	CBC (Canada)	N/A	N/A	N/A

Source: Nielsen Sports Marketing Service, based on 1997 and 1998 Nielsen Station Index reports
#New broadcast TV rightsholder for 1999 season *Rating averages from previous broadcast TV rightsholder

Virtual Ads Set to Pitch

Padres are sold out for season, at a 25 percent rate bump

TV SPORTS / By John Consoli

Virtual TV advertising on Major League Baseball telecasts is expected to increase this season. The San Diego Padres, one of three MLB teams that sell virtual ads on telecasts of home games, say they are sold out for the season at a 25 percent rate increase over 1998. The other teams that offer the ads are the San Francisco Giants and the Philadelphia Phillies. Fox Sports reports it has sold some virtual advertising spots on its Saturday regional broadcasts, while ESPN has also sold some in its Sunday-night national cable package. Fox has no plans to offer virtual spots on its nationally televised games, according to Fox Sports representative Vince Wladika.

"There are more deals that aren't done yet," said Larry Epstein, vp of finance for Princeton Video Image, which provides virtual insertion services to teams and broadcasters. Epstein added that PVI "is not closing the door on doing something with Fox this season" for the network's national telecasts.

In virtual advertising, ad messages are inserted into a TV picture so they appear to be part of the live stadium scene. In baseball, virtual ads are projected onto the wall behind home plate in stadiums that do

not have rotating signage.

On baseball telecasts, a different virtual billboard typically is inserted on the wall behind the plate at the start of each half inning, which usually lasts from four to eight minutes. The advertiser typically pays the same price for the virtual placement as it would for a standard 30-second spot during the game telecast. The cost can be as low as \$8,000 for one half inning of virtual signage in a local telecast and up to about \$25,000 on an ESPN national telecast.

The technology also has the ability to insert different virtual signs if two or more broadcast TV stations are carrying the same game in different markets.

Princeton, N.J.-based PVI gets its share of payment from the local teams, or from the broadcaster on national telecasts.

In San Diego, advertisers signed to use virtual ad insertions during Padres' home-game telecasts this season include Toyota, Pacific Bell, Carl's Jr., Yahoo and Office Depot.

"We think it's a great concept," said Tim Spengler, senior vp of broadcast at Western Initiative Media, whose local division handles advertising for the Carl's Jr. hamburger chain.

In summer 1996, the Giants were the first Major League team to offer the virtual ads in their local telecasts. The Padres began offering them in 1997, as did the Phillies. The Seattle Mariners tested the spots in one 1997 game on Fox Sports Northwest and on local station KIRO.

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CABLE TV

Fox Sports Net and AHN Partners last week agreed to merge Fit TV and America's Health Network into one health and fitness cable network. The yet-to-be-named network will have about 18 million subscribers and will operate under the wing of Fox Sports Net. The two merged services will continue to use AHN's large production facility at Universal Studios in Orlando, Fla. A separate 50/50 venture will handle AHN's Internet sites. The network will compete head-to-head with Discovery Communications' Discovery's Health Network, which is slated to launch Aug. 2. Still to be determined are the net's top management and a specific programming lineup.

The Cabletelevision Advertising

Bureau last week reported that basic cable's ad revenue rose 16 percent to an all-time high of \$6.7 billion in 1998. The \$1 billion increase reported by CAB is based on analysis of Competitive Media Reporting data. CAB also reported that cable's share of all television ad revenue rose to 26.1 percent last year, up from 24.6 percent in 1997, while the broadcast networks' share dipped to 63.6 percent in 1998 from 64.8 percent in 1997. Since 1996, basic cable's ad dollars have grown 142 percent. Syndication's ad revenue was flat from 1997 to 1998. Joseph Ostrow, CAB president/CEO, predicted that cable ad sales will top \$10 billion by the end of this year.

Addenda: Comedy Central has blue-printed a new show for Ben Stein, the dry-witted host of *Win Ben Stein's Money*. *The Ben Stein Follies* will premiere next fall...Lycos and USA's Home Shopping Network have joined forces for a sports marketing initiative around the NCAA men's collegiate basketball tournament...VH1 has signed nine sponsors for its *VH1 Divas Live '99*. The special, set to air live Tuesday, April 13, at 9 p.m., will be supported by Maybelline, Visa, Cibavision, The New Dodge, Playtex, Chrysler/Plymouth, Neutrogena, Armani Fragrances and Best Buy...Game Show Network last week announced the results of its first month as a Nielsen-measured service. The network's prime-time household rating was a 0.4. —*Jim Cooper*

Radio Guys Take Charge

No longer for sale, Chancellor Media revamps executive suite

RADIO / By Katy Bachman

Two months and three Wall Street advisors after putting itself on the block, Chancellor Media took the "for sale" sign down last week. In the end, no one wanted to pay the price for Chancellor's \$8 billion

shopping spree and the company decided not to merge with LIN Broadcasting or Clear Channel Communications. Instead, Chancellor announced a sweeping reorganization and major changes in the executive suite that takes the company back to its radio roots.

The revamped company now falls under the operational control of vice chairmen Jimmy deCastro and Steve Hicks. Cable exec Jeff Marcus is out as CEO, along with cronies Tom McMillan, who was CFO and Richard Gleiner, who was general counsel.

LIN Television will be run as a separate company under Hicks, Muse, Tate & Furst, which owns the largest stake in Chancellor.

"Hicks, Muse had pretty much ignored the nuances of radio, and putting Marcus, that cable guy, in to run the company was a tactical error," said Robert Richer, president, International Media Consulting.

No one is happier about the situation than deCastro. His longtime partner, Scott Ginsburg (now head of DG Systems), was ousted about a year ago and replaced by Marcus. DeCastro will head up the newly formed Chancellor Radio and Outdoor Group as president/CEO, running a company that billed \$2.1 billion last year from 469 stations in 106 markets—AMFM Radio Networks, Chancellor Marketing Group and the Outdoor group.

"The key to this change is that decisions

are now in the hands of the operators," deCastro said. He added: "Stand back. We don't know how big this is going to get."

DeCastro's partner, Steve Hicks, becomes president/CEO of the newly created Chancellor Media Services Group, oversee-

ing Katz Media, Chancellor's technology services, and a new Internet initiative, yet to be announced. "Steve Hicks will be involved in every decision I make and I will be involved in every decision he makes," deCastro said.

In revving up for the \$4.1 billion Capstar-Chancellor merger approved by the FCC on March 12 and expected to close this summer, other longtime radio execs moving into the Chancellor

executive suite include Capstar's Geoffrey Armstrong as chief financial officer; Ken O'Keefe as Chancellor Radio's new chief operating office; and Capstar's executive vp/general counsel, Bill Banowsky, as general counsel.

Although Marcus has been pushed aside, he retains a seat on the board and will walk away with an estimated \$60 million golden parachute.

The company now appears intent on making its core businesses profitable rather than positioning itself for purchase or merger. Hicks, Muse chairman Tom Hicks (brother of Steve), taking over the top spot as CEO, has pledged to reduce the company's

massive debt, in part by cutting operational expenses by \$15 million over the next year.

Hicks Muse plans to spend \$500 million to buy back Chancellor stock, which it anticipates will increase the company's ownership stake to about 29 percent. With an eye toward increasing its stock price, Hicks Muse will forgo its advisory fees to Chancellor, Tom Hicks said. ■



Steve Hicks becomes CEO of the new company.



Radio vet Jimmy deCastro is now vice chairman.

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2000: Year of the Woman

Turner plans preemptive service to Oxygen; Lifetime alone no more

CABLE TV / By Jim Cooper

The cable industry next year could see the war of the women. As programmer Geraldine Laybourne continues to assemble her team at proposed women's channel Oxygen Cable, Lifetime, the only existing women's network, is girding for competition with more original productions and Turner is rumored to be drafting plans for a service that would compete head-on with both Lifetime and Oxygen.

In the whole TV landscape, broadcast prime time draws the largest numbers of young women viewers, while the heavy sports/movie menu on cable traditionally has not. But in recent years, cable programmers have started to see women, which make up more than half of cable's viewing audience, as a still-untapped niche. Networks as wide-ranging as Food Network, E!, Romance Classics and VH1 have declared women a key component of their audiences.

"Is there more opportunity for women's programming? Absolutely," said Bruce Leichtman, director of media and entertainment strategy for the Yankee Group, who said the real fight will be fought on the distribution front. "You have five sports channels on a given system, why not three women's channels. Subscribers create revenue and revenue creates more money for programming."

Cable operators concur that finding channel space will be difficult. "The audience is vital for us to serve, but it's unlikely we have room for three services," said one programming executive at a mid-sized cable company.

Laybourne, whose partners include Oprah Winfrey and production company Carsey-Werner-Mandabach, has said she is close to coming up with the 5 million cable subscribers from other MSOs before AT&T Broadband launches it to 3 million of its customers. Laybourne last week tapped Geoffrey Darby—one of her senior executives when she ran Nickelodeon in the early 1990s—to be Oxygen's president of production. Most recently, Darby was president of CBS Eye On People.

"The AT&T Broadband deal is a really good jump-start that gets you quite a bit further than most other networks that are trying to launch," said Darby, who said the network's launch goal is 10 million subscribers. "The feedback we've gotten is that's not unreasonable," said Darby.

Darby explained that Oxygen will be a mixture of entertainment and life-based programming, which he plans to organize in blocks of programming. Oxygen will produce five and a half hours of live programming out of New York and L.A.

The new Turner network, according to executives in the company, has a working title of "Mind, Body & Spirit" and will be run by longtime Turner original programming executive Pat Mitchell, who is currently president of CNN productions. The network does not have a launch date, but the executives say they will try to roll it out before the Jan. 1 launch of Oxygen. The network would likely rely on support from Time Inc. print properties such as *Sports Illustrated* for Women, *People* and *InStyle*. The network could also benefit



Lifetime TV
Lifetime's season finale of *Oh Baby* delivered a 1.8, its best.

from carriage deals on Time Warner cable systems serving 12 million subscribers. Turner representatives declined to comment.

"In the cable world, Lifetime is the building block of any cable buy and it would be great to see competition" to give buyers leverage and to force program quality to improve, says Kristian Magel, vp of national broadcast, Dewitt Media. Magel said Lifetime original product such as *Oh Baby* is scoring well in key female demos. On March 13, the season finale of *Oh Baby* pulled a season-high 1.8 Nielsen universe rating.

Despite criticism that it has failed to bond with women, Lifetime still holds a commanding base of 73 million subscribers. Ratings have improved and new president/CEO Carol Black starts her job today. "We've already had a lot of competition for the women's marketplace and the network has just become stronger," said Lifetime representative Meredith Wagner. ■

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In baseball, you're an individual. And yet it's not just about you. That's the big issue for women in American families today, how to assert their individuality without sacrificing the team.

—Lesley Jane Seymour, Editor-In-Chief, *Redbook*

Never mind baseball. For women, a grand slam is a sale at Gucci.

—Glenda Bailey, Editor-In-Chief, *Marie Claire*

There's something symbolic about grass. Look at how we all compete to have the best lawns. It holds a special place in our hearts because it's like a carpet that cushions us from the cement of the outside world.

—Diana Murphy, Editor-In-Chief, *Gardener*



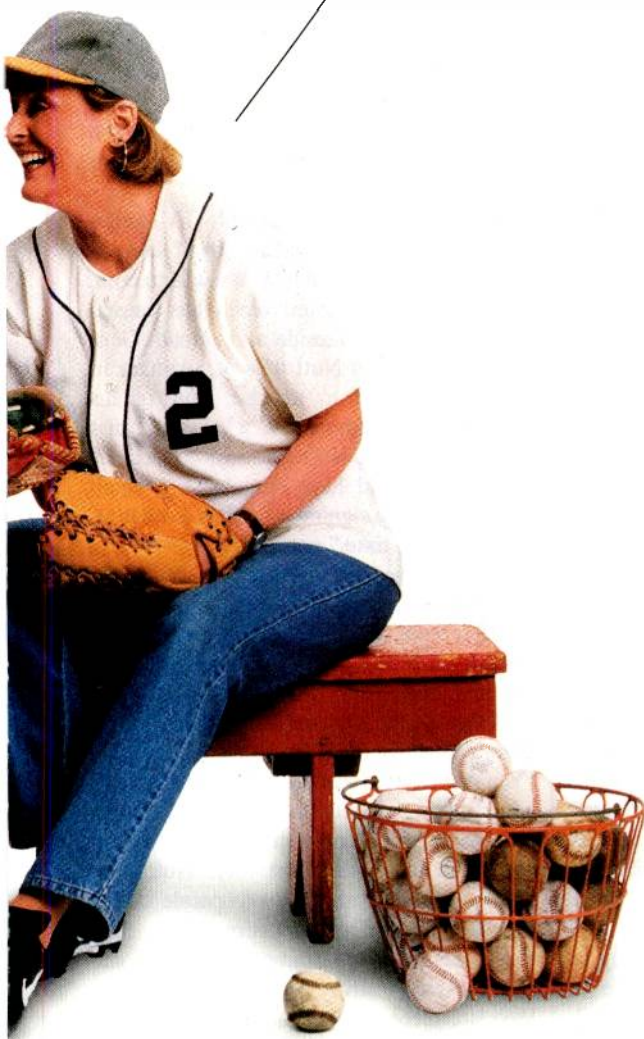
Colonial Homes ~ Cosmopolitan ~ Country Living ~ Esquire ~ Gardener ~ Good Housekeeping ~ Marie Claire ~ Motor Boating & Sailing ~ Popular Mechanics ~ Redbook ~ SmartMoney ~ Sports Afield ~

I think the stock market has become America's favorite spectator sport. People watch it on TV. They read about it. And, unlike professional baseball, they can all play in it.

—Steve Swartz, Editor-In-Chief, *SmartMoney*

What does baseball say about this country?
All the statistics, the records, the rituals, the superstitions.
I think it says that we're control freaks.

—Annette Stramesi, Editor-In-Chief, *Colonial Homes*



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Local Media

TV STATIONS • NEWSPAPERS • RADIO STATIONS • OUTDOOR • MAGAZINES

DENVER/NEWSPAPERS

Denver Dailies Keep Slugging It Out

•THE DENVER POST AND ROCKY MOUNTAIN News are not teaming up, says the owner of one of the dailies, despite a flurry of rumors that the News is buying its rival or that the papers are forging a joint operating agreement.

William Dean Singleton, whose Denver-based MediaNews Group publishes the Post, calls the rumors "a figment of somebody's imagination. They're not buying us, and we're not buying them. There's no talk of a JOA. There are no discussions about anything involving Denver." Representatives for the News and its parent E.W. Scripps Co. of Cincinnati would not comment. But speculation about the papers was so rampant in recent days that both the Post and News sought to reassure worried employees with memos and staff meetings.

Denver remains one of the few competitive daily markets in the country—others include New York City, Boston, Chicago and South Florida. In most U.S. cities, either the weaker player has folded or the newspapers have formed JOAs, combining business and production functions but keeping news departments separate.

Neither of the Denver dailies appears to be at death's door; in fact, both claim to be profitable. MediaNews is privately held and will not release figures, but publicly traded Scripps reports its newspaper revenue last month was \$69.3 million, up 3.8 percent compared with February 1998. Advertising brought the company \$52.5 million during the month, a 7.3 percent rise. The company won't divulge numbers for individual papers.

The News last year surged ahead of the Post in terms of advertising space. According to New York-based Competitive Media Reporting, daily and Sunday retail, national and display-classified advertising in the News jumped a whopping 45.3 percent compared to 1997, to 4,042,944 inches. The Post suf-

fered a 6.5 percent drop to 3,112,138 inches.

Even though readership at both papers is up and the Post has emerged as the market's circulation leader in recent years, the News is making greater gains in terms of reach.

During the most recent Audit Bureau of Circulations reporting period, for the six months ended Sept. 30, the Post sold 341,554 copies each weekday—up a slight 1.2 percent over the same period the previous year. The News jumped 9.6 percent to 331,978. On Sundays the Post sold 484,657 copies, a 2.9 percent gain, while the News improved 4.2 percent to 432,931.



Singleton calls rumors a figment of the imagination.

The News and Post have at times instituted pricing gimmicks that appeared penny-wise, pound-foolish. Most recently the papers went after each other with costly penny-a-day subscription offers. For years, both papers have priced their Sunday editions at a bargain-basement 50 cents.

Despite Denver's growing population and choice demographics, those familiar with the market wonder how long it can support two newspapers.

"In the next five years—and 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, editor of New Times Inc.'s *Westword*, an alternative weekly in Denver. She notes that journalistically there is no clear winner, as the News and Post regularly scoop each other on big stories.

Denver "is a growth market, certainly, so there's always a burgeoning new base of readers," adds newspaper broker Tom Bolitho of Ada, Okla.-based Bolitho-Taylor Media Services. He adds that Singleton "has really staked out a good territory, and has done an excellent job with the Post."

The Post is distributed throughout Colorado, while the News focuses on Denver and the surrounding counties, the area most demographically appealing to advertisers. Meanwhile, Scripps strengthened its influence in the region a year and a half ago by acquiring the Boulder *Daily Camera* from Knight Ridder. —Tony Case

WICHITA, KAN./TV STATIONS/INTERNET

Independent's Web Site Has 'Em Hooked in Paris

•AN INCREASING NUMBER OF TV STATIONS have moved in recent months to extend their brand image and bolster ad revenue on the Internet, but for the time being, independent KCTU-TV has them all beat.

KCTU claims to be the sole TV station in the country to broadcast itself live 24 hours a day on the Web, at www.kctu.com, and that unprecedented reach has caused quite a stir both stateside and abroad. General manager Ron Nutt tells of a banker in Paris who called to apprise Nutt of his addiction to *Ghostbusters*, a program that the outlet carries. Nutt also says advertisers that never would have dealt with a small independent are signing up. "This is what we refer to as big-time," notes Nutt.

Ad revenue has increased an estimated 50–60 percent since KCTU began simulcasting 15 months ago. The tourism category has surged and Nutt is talking to major soft drink retailers and credit card companies. Nutt adds that his site's recent notoriety has advertisers calling him, not the other way around. "You can't get a local mom-and-pop store to advertise on the Web, but you cut a deal with the people who supply mom and pop with goods and that's a different story," Nutt says.

Doug Smith, president of upscale online shopping mall Extraordinaire Plaza, says traffic has increased dramatically on his site since he began airing live spots on KCTU's Web site three weeks ago. "I am shipping a [\$1,000] chessboard to a guy in Brazil right now," he notes. Smith does double duty as KCTU's sales manager.

KCTU's many local programs are also

BETTER

LATE

THAN EVER

NBC
LATE NIGHT

NBC Late Night delivers a higher concentration of \$75K+ households than virtually every other network daypart (except our own primetime). It's your after-hours ticket to America's big-ticket consumers.

TARGET: Adults in \$75K+ homes

	index
car purchases over \$40K	279
annual clothing expenditures over \$1000	223
homes using financial planning services	207
homes with computers	190

NBC LATE NIGHT. BUY THE POWER.



NBC.com

THE TONIGHT SHOW WITH JAY LENO | LATE NIGHT WITH CONAN O' BRIEN | LATER | FRIDAY NIGHT | SATURDAY NIGHT LIVE

Source: NAD 9/1/97-9/27/98; 1998 MRI Doublebase, Total Adults.

getting a lot of attention. Due to the popularity of its Wednesday-night sports hour, *Sports Scene 2000*, Nutt is working with an Austrian TV station to expand the Web broadcast by a half hour to include international events.

One glitch is with syndicated product. Due to the unusual nature of the Web experiment, distributors gave Nutt carte blanche to simulcast the programs. But when kctu.com's traffic became much heavier, lawyers for the distributor, concerned about royalties for performers, asked that the programs be taken off the site. In the meantime, syndicators are now rewriting contracts to accommodate Web simulcasting. After all, you have to keep the French bankers happy. —*Megan Larson*

DALLAS/TV STATIONS

WFAA Beefs Up Sales Force to Stay on Top

•IN AN EFFORT TO BETTER HANDLE THE DEMANDS of local agencies and to generate new business, top-rated WFAA-TV, the ABC affiliate in Dallas, beefed up its sales department with the hiring of five new account executives.

"The complexion of sales departments at TV stations hasn't changed in 15 years, but our business has," said Nick Nicholson, director of sales and marketing for the A.H. Bel-owned station. As new business opportunities

continue to roll in, an increase in staff was imperative if WFAA was to deal with old clients and greet new ones. WFAA leads the seventh-largest market in both ratings and ad revenue. In 1997, estimated total revenue hit \$119 million—leading second-placed NBC affiliate KXAS-TV with \$92 million.

The new account execs include: Chris Cason, former account exec at Dallas UPN affiliate KTXA-TV; Dorothy Chambless-Walker, former sales assistant at KGNS-TV, the NBC outlet in Laredo, Texas; Rick Kinnison, former sales rep at Dallas PBS outlet KERA-TV/FM; Melissa Martinez, former account exec at Univision's KUVN-TV in Dallas; and Carolyn Rivers, former account exec at KOKI/KTFO-TV, the UPN and Fox affiliates in Tulsa, Okla. "With the staff we had without the new bodies, handling the agencies was a job unto itself," Nicholson said. "Now we can better serve the client." —*ML*

NEW YORK CITY/OUTDOOR

Seymour Zones In on Big Apple

•SEYMOUR OUTDOOR IS TAKING ITS CLIENTS' messages to the streets of New York. Very specific streets. Making use of moving signage and what the company calls 'zone targeting', advertisers can focus on neighborhoods in which the target demographic lives and works, rather than placing ads all over the city.

"It's big," said Doug Levine, CEO of

Crunch Fitness, SO's first client, noting not only the innovation behind zone targeting but also the actual size of the ads. The New York-based upstart pastes the larger-than-life ads on a fleet of trucks and runs them from 6:30 a.m. to 7:30 p.m. throughout desired 'zones' in the five boroughs of New York, Westchester and Long Island. One zone in Manhattan—out of a total nine—exists just between East 60th Street and 86th Street.

"We're able to have maximum impact," Levine said, as compared to Crunch's static spate of billboard advertising sprinkled throughout the Big Apple. "We can pick routes that drive by our facilities" as well as areas

in which Crunch will soon open, Levine said.

Seymour Outdoor recently signed its second client, Brother International Corp., a maker of office equipment. Soon, Manhattanites can view monstrous photos of the P-Touch Electronic Labeling System mired in gridlock. —*ML*



Seymour's trucks put Crunch into gridlock.

JOSEPH VILESTELE/UNDO

Jersey Daily Goes Back to E St.

Music superstar, working-class hero and New Jersey favorite son Bruce Springsteen got a little hometown recognition on the eve of his induction into the Rock and Roll Hall of Fame last week. He also helped to sell copies of his local newspaper.

On March 14, Gannett Co.'s *Asbury Park Press* in Neptune, N.J., produced a commemorative section, "Bruce Before the Boss," recalling the legendary singer-songwriter's early days on the Jersey Shore.

Created by managing editor/special projects Gary Schoening and copy editor Wally Patrick, the 20-page homage featured interviews, rare photographs and little-known facts about the multi-platinum musician known the world over as "The Boss."

"We wanted to focus on the years before he really hit it big, to tell the stories people aren't so familiar with...and we have the resource of being right in his

backyard," said Jan Connolly, *Press* community relations manager.

The supplement—heavily promoted via newspaper ads, newsrack cards, radio spots and the paper's Web site—sported four different collectible covers (see illustration), distributed at random in newsstand and subscriber copies. A scaled-down version of the section also appeared in the *Asbury Park Press*' sister paper, the *Home News Tribune* of East Brunswick (Sunday circulation: 79,892). Between the two papers, the total press run of the Bruce supplement was 340,000.

The *Press* also posted the section on its Web edition, sold copies of the printed version online, and hawked the tribute at record stores and other businesses that normally don't carry the paper.

The normal Sunday circulation of the *Asbury Park Press*, according to the Audit Bureau of Circulations, is 225,301. The paper estimates that sales for last Sunday's Springsteen special were about 5 percent above normal levels. Several retailers reported selling out of the paper Sunday morning; they were immediately restocked. —*TC*



FACT FINDER

NBC
NIGHTLY NEWS
WITH TOM BROKAW

Not all evening news is the same. That's why America's most affluent adults get their news from NBC Nightly News with Tom Brokaw.

TARGET: A25-54 with \$75K+ HHI

	rating index	
NBC Nightly News with Tom Brokaw	4.1	111
ABC World News Tonight	3.5	100
CBS Evening News with Dan Rather	2.4	77

NBC NIGHTLY NEWS. BUY THE POWER.



MSNBC.com

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

MOVERS

NETWORK TV

Francesca James was appointed as a consultant to ABC Daytime Television, focusing on creating a strong writer development program for the daypart. She has been an actress on and producer of soap operas for ABC and NBC...**Dan Guerrero** was named to the new post of vp, talent and specials, at Telemundo Network. Guerrero most recently was executive producer for Telemundo's talk/variety show *Al Dia con Maria Concita*...**Rick Gentile**, former senior vp and executive producer of CBS Sports, has launched Diamond Sports and Entertainment, a producer, packager and syndicator of televised events and programs worldwide. Gentile will serve as president and executive producer, overseeing program development, domestic and international program sales, TV production and sponsorship.

CABLE TV

At MTV Production, **Tony DiSanto** has been upped from executive producer to vp, overseeing the creative and physical production of the net's video-based programming from its Times Square studios...**Mel Diamond** was hired as sales manager at CN8, The Comcast Network in New Jersey. Diamond has spent the last year developing new business for CN8's chief competitor, News Channel 12 New Jersey. Prior to that, he spent six years as a sales consultant for both the Discovery Network and the Courtroom Television Network.

(continued on page 26)

The Media Elite

Edited by Anne Torpey-Kemph

CBS' "Mad-men"

Four men sitting in a darkened room for hours on end, staring at a vast wall of TV screens, with little to sustain them but coffee and junk

food. Sure, it might sound glamorous, but for CBS Sports execs Sean McManus (president), Terry Ewert (executive producer), Tony Petitti (senior vp of sports programming) and Mike Aresco (vp of programming), it was their version of March Madness. Holed up in the network's New York City broadcast center during opening weekend of the NCAA Men's Basketball Championship, the foursome together had to figure out what college basketball fans in various markets across the country wanted to see of the 48

early-round games—when to switch from the home-market game to another if competition heated up. Though their task called for intense concentration



Petitti, McManus and Aresco worked the controls for CBS' early-tourney coverage.

on several screens at once, they all agree the production room is the best place to be during the tournament.

"It is the most challenging

single live event in network television and also the most exhilarating," says Aresco.

"The notion in the first round especially is that this is a big festival, and we want to give viewers a flavor of what is going on around the country," he continues. Home-market audiences of teams in the tournament usually get a constant game; the other areas of the country are "flex" locations to cut to if the main game becomes noncompetitive. Glimpses of other games in progress are also shown throughout the day.

"Terry and I stay on top of the trends during all the concurrent games and then alert Tony and Sean," says Aresco. "It's remarkable, but we almost always reach a consensus on when and where to switch coverage." Now that's teamwork.

—John Consoli



DMA Calls Fones Circ-Savvy

For his myriad and innovative circ-boosting efforts at Rodale Press, particularly for expanding *Men's Health* to 10 international editions, 20-year Rodale veteran Ed Fones has been inducted into the Direct Marketing Association's Circulation Hall of Fame. The vp and general manager of *MH* (far right, with Pete Pedersen, Publishers Clearing House, and Hearst Magazines president Cathleen Black at the recent DMA awards luncheon in New York) says it becomes more clear with each international venture that the mag speaks with a universal voice: "Men are more alike than they're different. They all want great sex and great abs." —Mira Schwirtz

Game Over. Who Knew?

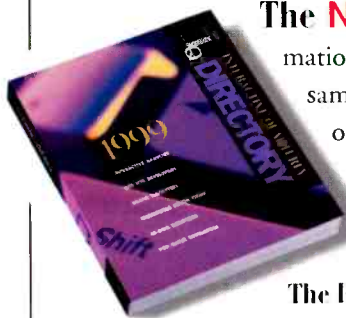
With the office-Oscar-pool monies being handed over today to their rightful owners, we're wondering how the "experts" did in their predictions. On the eve of the Big Event last week, *Mediaweek* polled the editors of some top entertainment mags to get insiders' picks for the Academy's top honors. Hey, they oughta know—but did they? (see below)



Poll fave Paltrow (with *Shakespeare* co-star Joseph Fiennes)

Editor/Title	Best Movie	Best Director	Best Actor	Best Actress
James Seymore <i>Entertainment Weekly</i>	<i>Saving Private Ryan</i>	Steven Spielberg for <i>Saving Private Ryan</i>	Nick Nolte in <i>Affliction</i>	Gwyneth Paltrow in <i>Shakespeare in Love</i>
James Meigs <i>Premiere</i>	<i>Saving Private Ryan</i>	Steven Spielberg	Roberto Benigni in <i>Life Is Beautiful</i>	Gwyneth Paltrow
Charlie Leerhsen <i>Us</i>	<i>Saving Private Ryan</i>	Steven Spielberg	Roberto Benigni	Gwyneth Paltrow
Carol Wallace <i>People</i>	<i>Life Is Beautiful</i>	Steven Spielberg	Roberto Benigni	Gwyneth Paltrow

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MEDIA DISH

Forbes Fetes Celebs at Legendary N.Y. Ballroom



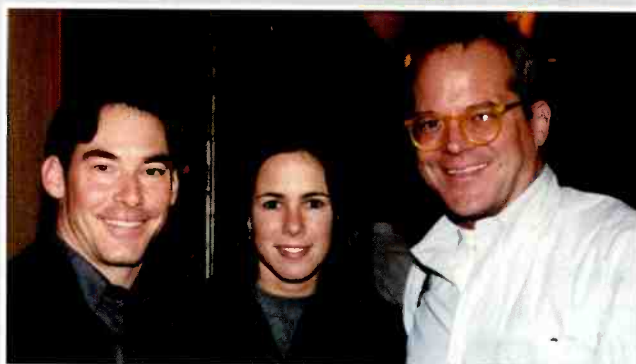
Rapper Sean "Puffy" Combs (c.) with Tim Forbes (l.) and Kip Forbes at New York's Roseland club for *Forbes* magazine's recent Celebrity 100 bash featuring Wilco and Chris Isaak in concert. The event was coordinated by Kaufman Film & Television, which provides creative and production services for consumer magazines.

Vintage Photo Exhibit Puts *Fitness* in the Swim



At the recent opening of a vintage photography exhibit entitled "Bathing Beauties and Ice Queens: A History of Women Swimming and Ice Skating in New York City Parks," sponsored by *Fitness* (l. to r.): Sarah Mahoney, editor in chief, *Fitness*; Henry Stern, commissioner, NYC Parks Dept.; and Diane Bulmer, publisher, *Fitness*.

MH Gives Fashion Folk a Taste of Puck in Vegas



In Las Vegas recently for the "Magic" apparel trade show, *Men's Health* hosted members of the fashion community at Wolfgang Puck's *Chinois* in Caesar's Palace. (From left) Steve Bruman, int'l fashion director, *MH*; Sara Morris, Nautica; and Michael Toth, Toth Brand Imaging.

MOVERS



Telemundo ups Guerrero



DiSanto moves up at MTV



Dean takes KMEG post

(continued from page 24)

RADIO

Chancellor Media promoted **Ann Minotillo** to local sales manager at WKTU-FM in New York. She was formerly national sales manager for the dance/CHR station...**Michelle Williams** has been named station manager for Radio One's stations in Washington, D. C.: WKYS-FM, WMMJ-FM, WOL-AM and WYCB-AM. She had been general sales manager at Bonneville-owned D.C. FM WWZZ.

TV STATIONS

Norm Waitt Jr., founder of Waitt Broadcasting, has appointed **Rob Dean** general manager of KMEG-TV, Waitt's CBS affiliate in Sioux City, Iowa. Dean was president of the now-defunct Gulfwest Broadcasting, which owned three radio stations in Texas. Waitt Broadcasting is an affiliate of Gold Circle Entertainment, a music-based company in Omaha, Neb.

PRINT

William Humphrey has joined Detroit Newspapers as senior vp/circulation for Gannett's *The Detroit News* and *The Detroit News and Free Press*. Humphrey was formerly vp/circulation operations for Gannett corporate. He replaces **Robert Althaus**, who was appointed vp/circulation for Gannett's newspaper division...**John Graves** has been promoted from senior vp to

president of Black Enterprise Unlimited; **Patricia Ann Crocker**, formerly *Black Enterprise* magazine's director of product development and strategic planning, has been promoted to vp marketing for the title; and **Geoffrey Allard** has been named CFO of Earl Graves Ltd., parent company of Black Enterprise. Allard was a principal with Thompson, Cobb, Bazilio and Associates...**Marnie Lefcoe** has joined Time Inc.'s *Parenting* as marketing director. She had been creative services director at *GQ*...**Gerard Fragetti** has been named CFO of Talk Media. Fragetti, formerly executive vp, CFO and gm of News America Publishing's direct marketing division and free-standing insert operation, will oversee all financial and business operations for Talk Media, including *Talk* magazine and *Talk Miramax Books*...**James Sammartino** was appointed to the new position of vp/publishing director of *Men's Fitness*. Sammartino, who will be based in New York, comes to Weider Publications from Hearst's *Country Living*, where he was ad director...**Michelle Cottle**, former editor of *The Washington Monthly*, has joined *The New Republic* as a senior editor. Also joining the political monthly is **M.J. Pauline Poulin** as circulation director. She had been circulation director at *Congressional Quarterly/Governing* magazine.

**if we don't reach your target on tv,
we'll reach them online**

**if we don't reach them online,
we'll reach them in print**

**if we don't reach them in print,
they're probably dead**

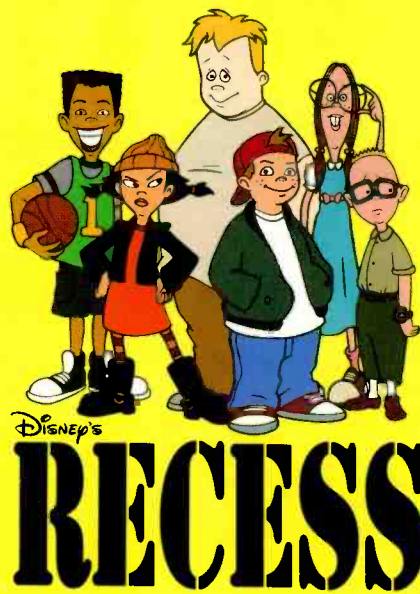


entertainment
television

60 million households. 5 million weekly readers. The #1 entertainment site on the Web.
Plus we've got those upscale 18-49 year-olds you've been dying to find.
Yes, you've arrived at media heaven.



MORE KI



Interested in talking to 11 million kids that cable alone can't reach? The Disney Kids Network is coming to a nationwide network of stations this fall.



Buena Vista Television
Advertising Sales

DO GET IT.



Disney's
Doug
Created by
Jim Jinkins



Sabrina

Disney's
Kids Network

CALENDAR

Kids' Entertainment Seminars will present **Bra'n-Camp**, a two-day program for those involved in creating, licensing and sales of kids entertainment products, March 25-26 in New York. Paul Kurnit, president of Griffin Bacal, will present. Contact: 516-593-5494.

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

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

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

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

The American Society of Magazine Editors will host the **National Magazine Awards** April 28 at the Waldorf-Astoria in New York. Contact: 212-872-3700.

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

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Channel One: Changing Habits

Channel One, the TV network that is beamed by satellite into 12,000 public and private schools across the nation, this month is breaking a pair of new public-service spots aimed to get and keep kids off drugs. The PSAs are in addition to a \$20 million multi-faceted advertising and added-value package with the Office of National Drug Control Policy. The spots feature teens who are working their way through drug rehabilitation. They were taken from the Channel One series *The Science of Addiction*, which tracked the progress of teens in rehab over a three-month period. Channel One, owned by Primedia, also is planning to produce an anti-drug Town Hall meeting with its audience of 8.1 million teenagers this spring.

Meredith Taps 3 in Atlanta

Atlanta-based CBS affiliate WGNX-TV, recently purchased by Meredith Corp., has named three new top executives as part of an effort to rebuild the struggling outlet. Jim Bernier, former director of station operations and engineering for Meredith Broadcasting Group, will serve in the same capacity at WGNX. Patricia DeCorte, previously business manager at Meredith's Flint, Mich.-based CBS affiliate, WNEM-TV, was named business manager at WGNX. And Mimmi Mathis, formerly creative services director at CBS O&O WFOR-TV in Miami, was named creative services director at WGNX.

Radio Ads Up 15% in Jan.

Radio advertising was up a record 15 percent in January. According to the Radio Advertising Bureau, national advertising was up 18 percent and local revenue was up 14 percent.

Prior to WKTU's Afternoons

Diane Prior, known to New York listeners as "The Fox That Rocks," is taking over the 10 a.m.-to-2 p.m. slot on Chancellor's WKTU-FM. Prior previously was on from 10 p.m. to 2 a.m. Separately, Broadway Bill Lee, known for his propensity to "rhyme on a dime," has renewed his contract with WKTU through February 2001. Lee's show airs

weekdays 2 to 6 p.m. In typical fashion, Lee said of his new deal: "If you hang tough and stay with it long enough, you will wind up loungin' on a bed of fluff getting all the good stuff."

Leeza Raises Her Count

Premiere Radio Networks this month launched *Top 20 Countdown With Leeza Gibbons*, a soft Adult Contemporary version of

NBC Entertains Ancier

Ending weeks of negotiations and anticipation, NBC last week finalized a contract with former WB programming chief Garth Ancier to come aboard as president of NBC Entertainment. The signing of Ancier completes NBC's restructuring of its West Coast programming and management division, an effort that began last fall. Ancier will be responsible for NBC's program development, current programming, scheduling, network promotion and publicity. He will report to Scott Sassa, who, as expected, will move up on June 1 from president of NBC Entertainment to president of NBC West Coast, taking over the position presently held by Don Ohlmeyer.

As programming chief for the WB since the net's launch in 1995, Ancier had grown his reputation for signing up hip, younger-skewing hits, including *Dawson's Creek* and *Buffy, the Vampire Slayer*. He resigned from the WB in January. Ancier, who will join NBC effective May 10, said he will have a "background presence" at the network's upfront presentations that month in New York and at its affiliate meetings in June. The new prime-time chief said he plans to "maintain NBC's broad-based demographic approach but to skew it slightly younger," with a median age in the low 30s.

The hiring is a homecoming for Ancier, who began his TV career in 1979 as an associate for NBC programming head Brandon Tartikoff and later worked his way up the Peacock's ladder. In 1986, Ancier served as founding programming boss for the Fox network, where he worked with Sassa. In the early '90s, Ancier's production company created the *Ricki Lake* talk show. —Michael Freeman



Ancier: Programmer goes back where it all began.

Gibbons' hot Adult Contemporary countdown show, *Top 25 Countdown With Leeza Gibbons*. The soft AC countdown show has 100 affiliates; the hot AC show has 75. Gibbons also continues to do a daily vignette, *Entertainment Tonight With Leeza Gibbons*, heard on about 100 stations.

SBS Will March With Parade

Spanish Broadcasting System will be the first official radio carrier for New York City's National Puerto Rican Day Parade, to be held this year June 13. The partnership will extend to all of SBS' stations in 15 markets, including the five stations the group recently purchased in Puerto Rico. SBS will provide live coverage of the parade as well as talent and entertainment. The company will also support the building of a multicultural, multi-ethnic center in the South Bronx.

KLAC Re-Ups With Lakers

Chancellor's KLAC-AM will continue its 20-year tradition as carrier of Los Angeles Lakers basketball games via a new seven-year agreement signed last week. The station is also the flagship for the Anaheim Angels.

Radio One Tunes In Richmond

Radio One, which targets primarily African American listeners, has agreed to purchase Richmond,

Va., stations WCDX-FM, WPLZ-FM and WGCV-AM from Sinclair Telecable and WJRV-FM from Commonwealth Broadcasting for a total of \$34 million. Along with its acquisition earlier this year of WDYL-FM, WKJS-FM and WSOJ-FM in Richmond, Radio One will own seven stations and command more than 17 percent of the market's radio revenue, dominating the Urban formats. Once the deals close, Radio One will own 23 radio stations, in nine of the top 20 African American markets. Separately, Radio One has filed with the Securities and Exchange Commission for an initial public offering of \$100 million. The company's shares will trade on the Nasdaq exchange under the symbol ROIA. Radio One said that funds raised by the offering will be used for acquisitions and debt reduction.

USA Digital Elects Board

USA Digital Radio, one of three companies that is developing digital radio technology, has elected its board of directors. The board members, all of whom are equity investors in the company, are: chairman Robert Struble, president/CEO of USA Digital Radio; Jimmy de Castro, president of Chancellor Media; Daniel Ehrman, vp of Gannett; Mel Karmazin, president/CEO, CBS;

Al Kenyon, vp/engineering, Jacor Communications; Alfred Liggins, president/CEO, Radio One; and Farid Suleman, executive vp/CFO, Infinity Broadcasting.

Dolan Moves Up at ABC

Longtime ABC Radio executive Mitch Dolan has been promoted to group 1 president from his former spot as president and general manager of ABC's New York stations WABC-AM, WPLJ-FM and Radio Disney 1560 AM. Dolan succeeds John Hare, who recently was promoted to president of ABC Radio. Dolan assumes responsibility for ABC's 16 stations in New York, Los Angeles, Dallas, Detroit and Washington, D.C. ABC's group 2 president is Mark Steinmetz, who is based in Minneapolis.

Time Inc. Sells Hippocrates

Massachusetts Medical Society, publisher of the *New England Journal of Medicine*, has agreed to acquire *Hippocrates*, the monthly medical journal owned by Time Inc. Terms of the deal were not disclosed. The Medical Society will hire a physician editor to head up the staff and oversee an editorial board of physicians. *Hippocrates* will have a stronger focus on clinical issues, the Society said. The journal will be based at the Society's headquarters in Waltham, Mass.

NYT Adds Delivery in Scranton

Through a partnership with Absolute Distribution, a subsidiary of *The Scranton* (Pa.) *Times*, *The New York Times* on March 14 began offering daily and Sunday home delivery in the Scranton area. The *Times* is now available in 173 U.S. markets as the paper follows a strategy to build its national brand.

NAA Lukewarm on Postal Bill

While the Newspaper Association of America supports the overall mission of the Postal Modernization Act of 1999 to provide universal mail delivery at flat rates, it does not think the U.S. Postal Service should be empowered to set rates. That was the gist of the testimony of NAA president and CEO John Sturm, who appeared this month before the House Committee on Government Reform's Subcommittee on the Postal Service.

Radio Owner Acquires Paper

Gray Communications, which owns 10 radio stations in the Southeast and Midwest, has acquired *The Goshen* (Ind.) *News* from News Printing Co. for undisclosed terms. *The Goshen News*, which has circulation of 17,000, gives Gray a total of four dailies; the other three are located in Georgia.



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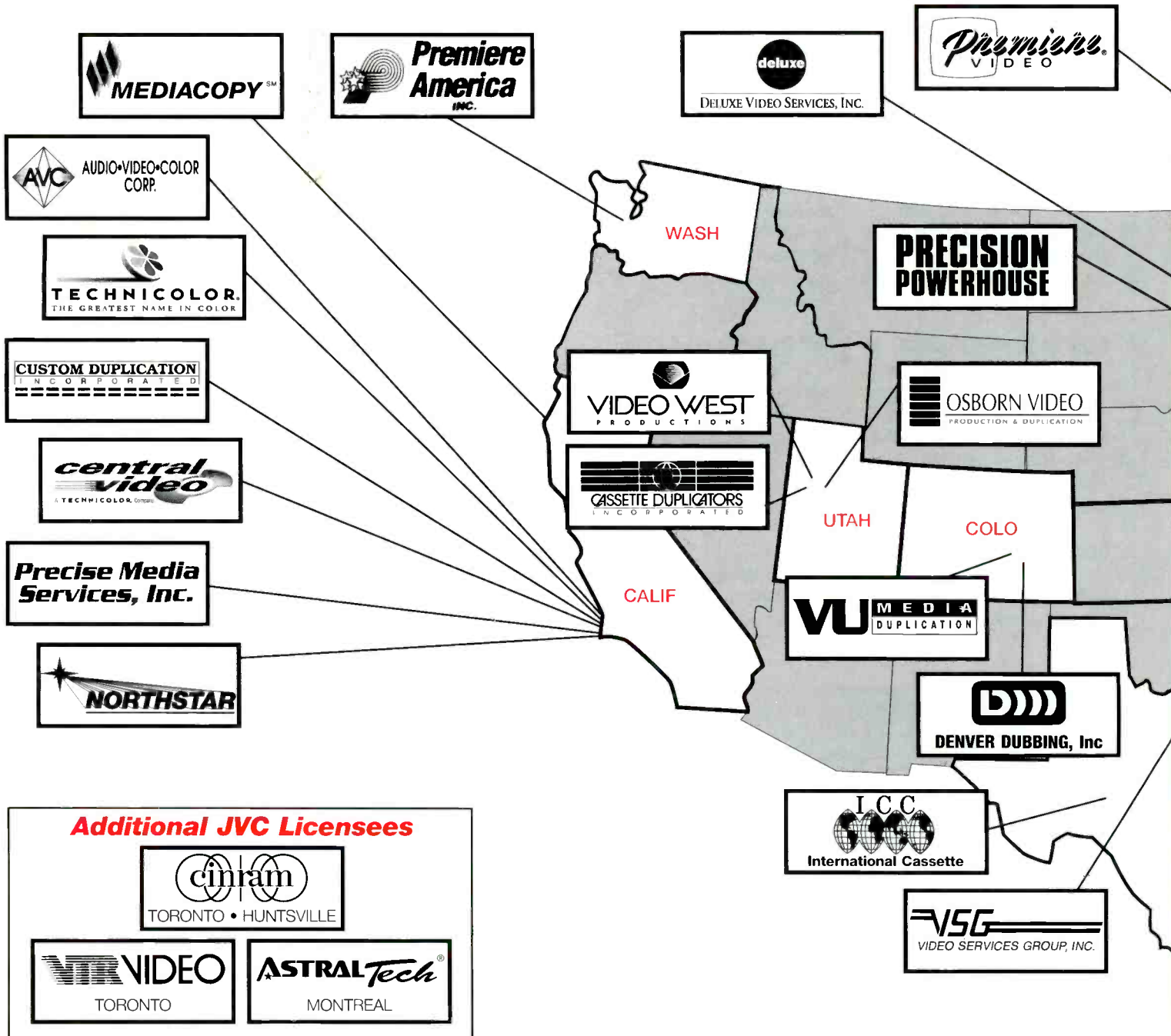


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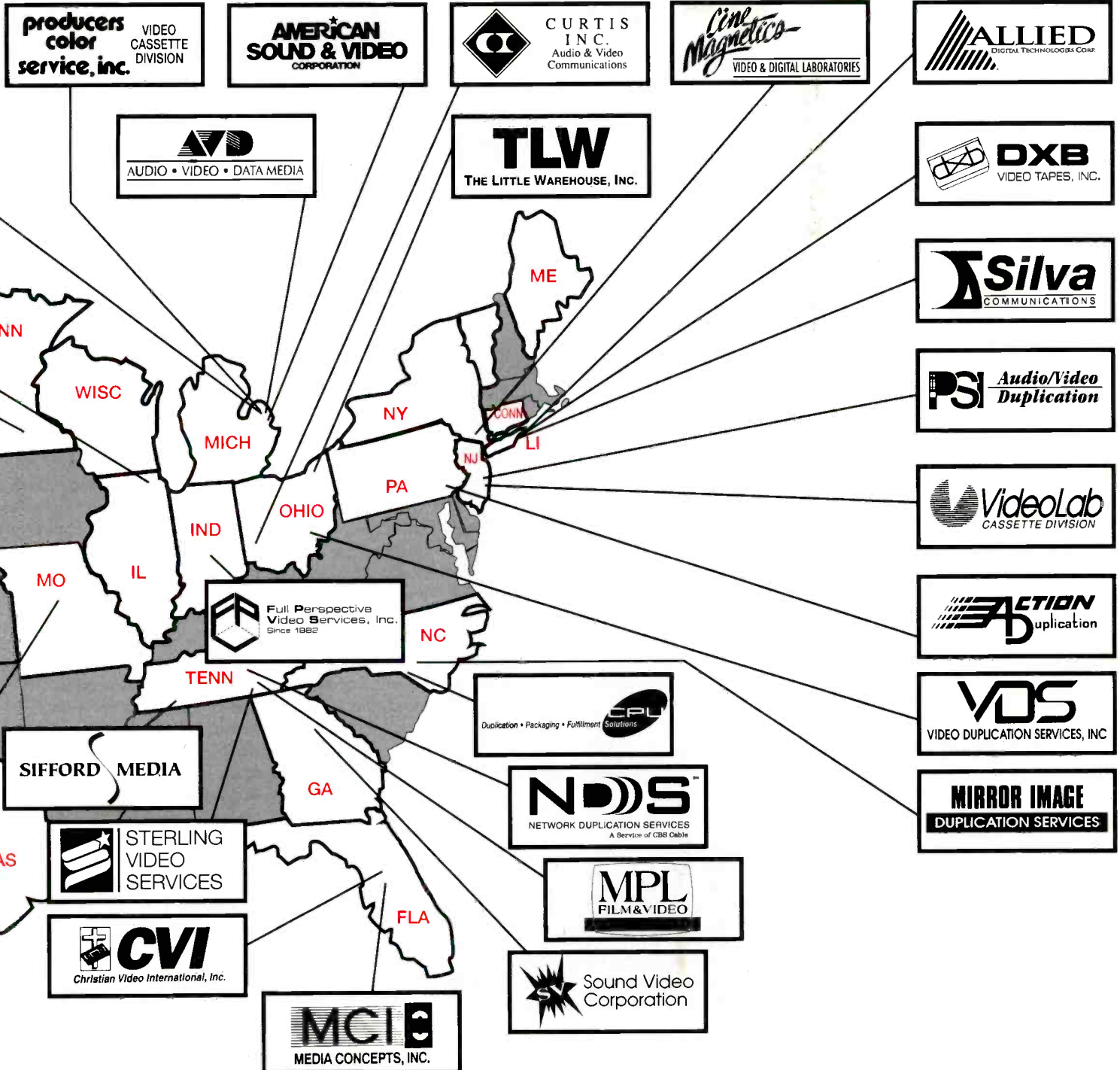
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Agents Ch

In the shadowy world of Hollywood deal-making, where no commodity is more valuable than stardom, television history sometimes begins with a telephone call. It can be that simple—or that complex. After signing an Oscar-nominated actress to his roster and deciding that she's *perfect* for television, a well-connected agent starts calling the studios, hoping to build a comedy around his newest acquisition. Someone bites.

Perhaps on the first call, perhaps on the twelfth, the agent strikes a winning chord with the right studio, which convinces one of the networks to order a pilot and eventually place a 13-week gamble on the fusion of star and property. The show becomes a hit, runs for several years, and heads into the syndication market as the object of national water-cooler buzz.

In such a scenario, all of the major players are made rich beyond their wildest dreams. Not just the actors and creators, but also the agent who brokered the deal, the middleman who turned a sales pitch into a cultural milepost.

Under the terms of standard television-packaging arrangements, if a talent agency represents one or more key



Ally McBeal, Everybody Loves Raymond and Veronica's Closet are package deals.

elements of a show—the star, the writer, the producer or the underlying rights—it collects 3 to 5 percent of the show's license fee, 3 to 5 percent of the potential profits during its network run, and 10 percent of syndication revenues. In the case of the NBC hit *Friends*, the payoff for packaging the show about twentysomething New Yorkers translates into a windfall of between \$50 million and \$70 million for International Creative Management.

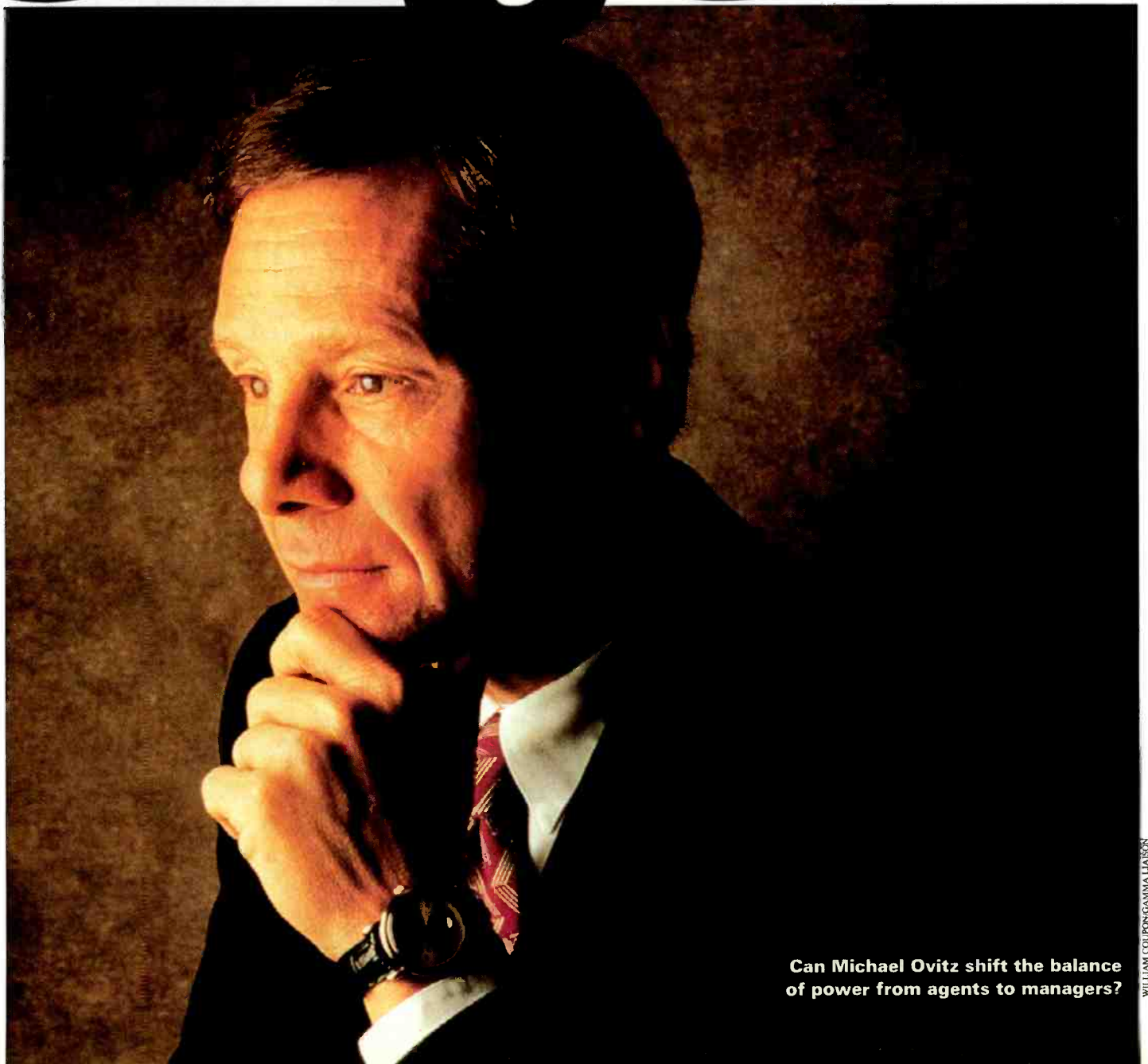
But at a time when rising production costs and viewer erosion are forcing networks and studios to rethink the way they do business, such lucrative package fees are coming under increasing scrutiny. In the context of this economic reality, many within the industry are bracing for a shift in the balance of power among Hollywood's deal makers.

In the wake of the headline-grabbing battles between superagent-turned-personal-manager Michael Ovitz and his former agency, Creative Artists, many believe management firms are poised to replace the town's top agencies as the seat of power for talent representation. Given his notorious reputation as the ultimate extension of Hollywood glitz and clout, Ovitz is seen by some as leading a paradigm shift. Several other high-profile agents—including Gavin Polone (United Talent Agency), Marty Bauer (UTA), Lou Pitt (ICM) and Mike Menchel (CAA)—have also walked away from the agency business to enter the management ranks. While some within the industry say it's too soon to say whether the so-called "agency wars" will produce a permanent shift of power, the agencies who have controlled the packaging business for decades are feeling increasingly vulnerable.

"Managers do pose a threat to the agencies in the sense that there's someone else doing the same thing they're doing," said Polone, who became a manager in 1996. "Because their functions overlap, the possible threat lies in the fact that clients will have managers and not agents."

In a world where hundreds of millions of dollars can be made and lost based upon access to talent, the stakes are enormous for networks, studios, agents, managers, producers, writers and stars. The economics of

of Hollywood's agency wars could alter the economics of television BY ALAN FRUTKIN ange



Can Michael Ovitz shift the balance of power from agents to managers?

WILLIAM COUPONGAMMA LIAISON

television production could be fundamentally altered.

Like so many other aspects of its culture, television can trace its reliance on talent agents to Vaudeville, motion pictures and radio. Just as German-born visionary William Morris shaped the representation business in the century's early decades—he made deals for stars ranging from Charlie Chaplin to the Marx Brothers—the agency bearing his name evolved into a power broker during the early days of commercial television.

By the '60s, as television started to mature, several agencies followed in William Morris' footsteps and began to exert influence on the business. Two unrelated events in 1975 set the stage for the next era: Five young agents—including Michael Ovitz—left William Morris to form Creative Artists Agency and two agencies merged to form International Creative Management. By the mid-'80s, the competition between ICM and CAA ushered in the age of the superagent, in which the enveloping media hype was exceeded only by the size of the agents' fees.

Ovitz quickly became known as the industry's most tenacious predator, poaching clients from his competitors, including his previous place of employment, William Morris. Such shark-like tendencies quickly earned him a reputation as one of the most powerful and feared men in Hollywood. Perhaps the ultimate testament to Ovitz's clout was the way Disney chairman and CEO

'I don't think the TV business is quivering because Ovitz is back.'
—Bernie Brillstein

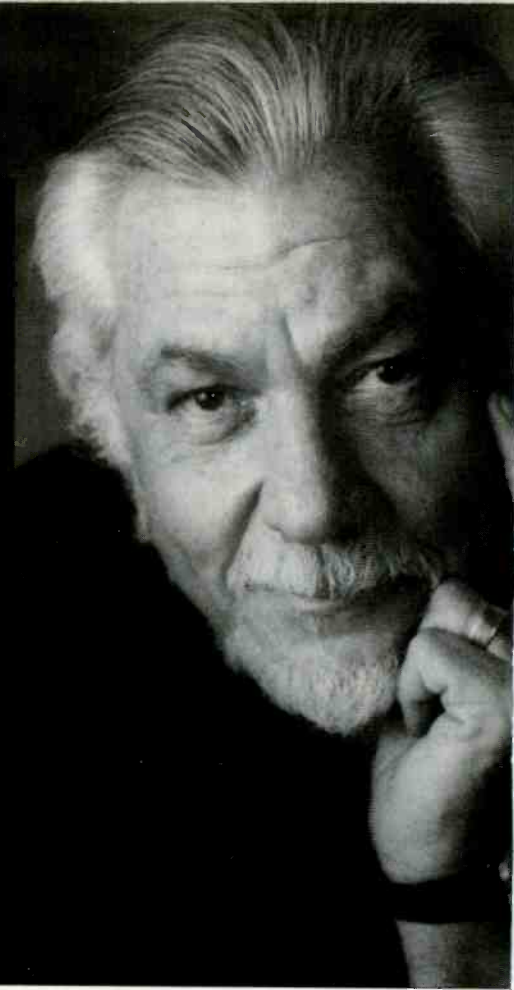
Michael Eisner courted him to become his second-in-command in 1995, and then paid him an eight-figure severance package to push him out the door the following year.

Now, as Ovitz goes about the business of recruiting both talent and agent-cum-managers to his new agency, Artists Management Group (AMG), even Hollywood power brokers are reluctant to talk about him on the record. The "fear and loathing" factor is high. "It's a sensitive subject," admitted one television agent. Officials at top agencies, including William Morris, CAA, ICM and UTA refused to comment on Ovitz or the potential shift in power.

In January, when CAA's Menchel defected to AMG, CAA president Richard Lovett

struck a hard line by refusing to share clients with the new company, forcing performers to choose between their agent and their manager. Some clients have announced their intention of staying with CAA. Others, most prominently Robin Williams, have chosen AMG, strengthening not only Ovitz's position but giving credibility to the increasing profile of management firms.

Should other agencies follow, a genuine



HOW THE TV PACKAGING BUSINESS EVOLVED



The '50s

During TV's first decade, when Milton Berle's 'Texaco Star Theater' was the ratings king, advertisers bought entire blocks.



The '60s

Packagers delivered stars for programs like 'The Dick Van Dyke Show', but nets gained more control, selling multiple sponsorships.

agers, the results could cost agents millions in revenue generated from film and TV packages, or worse, their jobs. "You're talking about the agencies' lifeblood," said Jerry Isenberg, chairman of the Caucus for Producers, Writers and Directors, and a professor at the University of Southern California School of Cinema and Television.

Representatives for the major networks and television production companies were equally reticent to go on the record. "These are powerful people you're dealing with," Isenberg added. "Everybody needs the support of the agencies, and if you say anything about their lifeblood, they'll get active."

By definition, a manager's job is to guide and advise a client on his or her overall career, whereas an agent's job is to find work and negotiate contracts for that client. But the distinctions between agents and managers can become murky at times. Their functions most clearly overlap in finding work for their clients. In theory, managers are restricted from seeking employment for their clients. In reality, it happens. And many agents now fear that their livelihood is at stake.

The distinctions between agents and managers also seem to work in favor of managers financially. Agents are prohibited from entering into business with their clients; managers are not. This also affords the manager a potentially more intimate relationship with the client. Managers are able to provide a host of services for the client that the agent cannot fulfill. In terms of sheer volume, the number of clients a manager handles is a fraction of an agent's normal roster. This allows a manager to take a

more hands-on approach with the client.

"The relative relationship in a client's life of the manager and the agent is changing," said one studio executive, who spoke under guarantee of confidentiality. "We're seeing managers exert a lot more influence as advisors. More managers are attached to clients' projects as producers, and one might logically assume that the one attachment could diminish the other [to agents]."

Although managers are not at all shy about speculating on their increased power profiles, most seek to downplay any perceived tension between themselves and the agencies. "This business is a combination of agencies and managers helping to get shows packaged and on the air. And both are necessary elements," said 3 Arts Entertainment manager Michael Rotenberg, whose producing credits include ABC's *The Hughleys*. "The creative drive of our clients is being serviced by the business acumen of both agents and managers. It is not best served by reducing the amount of representation. The business has become more complex, more sophisticated, and there are so many types of deals, that more representation is better."

Since a manager also can participate in the actual production of a client's film and television projects, he is able to help solve problems that arise on the set, ranging from script changes to staffing matters. In essence, the manager can exert a greater influence over career decisions and potentially render the agent redundant.

"If I owned an agency, I'd be asking a lot of questions," said writer/producer Brian Robbins, whose Marquee Tollin/Robbins

war could erupt. And that could have long-lasting effects on the business of television packaging. If a management company can handle what have traditionally been agent functions in terms of packaging programs, the studios and networks could save millions, by paying one fee instead of two. Some say an all-out war might enable buyers to do away with packages altogether.

If the agency wars ultimately favor man-



PHOTOFEET

The '70s

During the days of 'The Mary Tyler Moore Show', rising production costs forced agencies to begin deferring some fees.



NBC

The '80s

Red ink became prevalent, but a bona fide hit like 'The Cosby Show' could earn millions in back-end syndication fees.



WARNER BROS.

The '90s

As one agency earns an estimated \$50 million from 'Friends', package fees come under greater scrutiny from networks.

production company signed a two-year joint venture with Warner Bros. Television in February. "As long as managers are able to operate with the freedom that agents aren't, the managers have the advantage."

Regulation is another sore point between agents and managers. In the state of California, agents are licensed, but there are no formal guidelines for managers. With few restrictions to hinder their actions, many managers cannot be held in violation of stretching their parameters, i.e. procuring employment for their clients. "The line between the person who is obtaining employment for a client and the person advising the client has become blurred," the studio executive said. "If we want client X, we don't need an agency to pitch the client to us. We can call a manager—and not the agency—to say that a certain project may be great for that client."

Managers are forbidden to participate in contract negotiations, but agents fear that if managers continue to find work for their clients, then negotiations might be conducted by someone other than an agent who has the proper legal authority. "If I were an actor and I could be represented by a manager for 10 percent and an agent for 10 percent, why do I need both?" said Robbins, whose credits include the hit film *Varsity Blues*, HBO's *Arliss* and Nickelodeon's *Kenan and Kel*. "My lawyer can make my deal, and my manager can do what the agent does, plus everything the agent can't do."

If other actors (and writers and producers) were to follow Robbins' reasoning, it could result in an exodus of clients from the agencies. "If talent chooses someone like Mike Ovitz over agents, the balance of power will shift," Isenberg said. "To the extent that personal managers can control the talent that causes packages to take place, managers could replace the agencies in charging fees."

As tight-lipped as most agents are on the subject of managers, they're not taking these territorial intrusions lying down. "If a client is represented only by a manager, it's safe to assume the manager is rendering agency services," said Karen Stuart, executive director of the Association of Talent Agents, a 60-year-old trade association that represents most of the major talent agencies in Hollywood. But, she added: "We don't want to go to war with managers."

If a mass exodus results from the current climate, agents are likely to go on the offensive. "What we're concerned about are those managers who are soliciting employment and negoti-



Shows like *ER* (top) and *Dawson's Creek* make millions for their respective networks—and the agents who negotiated the deals.

ating deals, which we think makes them unregulated and unlicensed agents," Stuart said.

In February, California state representative Sheila Kuehl (D-Santa Monica), chair of the state Assembly's Judiciary Committee, introduced legislation to more clearly restrict managers, by requiring them to be licensed.

Agent-turned-manager Marty Bauer says such extreme reactions are premature. "There are very few clients who do not have agents," he said. "Probably two or three percent. So if it fluctuates to six percent, then William Morris and ICM will let 15 guys go. But I don't think it's going to change the basic nature of the business."

Oddly enough, the new legislation was originally conceived before the agency wars flared up. According to Kuehl's office, the bill's primary goal is to protect child actors from fly-by-night managers. And even though it does not attempt to hinder a manager's ability to go into business with his or her clients, it may ultimately impose greater restrictions—and punishment—on managers who procure employment for their clients.

Such actions may backfire on agents. If the state comes down hard on managers, it may also be persuaded to reexamine the agencies' package fee structure. Earlier this month, representatives from most of the major management firms held a closed meeting in Hollywood, during which they hired two leading attorneys,

Bertram Fields and Ron Olson, to represent their interests.

Despite the backroom strategizing, agents and managers continue to work closely together. Of course, it may be due more to fear than mutual respect.

When major talent such as *Home Improvement* star Tim Allen is represented by ICM and Messina-Baker Management, and *Dharma & Greg* star Jenna Elfman is represented by the Michael Schlesinger Agency and More-Medavoy Management, neither agents nor managers can afford to rock the boat—even if they mistrust each other. The reason is simple: They don't want the talent they represent to have to make a choice.

If tensions between the two camps were to escalate, a protracted battle could undermine the fragile bond that ties agents to managers. For example, if other managers were placed in the situation that Ovitz faces with CAA's Lovett, a pitched battle between the two camps could ensue. And things could get messy. If agents tried to lock managers out of either producing or packaging fees, say managers Polone and Rotenberg, they would fight back and simply cut out the middle man. "If clients have agents who don't want the manager involved," warned Polone, "the manager

does not have to go through the agents."

Rotenberg says such extreme scenarios are unlikely. "It's not in the agencies' best interest," he says. "It will start infringing on their own package fees. They might have to start sharing or losing some packages." But better than losing their jobs, he added.

"I don't think the TV business is quivering because Ovitz is back," said Bernie Brillstein, founding partner of Brillstein-Grey Entertainment, one of the highest-profile management firms in L.A. At the time of Lovett's announcement, people like Brillstein are wont to point out, the few stars and staffers who had joined AMG were, for the most part, involved in feature films.

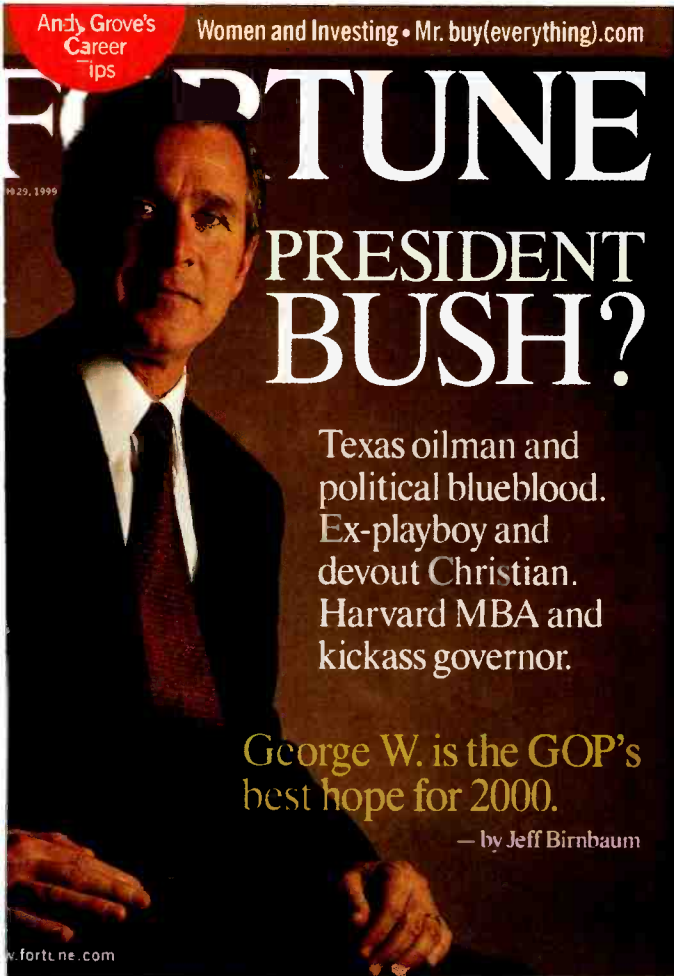
But Ovitz is a seasoned operator who knows television and how lucrative it can be. Many believe it will be only a matter of time before he expands into TV. As a young agent in the mid-'70s, Ovitz's first task was to package game shows for William Morris' TV department. As one of the founders of CAA, he further refined his TV-packaging acumen and gradually carried it over to the film business, virtually transforming the industry.

"Ultimately, Ovitz will build a TV side of the business," predicts entertainment attorney David Colden. "And looking forward, I anticipate that we'll see the same turmoil in the TV business as we see in film."

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Just as the effects of the agency wars on TV packaging are open to debate, so is the significance of packaging altogether. "The packaging commission is and has been on the wane," Colden said. "But this is a consequence of the economics of television, not the agency wars."

Views on this subject differ, but no one could argue that package fees have become prohibitively expensive, casting a huge shadow over the business of television production. "They represent a tremendous amount of money that is added to a show and deducted from that show's overall profitability," Polone said.

In the early days of television, the networks exercised very little control over their own programming. Manufacturers such as Dupont and Texaco bought entire programming blocks, using stars to build audiences so they could hawk their products. The advertising agencies representing those manufacturers worked closely with talent agencies to create shows that would appeal to the targeted audience.

But in the beginning, the talent agent's role in packaging resulted more from cultural forces than economic mandates. "There was a real divide between the sponsors and the people in show business," observed Frank Rose, author of *The Agency: William Morris and the Hidden History of Show Business*. "Most of the entertainers and impresarios were Jewish. But many of the sponsors were not. And the agencies were able to bridge that gap, acting as essential go-betweens in packaging the TV shows."

In television's formative years, the standard packaging fee for agencies amounted to 10 percent off the top of a show's production costs. In 1948, The William Morris Agency packaged *Texaco Star Theater*, featuring client Milton Berle. In 1950, NBC premiered *Your Show of Shows* with Morris client Sid Caesar, followed three years later by *Make Room for Daddy* on ABC, starring Morris client Danny Thomas. The influence of packaging was impossible to deny.

Throughout much of TV's infancy, the industry was based in New York. But Rose credits MCA's Lew Wasserman with moving production to Hollywood. One of the agency's star clients was Ronald Reagan, who was also president of the Screen Actors Guild. Reagan persuaded the guild to issue a waiver to MCA, enabling the agency to produce programming. Because of that waiver, says Rose, MCA became one of the largest providers of programming, including the *Adventures of Kit Carson*, *Biff Baker U.S.A.*, and *General Electric Theater*—hosted by Reagan himself.

In the '60s, the networks began to claim more

control of their programming, using multiple sponsors to offset production costs. Although the need for packaging diminished, the practice had already become entrenched. And because the agencies controlled the bulk of the talent, it was tough to break the package structure.

In the '70s, however, the business began to change. Rising production costs for the networks fueled an era of deficit financing. The networks were no longer paying for the full costs of production. Consequently, agencies came under pressure to defer their package fees. Instead of taking 10 percent off the top, they began to split their fees, taking 5 percent off the top and another 5 percent on the back end.

By the '80s, with the studios and networks swimming in red ink, producers needed to have a hit to make their money back. Some agencies began to lower their percentage fees to 3 and 3. With the rise of syndication, they were also able to claim another 10 percent of those revenues, which created the potential for huge profits if a show became a breakthrough hit.

But it wasn't only the fees attached to package commissions that were changing. It was also the terms. "The word 'packaging' comes from putting the whole thing together and tying it in a bow," noted Brillstein, who worked as an agent for William Morris in the mid-'50s, before turning to personal management in the '60s. "It meant the agency would find the star, and the writers, and in most cases, both. It also meant they'd do the casting for the show, the

'We don't want to go to war with managers.' —Karen Stuart

accounting, the legal work and make sure the show would come in on budget. Today it's evolved into if you have a writer or a star, and the network wants it, you get a package."

While the packaging system may have evolved because the networks were ill equipped to assemble all the pieces to make a successful show, that clearly is no longer the case. Now, in the view of many within the industry, the package fee has been bastardized. "What it came to mean was something like stick-up money," Colden said. "If you want talent, you'll have to pay a commission."

In this new bottom-line era, the networks are looking for any solution to the high cost of production. Clearly, the agency package fees have played a large part in the escalation. While agents may not be facing extinction, if their power in Hollywood is diminishing—or at least perceived to be diminishing—industry insiders say the agency wars could be a catalyst for networks and other program buyers to try to end

or alter the package fee structure.

"When two parties are fighting with each other, it gives a third party an opportunity to take advantage of the situation," Bauer said. "There are certain networks and studios and producers who have been waiting for the moment when agencies are weaker to see if they could get rid of the packages."

Add the staggering amounts of package commissions to the fees allotted manager/producers and you have an even larger chunk that is siphoned away from the networks and studios. "Each time you have a new element, you have a new mouth to feed," said an agent-turned-manager, who spoke under guarantee of confidentiality. "The traditional numbers of package fees are not enough to go around anymore, and the structure is becoming a dinosaur."

As the networks attempt to claim full ownership of programming, it's logical to assume they will want to cut the agencies out of the syndication pie, the manager added. "It's all about control," he said. "And ultimately, the networks will have the final say."

It is possible that if the networks allied themselves with the managers—who would receive a packaging fee or a producing fee, but not both—it could potentially eliminate a major profit participant from the mix.

"Some day [the networks] are going to wake up and say we're not doing this anymore," Bauer said. "We don't need Actor A or Writer B—and we won't give you a package just to make the deal."

For now, agents seem to be maintaining the power. Although Brillstein may lament the evolution of agency packaging, he defends the practice, even in its present incarnation. "If you're ICM, and you give Warner Bros. Kauffman and Crane, and they give you *Friends*, and Warner Bros. makes a lot of money, the people who brought you the talent deserve a fee."

Which means business as usual in Hollywood. "Everyone is looking for ways to produce TV for less money, but when you have someone in demand, you can drive a deal," said Erwin More, a principal of More-Medavoy Management. "As much as the studios and the networks complain about fees, agencies don't set the prices in the marketplace, the buyers do."

Ultimately, the real power lies not with agents, or managers, or even with the networks. "Power flows from the talent," Isenburg said. "If more agents decide to become managers and talent feels the manager relationship is more important than their agent relationship, that could be the deciding factor."

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

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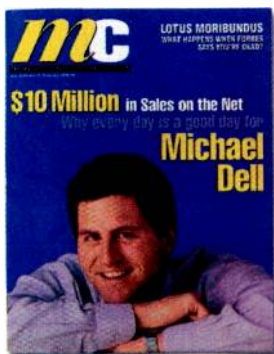
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CNBC Site To Revamp

NBC Interactive, New York, has licensed technology from Houston-based media firm Telescan (owned in part by NBC parent company General Electric) to revamp cable business news channel CNBC's Web site. According to CNBC.com spokesperson George Jamison, the redesign will transform the site into a personal finance hub, with the possibility of e-commerce in the future.

CTW Pledges Web Support

Children's Television Workshop formed a new online division to be led by group president Tina Sharkey. The division will expand CTW into the areas of convergence, e-commerce, and content for children ages six to 11. Additionally, Nina B. Link was tapped as group president of the New York-based CTW's new publishing and interactive software division, encompassing its former publishing and new media areas.

Nielsen/NetRatings Launches

The long-awaited Internet audience measurement service from Milpitas, Calif.-based Nielsen/NetRatings launches today. A random sample of 9,000 people chosen by digit dialing over the phone determines top Web site reports, banner ad reports, audience summary reports and custom queries. Data collection is uniform across PC, Mac and Unix platforms.

Net Investments Roll On

Interactive Pictures, San Jose, Calif., maker of IPIX photography technology, received \$27 million in capital from GE Capital, American Express Company and Motorola, among others ... MaMaMedia, New York, is seeking a \$20 million round of financing via placement agent BancBoston Robertson Stephens, which helped with deals for CNet, StarMedia and eBay.

Is the consolidation game in e-commerce already reaching its end? The merger last week of online music retailers CDnow and N2K would seem to indicate it's so. It's intended to combat the mighty—and increasingly aptly named—Amazon.com, which only got into the CD-selling biz last June. The situation is an online version of the travails of Toys “R” Us in a Wal-Mart-dominated “dirt” world. But on the Internet, it happened so much faster. —Catharine P. Taylor

Ford Drives into Deal With New Online Net

By Susan Kuchinskas

Digital Entertainment Network (DEN), Santa Monica, Calif., is in final negotiations with Ford Motor Company to have the Detroit automaker be the sole auto sponsor on its Internet television network, slated to launch in May. The charter sponsorship, said to be worth several million dollars, will be a year-long deal.

DEN plans to create a Web-based network of TV-style original programming, to be delivered free and on-demand over 56K modems.

The company was founded in 1996 by Marc Collins-Rector and Chad Shackley, co-founders of early ISP Concentric Net-

works. In June 1998 they produced *Chad's World*, a series of eight dramatic shows aimed at gay teens. That July, David A. Neuman, former president of Walt Disney Television, came aboard as president, along with Ed Winter as chief marketing officer and Jim Ritts as chief operating officer; Winter and Ritts are veterans of Channel One Network, the in-school ad-supported television network.

DEN's new programming will extend the original teen niche concept. “The Internet is about virtual community,”

Winters said, “so we define our target audiences by the highest common denominator, identity, affinity or interest. We'll target Christian teens, Hispanic teens, Asian American teens, extreme sports enthusiasts [and] college students.”

Ford plans to use DEN to launch its new Focus car, which was named European Car of the Year, as well as promote the popular Mustang and Cougar. “We see DEN as a



The Mustang will appear on DEN through Ford's deal.

terrific youth portal that we can use to market our key youth product,” said David Ropes, director, corporate advertising and integrated marketing for Ford. “We have lots of products we can target to this youth market.”

Thirty half-hour interactive pilots are in production by DEN staff and independents, while the sales staff builds in the sponsorships. “It's a shotgun wedding between the interactive types and the traditional producers,” Neuman said.

DEN offers a variety of advertising opportunities, many of them based on proprietary technology. They include corporate billboards, TV-style ads, product placements, rich media banners, traditional ads and e-commerce links for buying products featured within shows. ■

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[BLUEFLY PITCHES THE E-COMM LIFESTYLE p. 47](#) | [SPORTS SITES ATTRACT p. 48](#)

AdAuction Sells An Alternative

AdAuction is betting that the live auction model isn't the only way to hawk Internet ad space to media buyers.

Today the San Francisco-based company launches Opportunity Exchange, a 24-hour ad marketplace on the Web where inventory will be sold at a flat rate, first come, first serve. The company says this marks a first step toward a hybrid model that combines the dynamic pricing of auctions with around-the-clock availability.

Since its first auction in February 1998, the company's MarketPlace and Tune-In real-time Web-based auctions have sold space from 160 sites ranging from Mountain View, Calif.-based Netscape to San Francisco-based search services Look-

Smart and Hot-Bot. Some 2,200 media buyers are registered.

AdAuction created Opportunity Exchange for busy buyers for whom live auctions can be inconvenient.

Additionally,

"There might be some unique things about the inventory—maybe a button or sponsorship—that might take a little longer to evaluate and understand than could be done in the auction situation," said Neil Cohen, AdAuction's senior vice president of business affairs.

In a month and a half the company hopes to launch a dynamic pricing component for the new offering. "Eventually, we'll move to a 24-hour exchange all the time," said Cohen, adding that Opportunity Exchange will initially account for 5 to 10 percent of the company's volume.

Emily Lee, a media planner for USWeb/CKS, Cupertino, Calif., who has bought through AdAuction since its inception, hadn't heard of the service but offered an enthusiastic response. Her AdAuction buying has been "on and off," she said, "depending on whether things fell at the right time. This will be a lot easier."

AdAuction today also introduced ProxyMan, software that will bid up to the media buyer's pre-set maximum, so the buyer can participate in auctions without having to be online at the time.

Separately, AdAuction unveiled a \$2.5 million print and online campaign aimed at advertisers and media planners via San Francisco shop Ingalls Moranville Advertising. The tagline: "Opportunity Clicks."

—Susan Kuchinskas



AdAuction's Neil Cohen

Slate Re-Emerges As Free 'Zine Via Ad Effort

BY KIPP CHENG—High-minded Microsoft e-zine Slate today unveils its latest branding campaign. The new tagline, "What to make of politics and culture," will be featured in banner ads rolling out throughout the Microsoft Network of Web sites and in print ads beginning with a placement in the April issue of *Brill's Content*.

The campaign was created by Chicago-based interactive shop Quantum Leap Communications, a unit of the Leap Group. Print and online efforts will be followed by a sweepstakes set to launch in May. Radio spots will also follow later this year.

According to Slate publisher Scott Moore, who came on board earlier this year from Microsoft travel site Expedia, the campaign is part of Slate's new positioning as a free online destination.

Slate was launched in 1997 by Microsoft under the stewardship of editor in chief Michael Kinsley. The *New Yorker*-esque e-zine—which offers a mix of politics and pop culture—began its experiment with paid subscriptions at \$19.95 per month in March 1998.

The experiment was closely watched by the online industry, but Slate soon dis-

covered that its high profile didn't necessarily make charging subscription fees worth its while. After 10 months it changed back to being a free, ad-supported online publication this past February.

Moore said Slate would maintain its paid services, to which 30,000 people still subscribe. The services include access to



What to make of Slate? Back to being free, for one.

its BBS, archives and e-mail newsletters.

Prior to becoming a free service, Slate's marketing was primarily aimed at acquiring new subscribers, but Moore said research indicated "it was costing more to acquire new subscribers than we thought the lifetime value of that subscriber was."

The new ads try to impart Slate's personality to a broad audience. "We want to show that Slate has an attitude but not an agenda," explained Quantum Leap managing partner Debra Bean. "We want this campaign to allow people to experience the attitude of the product. It's really showing, not telling, in terms of what we're trying to get across." ■

AAF Spurs E-Businesses to Post Privacy Policies

BY WENDY MELILLO—The American Advertising Federation will distribute sample privacy policies and stage educational workshops in an attempt to help small businesses with commercial Web sites start to post privacy policies online.

Privacy policies are intended to explain what information is being collected from consumers on Web sites and how it will be used. AAF President Wally Snyder said the effort may aid small businesses which are not aware of the value of privacy policies or may not have the resources to develop one.

The Better Business Bureau's online subsidiary, BBBOnline, also launched a privacy program last week. It plans to award sites that comply with BBBOnline privacy policies a voluntary seal of approval.

Commercial Web sites have been under

pressure of late to post such policies. The Federal Trade Commission, with the help of Georgetown University, has completed two surveys to determine if the industry has improved its record of posting privacy policies. Only 14 percent of the 674 commercial sites surveyed last April did so.

FTC Chairman Robert Pitofsky has indicated Congress may enact legislation if the second survey of 360 sites—completed March 11—shows no improvement. Results won't be available until mid to late April.

Congressional intervention could result in legislation requiring commercial Web sites to post privacy policies. One possible provision: consumers may be allowed to opt out of having their personal information used for purposes other than for what it was originally collected. ■

Retailer Bluefly Takes "Lifestyle" Approach

BY ADRIENNE MAND—Online discount clothing retailer Bluefly this week launches a seven-figure print effort positioning its e-commerce site as a "lifestyle" option.

A print execution breaks Wednesday in *Time Out New York* featuring the same dark and light blue tones that color bluefly.com. The new tagline: "The Outlet Store In Your Home."

Bluefly hopes to build a name with consumers that gels with their desire to purchase discounted clothing from designers such as Tommy Hilfiger, Prada and Ralph Lauren. The site launched in September.

The ad was chosen for its "unusual use of color and graphic style," said Kenneth Seiff, CEO of the New York-based e-retailer. "It created an ability to break through the clutter of fashion advertising with a simple message: that shopping for designer apparel on the Internet is convenient, easy and can be done at any time."

"In developing our marketing campaign, we believed that since we weren't

just offering 25 to 75 percent savings on the apparel, we could be the first retailer to build a lifestyle brand around an off-price retailer in the way that The Gap has done with basic apparel," he said.

"We could have chosen to adopt the 'price wins all' strategy," he continued. Bluefly, however, assumes fashion consumers value style perhaps even more than getting a bargain.

Creative and media are handled in-house, as is its site, although it was launched by Grey New Technologies unit Kaufman Patricof Enterprises, New York. "I'm a big believer in controlling the process in-house because nobody better understands our positioning and brand assets," Seiff explained.

The ad will run through the second quarter in approximately 20 consumer magazines, including *Harper's Bazaar*, *Vogue*, *GQ* and *Wired*. The site has keyword search deals with portals including America Online, Yahoo!, Lycos, Excite, Go Network and @Home Network. ■



Bluefly.com offers upscale fashion at downscale prices.

Microsoft's Sidewalk Pulls Sales Force In-House

BY SUSAN KUCHINSKAS—Microsoft Network's Sidewalk, the local online directory service, is bringing its advertising sales force in-house.

Since its launch in March of 1997, Sidewalk's ad sales have been handled by CUC, a consumer services provider that later merged with hotel finance company HFS to become Cendant Corp.

"Bringing the force in-house means we'll be closer to our advertising customers and able to respond more quickly to their needs," said Peter Atkins, Sidewalk's general manager of advertising, sales and marketing. "It's a huge thing for us because this is the sales force that helped make Sidewalk such a huge success last year."

Atkins said last year's ad revenue surpassed \$30 million, from over 6,000

advertisers, most of them local businesses. Redmond, Wash.-based Sidewalk had a 10-year contract with Cendant, but he said both sides are walking away happy.

"They get to focus on their core business of hotels, and we'll build closer relationships with our customers." He added that since Steve Ballmer was named president of Microsoft, "Microsoft has increased its focus on winning in the online space, and this is a sign of that commitment."

Atkins said his managers are in the process of interviewing the Cendant reps, but have not decided how many of the several hundred reps would stay. Atkins did say that no sales offices will be closed.

Cendant staffed 20 offices with teams devoted solely to Sidewalk. Cendant executives could not be reached for comment. ■

bits

- **Microsoft**, Redmond, Wash., last week introduced Internet Explorer 5, a customized version of the browser that includes preset links in the toolbar with access to MSN services, plus MSN Search and MSN.com as the homepage. It also has a feature which saves search results.

- **Women.com Networks**, San Mateo, Calif., which provides content on women's lifestyle, health and other issues, secured an anchor tenancy on **America Online's** Lifestyle and Women's channels.

- **Today's Man**, Moorestown, N.J., says it will sell menswear online in time for the 1999 holiday season. **Nordstrom**, Seattle, meanwhile, will add a Callaway Golf Apparel by Nordstrom "boutique" sub-site to its Web site, nordstrom.com.

- **Cyberian Outpost**, a Kent, Conn.-based online computer retailer, and **US Pawn**, Westminster, Colo., are both launching auction sites which plan to go up against eBay and similar online auction sites.

- **PlanetRx.com**, South San Francisco, opened for business last week to face challengers like MyBasics.com and Drugstore.com. The site sells health and beauty

products—including over-the-counter and prescription drugs—and offers health-related content. Partnerships include America Online; Women.com; Yahoo!; E*Trade Group; and Netcentives' ClickRewards.

- **NextPlanetOver.com**, New York, will promote titles from comic book publishers **Abstract Studio**, **Oni Press**, **Slave Labor Graphics** and **Adhesive Comics** in exchange for exclusive online content, artist chats and the chance to digitize "virtual" comics.

- **Mattel**, El Segundo, Calif., will acquire **Purple Moon**, Mountain View, Calif., which develops Web sites and CD-ROMs skewed to the pre-teen girls market; **Xceed**, New York, acquired Santa Monica, Calif.-based agency **Troon** in a stock and cash deal; **Think New Ideas**, New York, acquired **Envision Group**, a marketing-services firm based in Torrance, Calif.; and **Siegel & Gale**, New York, made an equity investment in **Mentum**, Hartford, Conn., to launch an online financial service.

Web Site Offers GIF Goodies

A new Web site from online tech network Andover.Net is helping Web publishers and advertisers craft online goodies such as 3D text banners and animated GIFs. The service, GIFWorks.com, launches today featuring a suite of free-to-user Internet-based applications.

Various "e-tools" give Web designers and IT professionals the ability to edit and optimize their creations through a re-sizing and re-coloring function, as well as provide a library of graphics and fonts.

Bruce Twickler, president and CEO of the Acton, Mass.-based Andover.Net, said GIFWorks illustrates the evolution from working on the local computer desktop to the virtual "Webtop" workspace, in which e-workers access tools online. Thus, there is no download or installation time. The interface of the product is similar to a Windows application.

GIFWorks.com and its online applications will be entirely advertiser supported. Twickler said that due to the "in-browser" nature of the GIFWorks e-tools, companies that advertise on the site will benefit from the captive attention of users for sustained periods of time. At-launch advertisers include Lotus, IBM and Intel.

While the current suite of e-tools focuses on Web designers and publishers, Twickler said that future e-tools will be geared toward a variety of markets.

—Kipp Cheng

Movers

Meredith Publishing New Media, New York, appointed **Richard Zeldes** as its director of new media advertising. He was formerly national advertising director for Meredith imprint *Country America* magazine ... Medical Web site Medscape.com, New York, named **George D. Lundberg** to the position of editor in chief. Lundberg previously served as editor of the *Journal of the American Medical Association* ... Powertel, West Point, Ga., named **Rodney D. Dir** as its CEO. Dir previously held the title of executive vp and general manager ... AT&T's a2b music, New York, filled two positions: **Paula Baston**, formerly senior vp of public relations at N2K, also New York, was named vp of business development and communications, while **Laurie Jakobsen** was named director of marketing communications. Jakobsen was director of publicity for N2K encoded music.

IQ Data



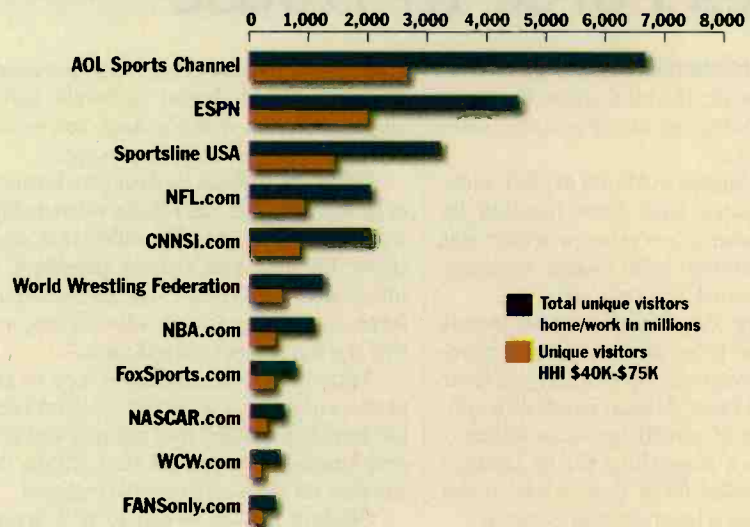
Affluent Big On Sports, Hold the Pro Wrestling

This breakout of sports sites in two income brackets demonstrates several things: that online "usership" is skewed toward megasites such as America Online's Sports channel and ESPN.com (in the \$40K-\$60K group, those two sites account for 46 percent of all unique visitors to top sites); and that, yes, pro wrestling is more popular with a less well-heeled crowd.

Top Sports Sites by Income, January 1999

Unique visitors ranked w/HHI of \$40K-\$60K/year (in millions)			Unique visitors w/HHI of \$60K-\$75K/year (in millions)		
1	AOL Sports Channel	1,863	1	AOL Sports Channel	802
2	ESPN	1,279	2	ESPN	723
3	SportsLine USA	945	3	SportsLine USA	493
4	NFL.com	637	4	NFL.com	296
5	CNN.SI.com	582	5	CNN.SI.com	266
6	World Wrestling Federation	385	6	World Wrestling Federation	168
7	FoxSports.com	318	7	NBA.com	151
8	NASCAR.com	281	8	The FANOnly Network	140
8	NBA.com	281	9	NASCAR.com	130
10	WCW.com	198	10	FoxSports.com	101

Total Unique Visitors vs. HHI \$40K-\$75K, January 1999



Media Metrix defines unique visitors as the actual number of users who visited each Web site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



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MTV Around the World

Week of 3/20/99

MTV Europe

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

MTV Latin America (North Feed)

Artist	Title
1. Blondie	Maria
2. Cardigans	Erase/Rewind
3. Garbage	Special
4. Cher	Believe
5. Alanis Morissette	Unsent

MTV Brazil

Artist	Title
1. Shank	Saideira
2. Kid Abelha	So Penso Em Voce
3. Titãs	E Preciso Saber Viver
4. Spice Girls	Goodbye
5. Backstreet Boys	As Long As You Love Me

MTV Russia

Artist	Title
1. Cardigans	Erase/Rewind
2. Beastie Boys	Body Movin
3. Metallica	Turn The Page
4. Fatboy Slim	Praise You
5. Roxette	Wish I Could Fly

Billboard's Top 15 Singles

Compiled from a national sample of top 40 radio airplay monitored by *Broadcast Data Systems*, top 40 radio playlists, and retail and rack singles sales collected, compiled, and provided by *SoundScan*. March 20, 1999

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	14	Believe	Cher
2	3	2	13	Heartbreak Hotel	W Houston Feat. Faith Evans/Kelly Price
3	2	1	16	Angel Of Mine	Monica
4	6	4	7	I Still Believe	Mariah Carey
5	4	4	16	Angel	Sarah McLachlan
6	5	5	8	All I Have To Give	Backstreet Boys
7	14	7	7	Kiss Me	Sixpence None The Richer
8	10	8	5	No Scrubs	TLC
9	9	9	11	Every Morning	Sugar Ray
10	7	2	25	Nobody's Supposed To Be Here	Deborah Cox
11	8	1	18	...Baby One More Time	Britney Spears
12	11	8	26	Slide	Goo Goo Dolls
13	13	10	5	You	Jesse Powell
14	12	8	16	God Must Have Spent A Little More Time On You	N Sync
15	15	1	21	Have You Ever?	Brandy

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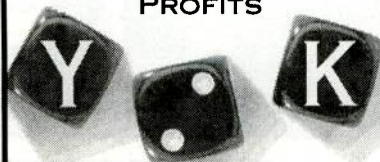
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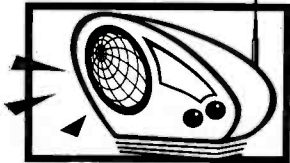
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Qualified candidate will have 5-7 yrs. exp. as a graphic artist (ad agency or design studio preferred); proficiency in QuarkXPress, PhotoShop, Adobe Illustrator, PowerPoint and Macintosh platforms; must have knowledge of pre-press and production. Please send resume (WITH SALARY REQUIREMENTS) to

USTA

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The qualified candidate must be proficient in Photoshop, Illustrator and, most importantly, AfterEffects. Working knowledge of Quantel Hal and Paintbox a plus as is ability to produce work from storyboard through post production in both 2D and 3D. At least 3 years experience and the ability to handle several projects simultaneously required. Please send resume/cover letter to:

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Broadcast Designer 259

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Develop design concepts and layout for promotional and collateral materials including newsletters, brochures, and much more. As the key contact for all design projects, you will ensure that all logos, trademarks and overall brand image meet corporate guidelines. Proficiency in Mac QuarkXpress, Adobe Illustrator and Photoshop required. The ability to juggle multiple projects and meet deadlines in a fast-paced environment essential. Knowledge of print production including electronic prepress and copy trafficking for collateral materials a plus. **JOB CODE: MKTD E-MAIL: job272@careers.omnipoint-pcs.com**

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- Advanced English language skills, preferably with German or other European second language
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For immediate consideration, please send/fax your resume, including salary history and position of interest, to: **G+J USA Publishing, HR Dept MS-MM, 375 Lexington Ave, New York, NY 10017. Fax: (212) 499-2216. EOE M/F.**



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CFO Publishing, a division of **The Economist Group**, is seeking an experienced Marketing Director to lead strategic growth in advertising. Responsibilities include developing a marketing plan, full marketing support for a national sales staff including presentation and sales promotion materials, and conducting a direct-marketing trade campaign.

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Please fax/e-mail resume to:

Alex Clemente

212-459-3007

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email: PATSKLAR@worldnet.att.net

ACCOUNT EXECUTIVE

Women's Wear Daily, and *Daily News Record* are seeking advertising Account Executives to sell advertising space and increase their existing portfolios for their respective fashion magazines. Candidate must have a mass market beauty industry and sales/marketing background and/or agency experience for WWD. DNR requires young men's apparel and retail expertise. Please fax resume and salary requirement to

**Box: JN
Fairchild Publications
(212) 630-4295**

Fairchild Publications

EOE

AD SALES

Large national trade association seeks independent sales rep to grow its award-winning magazine's East Coast territory. Rep must be polished, dynamic and committed to generating new business while providing TLC to our valued advertisers. Healthy marketplace, great book. Fax/email resume and cover letter to M.P. Wall at 703.683.7556, or mwall@iaa.org. No calls, please.

SALES EXCELLENT COMPENSATION

NY specialty printer of collateral pop materials, on product coupons, sweepstakes and games. Looking for representation (commission manufacturer's rep or full-time salesperson) in NY/Metro area. Great opportunity for person with contacts at sales promotion agencies or package goods companies.

Call 718-899-6000, x 204
Email: rob49@aol.com

All calls held in strictest confidence.

Art Director needed, call (612) 371-5538.

CAREER SURFING?

www.rga-joblink.com

**Roz Goldfarb Associates
(212) 475-0099**

HELP WANTED

ASSISTANT PRODUCT MANAGER

Bone Regeneration Products

Block Drug Company, Inc. is recognized globally as a producer of some of the world's best known dental products. The Block Drug Oral Health Care Division markets a wide range of pharmaceutical, professional and consumer/dental products utilizing the largest dental sales force of its kind. We have a challenging opportunity in our Jersey City, NJ headquarters.

**We Offer
A World Of
Opportunity**

The successful candidate will provide marketing support in the fast-growing area of bone regeneration technology as part of the PerioGlas® and Atrisorb® brand team. Your responsibilities will include strategic and tactical planning, budget and cost control, and coordination of promotional activities. You will also develop and implement communication plans and field force collateral, review market trends, and prepare strategic forecasts.

A high degree of organization is required, as well as the flexibility to manage successfully in a fast-paced, rapidly changing environment. A Bachelor's degree is required

(Scientific Field preferred) along with 1+ years of product management experience. An MBA is desirable.

We offer an attractive compensation and benefits package including a 401K savings plan. For consideration, please send your resume which MUST include salary requirements to: **Human Resources Department, Job Code: APM-BONE, Block Drug Company, Inc., 257 Cornelison Avenue, Jersey City, NJ 07302. Fax: 201-434-5071. e-mail(ASCII or Word format only please): human_resources@blockdrug.com EOE.** We appreciate your interest in our Company and will contact applicants who meet our requirements.



BLOCK DRUG COMPANY, INC.

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Visit us at: www.blockdrug.com

M

ake a name for yourself.

While impacting the lives of millions. Whitehall-Robins Healthcare, a leader in the research & development, manufacturing and marketing of a broad range of consumer health care products, is one of the largest over-the-counter health care companies in the US. And we need innovators who develop ideas that count. So while our business grows into the future — so will your career. By creating best-selling products, including names such as Advil®, Robitussin® and Centrum®, you'll help to fight a fever, stop a cough and add to someone's energy supply. How's that for being well-known?

Product Manager

Take this opportunity to utilize your marketing experience as you lead the development of plans and programs to establish and maintain long-range markets for our products. We'll rely on you to maintain and improve product performance in the consumer market, while utilizing agencies to create and improve ad copy, as well as media, promotion and market plans. Other duties include: preparing market research programs for product development; packaging cost and design improvements; and development of sales plans.

The qualified candidate possesses a general knowledge of the OTC industry, including industry trends and practices, along with a BS/MBA and a minimum of 3 years' marketing experience. Excellent written and oral communication skills are essential.

Feel better about the work that you do. We offer a competitive compensation and benefits package. For consideration, please submit your resume and salary

requirements to: **Whitehall-Robins, Human Resources-KB, Five Giralda Farms, Madison, NJ 07940; Fax: (973) 660-7508.** We are an Equal Opportunity Employer M/F/D/V.

Only those whose background is of immediate interest will be contacted.



Senior Designer

Are you an inspired, self motivated designer driven to accomplish creative excellence? Our established team of design professionals is seeking a Senior Designer to join our expanding staff. The ideal candidate must possess a minimum of 6 years of experience creating exceptional packaging and print work, a working knowledge of creating on the Macintosh, excellent communication skills and a team attitude. Forward your resume and 6 copies of your best stuff to:

DESKEY

Integrated Branding
Human Resource Manager
120 East 8th Street
Cincinnati, OH 45202-2190

SENIOR SALES EXECUTIVE OPPORTUNITY

Leading trade magazine company has a top NY based sales position open for a dynamic, energetic self-starter. 4 years + selling experience; an understanding of consumer media desired (i.e. magazines, tv, radio, new media). Creative thinker, great presenter, hard worker and proven go-getter all required. Some travel required. Good compensation & benefits package for right person.

Fax resume & sal. history to:

Sonja at (212) 536-5353

PRIME MEDIA

ART DIRECTOR

Need someone that can shift gears from high concept to need-it-now retail in the twinkling of an eye. Agency & retail experience a definite plus. Quark & Photoshop a total necessity. A little broadcast wouldn't hurt either.

COPYWRITER

Need good conceptual thinker with great broadcast & presentation skills & who can hit the deck running. Amazing opportunity for right person. The potential glory factor is off the scale.

Growing Hartford agency needs creative staff & needs it now. Prime downtown Hartford Location. (Watch the Patriots from your window.) Great Benefits. Free Parking.

MAC DESIGNER

If you enjoy laying out a page & organization is your forte' this is for you. Casual environment. Flexible hours. Job security like you won't believe.

PROOFREADER/ PRODUCTION ASSISTANT

This is one where you pay your dues. Must be detail oriented with excellent spelling & grammatical skills. Basic Mac ability a plus.

Please send cover letter, resume & at least three samples to: Creative Director/Prime Media
One State Street, Suite 1580
Hartford, CT 06103
fax: 860.293.1414

HELP WANTED

WWW.SAVVYCDWANTED@PAMET

e-commerce. e-marketing. e-branding. e-gad, times have changed.

It's not enough you have a great book and stellar resume. To succeed as Creative Director these days, you have to speak and think interactive fluently.

That is, if you want to succeed at Pamet.

We're doing something a little different here. We're integrating traditional media with interactive media and data mining, providing clients with branded creative campaigns that span print, broadcast, direct and interactive. And it's working. So well, in fact, that our old CD just got bumped up into a bigger role.

Think you're right for the job? You'd better be prepared to:

- Drive creative excellence for both emerging companies and Fortune 500 companies
- Grow and manage a creative department that's second-to-none
- Provide organization-wide creative vision
- Present Pamet with competence and conviction

The right candidate will take ownership of more than the creative product. The perfect candidate could own a piece of the company. This is truly a unique opportunity.

If you're a strategic creative thinker and have a strong grasp of branding across all media, e-mail us immediately at hr@pamet.com.

P A M E T

The Marketing Solutions Company™

BOSTON | NYC | WASHINGTON DC | SAN FRANCISCO | DENVER | LONDON

Pamet is an equal opportunity employer.

ADVERTISING SPACE SALES

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

Fax resume, cover letter, and salary history to:

Harold Itzkowitz 212-536-5315

Resumes without cover letters will not be considered.

EOE

SALES PLANNERS

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

A&E Television Networks

Attn: Human Resources/SLPL

235 East 45th Street

New York, NY 10017

FAX: (212) 907-9402

EMAIL: Recruiter@aetn.com

NO PHONE CALLS PLEASE

EOE M/F/D/V



24/7 Media Europe, one of Europe's largest interactive media sales organizations has the following two positions available:

ADMINISTRATIVE ASSISTANT

Support our regional office located in New York City. Candidate must have superior computer skills, including Excel, Word and PowerPoint. Interactive agency experience preferred. Spanish a plus.

INTERACTIVE MEDIA

REGIONAL SALES REPRESENTATIVE

Seeking an ambitious, success driven Regional Sales Representative based in New York City. Candidate must be fluent in Spanish and Chinese with a thorough knowledge of the internet media market. Interactive sales experience required. Excellent communication, negotiation and closing skills.

Please email resumes, including salary requirements to:

resume@247media.com

Indicate the appropriate job title in the subject line.

SPONSORSHIP SALES REPRESENTATIVE

A NEW RECIPE FOR YOUR SUCCESS

If you've invested the time to become a successful sales professional, but desire the excitement & growth that come with working for a leading cable network, consider an event sponsorship career with Food Network. We have an immediate opening in our Chef Events Division for an aggressive self-starter. You will be responsible for solicitation of sponsors for our National Celebrity Chefs' Tour. You need to possess a proven track record of success in sales. Event sponsorship experience is preferred. We offer an attractive compensation package including salary, commission & comprehensive benefits. For immediate consideration, fax resume and salary history to Human Resources

Fax: 212-398-0850

Email: humanresources@foodtv.com

Visit us at www.foodtv.com EOE



MEDIA MAVEN

Enthusiastic, self-motivated media professional wanted. If you can strike great deals, make big plans and build solid relationships, we have a match. Strong written/verbal/organizational skills required. 2-4 years experience. Send resume/salary requirements to P.O. Box 4169, McLean, VA 22103.

Looking for a new job?

How about getting some job training?

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Training for anyone in the advertising business.

The Media School

PO Box 110, Ardmore, PA 19003
610-649-0704 fax 610-642-3615

THREE AUDIENCES
FOR THE PRICE
OF ONE

For one low price, your Classified ad appears in three different magazines: ADWEEK Classified, BRANDWEEK Classified and MEDIWEEK Classified.

THREE FOR ONE . . . not a bad idea.

Call M. Morris at 1-800-7-ADWEEK

or just Fax it to: (212) 536-5315

Use ADWEEK MAGAZINES to get National Exposure

HELP WANTED

ASSISTANT PRODUCT MANAGER

Licensing, Acquisitions
& Special Assignments

Professional
Dental Products

Block Drug Company, Inc. is recognized globally as a producer of some of the world's best known dental products. The Block Drug Oral Health Care Division markets a wide range of pharmaceutical, professional and consumer/dental products

utilizing the largest dental sales force of its kind. We have a challenging opportunity in our Jersey City, NJ headquarters.

This position will focus on Licensing and Acquisitions opportunities. Responsibilities will involve gathering information about new products, analyzing the financial information/impact, developing/utilizing computer models to predict sales potential, and then presenting findings to top management. You will also assist in managing our dental school programs and in developing/maintaining relationships with influential dentists nationwide. The relationships you will create at dental schools and with influential dentists will often lead you to interesting new products or technologies which we may want to acquire. This position is ideal for a dentist, dental assistant or marketing professional with several years experience with a dental products company. A Bachelor's degree, strong PC skills and good numerical ability are needed.

We offer an attractive compensation and benefits package including a 401K savings plan. For consideration, please send your resume which MUST include salary requirements to: **Human Resources Department, Job Code: APM-DENT, Block Drug Company, Inc., 257 Cornelison Avenue, Jersey City, NJ 07302. Fax: 201-434-5071. e-mail (ASCII or Word format only please): human_resources@blockdrug.com** EOE. We appreciate your interest in our Company, and will contact applicants who meet our requirements.



BLOCK DRUG COMPANY, INC.

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WE'RE LOOKING FOR PEOPLE WHO WILL CHALLENGE, PROVOKE, EXCITE AND OCCASIONALLY SCARE THE HELL* OUT OF US.

Grey Direct is looking for seasoned direct marketers with an attitude. A winning one.

Our New York office (one of 32 in 29 countries) has room for energetic professionals who want to work in an environment that welcomes new ideas, encourages risk-taking and rewards performance. To serve our ever-growing list of blue chip clients we need to add to our team in the following areas:

Account Services - All levels - from Account Coordinator to Senior Management
Creative - Senior Art and Copy
Production - Assistant Production Managers and Production Managers
Traffic - Traffic Coordinator, Traffic Director
Interactive - Positions open in all departments including Creative, Technical, Production and Account Services
Media - No open positions at this time, but resumes are welcome

If you are interested in joining a company that is a proud family member of the largest agency in New York and consistently proves its commitment to promoting from within, please send your resume and cover letter, including salary history, to HUMAN RESOURCES.

Please reference #AW0399.

fax: 212.418.3925

e-mail: tpolo@grey.com

mail: 875 Third Ave 5th Floor New York NY 10022.

NO PHONE CALLS PLEASE.

Grey Direct is an equal opportunity employer.

**The writer of this ad chose a different four-letter word but it scared the... um... hell out of our president.*

GREY DIRECT

3-D IMAGING ARTISTS

We are currently looking for 3D Imaging Artists for immediate hire in our Princeton facility. This junior-level position is an unbeatable opportunity for a smart, energetic and flexible individual to work with cutting-edge 3D tools in a stimulating environment.

Requirements include experience with digital photography, as well as a high level of proficiency with Adobe, Photoshop, and 3D programs like 3D Studio MAX, Nichimen, Maya or Softimage. Exposure to CAD programs like FormZ, AutoCad as well as art school background and any previous experience with animation, modeling and content creation within the digital media community is a definite plus. Send your resume and URLs to:

Jobs@metacreations.com

 **MetaCreations**

GREAT OPPORTUNITY

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

Fax cover letter with resume and salary history to:

(212) 536-5353 attn: Rachel

We're an equal opportunity employer.

MULTI DISCIPLINED ACCOUNT MANAGER NEEDED

New York based entertainment marketing and promotions company looking for an experienced team player that is interested in formulating ideas, pitching new business, writing proposals, and selling opportunities.

Prefer a minimum of 3 years industry experience in both media and promotions. Entertainment and retail/packaged goods industry contacts a plus.

Please fax resume to

(212) 418-3804 Attn: Human Resources

HELP WANTED

At Panasonic, a Matsushita Corporation, our success depends on every single employee's contributions. Because the more we grow as individuals, the more we grow as a company. Right now, we have the following immediate opening in our Secaucus, NJ headquarters:

COPYWRITER

Job Code: C/RR

Apply your communication skills to writing copy for literature and promotional materials. You'll have the opportunity to obtain product information by working with product managers, factories and engineers, acquire bids from outside vendors, and make recommendations on printing and displays. Additional duties include obtaining product samples for photography, scheduling production, and providing weekly project updates. Other roles are obtaining copy/layout approvals from managers and the legal division, assisting in the production of presentations, and attending photo sessions and press proofings.

A college degree in Communication or English is required, along with at least 1-3 years writing experience. Knowledge of print production is highly desirable. Excellent word processing skills are a must.

In addition to an environment that's as innovative as our products, we offer competitive salaries and superior benefits. Please forward your resume (with Job Code: C/RR) and salary requirement to:

Panasonic

NE Region Central Recruiting
One Panasonic Way

Panazip 3A-5

Secaucus, NJ 07094

Fax: (201) 392-6007

E-mail: rulzr@panasonic.com**PANASONIC**

EOE, m/f/d/v.

Pre-employment drug testing required.

CREATIVE DIRECTOR

Looking for a seasoned pro for NYC agency with the know how & self-motivation to take projects from start to finish. Solid print ad & collateral exp., MAC, Photoshop, Quark, Illustrator a MUST. If you have what it takes, call Mary Ellen at:

212-324-9700 Fax: 212-791-7445



The Horizon Group

The Timberland Company, a premier designer and manufacturer of outdoor footwear and apparel, has the following opportunities available:

SENIOR BRAND MANAGER

Apparel

SENIOR BRAND MANAGER

Footwear

ASSOCIATE BRAND MANAGER

Please email your resume as a text document to: jobs@timberland.com, fax a scannable resume to: 603-773-1553, or mail to: The Timberland Company, Human Resources Department, Dept. AW-3/22, 200 Domain Drive, Stratham, NH 03885.

To learn more about Timberland, visit us on-line at: www.timberland.com

Timberland is an equal opportunity employer.

Timberland 

MARKETING MANAGER

Master NY-based marine publication has opening for a Marketing Manager. Position includes development of special ad sections, producing comps, coordinating trade shows, promotional items, and cross-promotions. Candidate should have experience in QuarkXPress or PageMaker, ability to manage multiple projects and work independently.

Please send resume and salary requirements to:

ADWEEK Classified, Box 4105

1515 Broadway, 12th Fl.

New York, NY 10036

Email: conad@adweek.com

Subject: 03-Q-0028

EEO M/F

READY TO BUILD A BRAND?

Our company, one of New York's leading supplemental staffing firm needs an individual to market our newest service offering: communications, design and marketing professionals. You'll contact Ad/P.R. agencies, pkge good companies and convince them to handle their overflow by bringing in our professionals.

Creative atmosphere, competitive salary, unlimited commissions and benefits.

Fax resume and cover letter on why you're right for this spot and salary requirement to:

212-867-1759

Attn: Hiring Director

Sr. Art Director**Account Planner**

Left brain.

Right brain.



Whether you think artistically or statistically, (or ideally, both) we have a place for you. We're looking to fill 2 positions - Account Planner & Senior Art Director. You'll both be working with key decision-makers to help them reach the next level of retail advertising. Knowledge of internal agency functions and experience required.

Senior Art Director

You must have at least 5 years agency experience. Retail background helpful. Conceptual book and reel a must.

Account Planner

You must be able to develop and implement branding strategies using quantitative and qualitative research skills. You must also send in a one-page, one-sided essay with your ideas/thoughts on the future of retail advertising.

Sr. Art Director applicants should mail, fax or e-mail resumé to

Steve Culton, sculton@kgaadv.com or fax: (860)347-5315.

Account Planner applicants should mail, fax or e-mail resumé and essay to

Susan Daniels, sdaniels@kgaadv.com or fax: (860)347-5315.

No phone calls please.

KGA

386 Main Street, P.O. Box 1540,
Middletown, CT 06457-1540 • www.kgaadv.com

**ARTIST REP**

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

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

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USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE

HELP WANTED

To those
who understand
the power of
interactive media.

"Hi there."



You thought you'd never get this opportunity—a chance to combine groundbreaking interactive technology and compelling content, name recognition and a medium with limitless possibilities. Your search has just ended. Because if you truly understand the power of interactive media, then you understand that no place but AOL can offer you the challenge you're looking for. Here, you'll be working with a product that didn't just put online on the map, we blazed the trail that everyone else is following. So, right off the bat, you're promoting a product that accounts for more than 55% of at-home Web or online time and prime time usage that's even higher than CNN Headline News. AOL—it's what you've been searching for.

SALES PLANNER

How do you plan for a future that includes career success and satisfaction? You become a Sales Planner for AOL. Use all of your related experience to develop targeted media plans for AOL advertising prospects and clients, and work with AOL's sales force to maximize campaign results. You will be responsible for maintaining current information on inventory availability, pricing and the launch of new products across the family of AOL brands. You must stay current on market demands, rates and competitive environments and maintain a high level of internal and external client service orientation. A Bachelor's degree and 2 or more years of experience are required, along with agency or network sales planning experience. Must have knowledge of online advertising and media research tools. Excellent analytical and computing skills are essential.

We offer an outstanding compensation package including an attractive salary, stock options, and excellent benefits. Please insert position code 01ABM010 on all correspondence. Send resume via one of the following: Email: careers@aol.net (ASCII text only); Fax: (703) 265-5769 (fine mode); Mail: AOL, Human Resources, 22000 AOL Way, Dulles, VA 20166. EOE.

AOL. UNLIKE ANYTHING. ANYWHERE.
www.aol.com/careers

CIRCULATION MARKETING OPPORTUNITIES

The New York Times, with the largest circulation of any seven-day newspaper in the country, wants to build on this solid base and increase its readership. The circulation marketing department is tackling this challenge by strengthening our brand identity and strategically growing our readership.

We are intensifying our marketing focus, and seek highly motivated individuals with strong consumer marketing, segmentation marketing and brand management expertise to join our team.

Market Development Director (deliver high-impact marketing strategies and plans)
Ethnic Marketing Manager (helping us expand the diversity of our readership base)
NY Metropolitan Marketing Manager (helping us expand in our home market)
Corporate Marketing Manager (helping us expand in the corporate market)

Qualified candidates will have experience in the following:

Marketplace assessment

Marketplace plan development

Ongoing management and coordination of marketing projects that support lead acquisition strategies, anti-attribution strategies, loyalty strategies, promotion strategies, and sales strategies

Analysis of efficacy of marketing activities as reflected in segment performance and profitability

Prospect lead analysis, with skills in making strategic recommendations for resource allocation

Profitability analysis (with emphasis on lifetime value)

P & L responsibility

To qualify for any of these positions, the candidate must have at least five years of general marketing, direct marketing and strategic planning experience with demonstrable results. Strong relationship and negotiation skills in working with vendors and partners are critical. Product or brand management experience is desirable. Ability to communicate and work cooperatively within a team environment is critical. A bachelor's degree is required, and an MBA is preferred.

The New York Times offers an excellent compensation and benefits package, including 401-K, eligibility for participation in stock options and variable pay programs

To apply, please indicate position for which you are applying, and mail resume along with current compensation and salary requirements to:

The New York Times

Kay Hill, Recruitment Manager
229 West 43rd Street, New York, NY 10036
Attention: Human Resources
FAX: (212) 556-4011

We regret that we are unable to respond to each applicant.

Only those selected for interviews will be contacted.

Equal Opportunity Employer M/F/D/V

Are you good enough to work in Connecticut?

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

Freelance Writers and Art Directors (preferably a team)
Senior Media Planner (creative thinker with 5-7 years of experience)
Account Executive (someone who can take the reins on a variety of consumer and B to B accounts)

Please send resume/samples to: The Hughes Agency, 154 East Ave. Norwalk, CT, 06851

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Call M. Morris at 212-536-6493
or 1-800-7-ADWEEK

ADVERTISING SALES



(Immediate Opening)

The leading entertainment trade publisher is seeking a dynamic, experienced individual to sell advertising space. Entertainment focused category includes live theatre, music labels, major performance venues and education.

Well established sales territory has tremendous growth potential. Ideal candidate should have a keen knowledge and excellent track record with the Legit community in NY. Territory covers Eastern Canada, Midwest, East and some Southern States. Ad sales experience preferred. High energy, organizational and networking skills a must.

Please send resume w/salary requirements to
Cahners Business Information, HR Dept - VAR
245 West 17th Street, NY, NY 10111
or fax to 212-463-6455

REACH YOUR COMMUNITY WITH ADWEEK CLASSIFIED

HELP WANTED

NEW-SUBSCRIBER DEVELOPMENT DIRECTOR

The New York Times seeks a real go-getter to lead a team of marketing professionals in its New Subscriber Development area. The successful candidate will have overall responsibility for leading these professionals in managing the portfolio of home delivery acquisition channels, including the following:

- Direct mail
- Direct response television
- Telemarketing
- Internet marketing
- In-paper marketing

The successful candidate will also be responsible for target audience identification, circulation acquisition and anti-attrition, marketing policy, creative strategy and implementation.

Must have at least seven years of combined direct marketing, telemarketing and strategic planning experience, and managing a portfolio of acquisition channels. Must have a proven track record of motivating and leading a successful team of marketing professionals. Thorough understanding of acquisition and marketing trends from the newspaper/print media perspective helpful. Credit card, telephone, magazine or newspaper industry experience a plus. Bachelor's degree required; MBA or equivalent preferred.

We offer a fast-paced atmosphere that provides professional challenge. You will have the opportunity to earn a competitive salary with bonus, and excellent benefits including stock options and matching 401(K). If interested, please submit your resume and salary history to:

Kay Hill
Recruitment Manager
The New York Times
229 W. 43rd Street, New York, NY 10036
FAX: 212-556-4011
E.O.E./M/F
We regret that we will only be able to respond to those candidates selected for an interview.

**Gifted Media people wanted.
Educated Media people also accepted.**

We're EURO RSCG/DSW Partners. We're a rapidly growing \$300+ million agency in San Francisco and Salt Lake City. And we're in need of talented and/or smart Media people like yourself.

Associate Media Director

Someone with a strong background in print and broadcast. Must have excellent leadership and client communication skills. 5+ years agency experience.

Media Supervisor

Someone with strong leadership and client communication skills. 4+ years experience in print.

Interactive Media Supervisor

Someone with a passion for the Web who can find innovative, new ways for our tech clients to advertise online. 4+ years agency experience and 1+ years interactive experience.

Media Planner

Someone with in-depth knowledge of print media and syndicated research. 2+ years experience.

E-mail resumes to: mediajobs@dsw.com
Or fax to Anita Reed at 801-536-7350.

★
EURO RSCG
DSW PARTNERS
www.dsw.com

DIRECTOR OF CLIENT SERVICES

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

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

(619) 234-4015
or E-mail:

CIServ4VR@aol.com
(No phone calls, please)

ADVERTISING SALES

Working Woman has an opportunity for a highly motivated account manager with 2+ years experience in business to business, financial or electronics accounts. Be in the right place at the right time to take advantage of the explosion in the market for businesswomen. We are up 23% from last year. Please fax your cover letter and resume to:

(212) 586-7419

or email to
BLHRMCC@aol.com
We encourage diversity.

FIELD MARKETING MANAGER(S)

Promo top 10 agency needs independent, professional, outgoing, and motivated driver/manager for mobile marketing campaigns, serving large/Fortune 500 clients. FMM will promote and sample products at various hi-profile venues across country. Duties include driving promotional van to venues, setting up displays, managing temp staff at events, managing promotion process, reporting back to home office. Must have marketing experience, Bachelors Degree, immaculate driving record and references. Very competitive pay and benefits. Fax resumes to Rosa Ann Virzi at: (310) 373-9403.

**WANTED:
AE WITH ACCOUNTS**

You're battle-tested. Experienced (min. 10 yrs.). And your clients would follow you anywhere. Like here, specifically. Our small, growing agency needs accounts and seasoned AEs. We offer an enthusiastic staff. Award-winning creative. Great chemistry. Salary commensurate with what you bring to the table. Excellent benefits. And a beautiful, off-the-beaten-path location. Intrigued?

Call Dave Anderson 717/569-6544
or FAX resume to 717/569-5101

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ADWEEK

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Magazines

BY LISA GRANATSTEIN AND JOHN MASTERTON

Biography Gets a Life

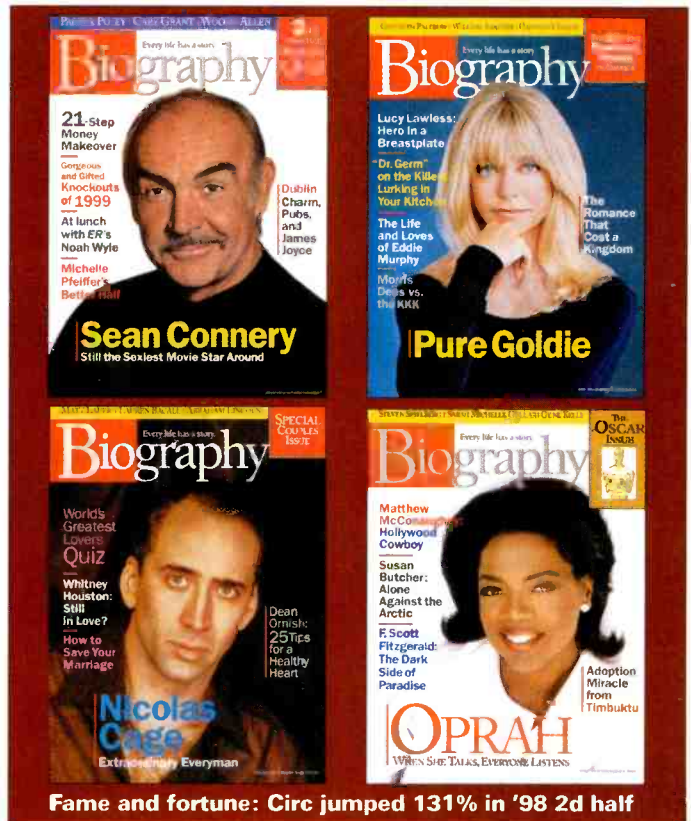
Cable spinoff forges its own identity

As the A&E cable network's popular *Biography* series continues to rise in the ratings, its younger print counterpart is quietly making some waves of its own. "The show is so successful and so well-loved, we've been basking in its light," says Paulette McLeod, general manager and editor in chief of the monthly *Biography*. "But now we're delivering the goods and starting to shine ourselves."

No kidding. After several early incarnations, including a stint as a programming guide, *Biography* magazine relaunched in 1997 as a stand-alone extension of the TV series, offering profiles and tidbits on celebrities, icons and extraordinary "real" people. The relaunch and rebranding has paid off big-time. For the last six months of

1998, *Biography's* paid circulation grew by a whopping 131.1 percent to 429,412; single-copy sales climbed 48.6 percent to 44,641 and subscriptions mushroomed 147 percent to 384,771 over the same period in 1997, according to the Audit Bureau of Circulations.

The secret of *Biography's* success, says McLeod, who oversees both editorial and circulation, lies in



Fame and fortune: Circ jumped 131% in '98 2d half

Mediaweek Magazine Monitor

With the Dow propelled over the 10,000 mark largely by the frenzy for Internet companies, interest in cyberspace has never been greater. Enter *e.biz*, a new quarterly editorial supplement on electronic commerce that debuts in *Business Week* (+13.26%), which projects at least a 15% gain in high-tech ads this year. *The New Yorker* (+4.4%) used an interest in fashion as a springboard for a 129.2% ad-page gain in the March 22 issue, its Spring Fashion Focus. With eight National Magazine Award nominations, *TNY* hopes to celebrate often at the April 28 ceremony. —JM



Weeklies

March 22, 1999

	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
NEWS/BUSINESS								
Business Week	22-Mar	90.28	23-Mar	43.30	108.50%	779.39	688.11	13.27%
Economist, The	13-Mar	71.00	14-Mar	64.79	9.58%	597.79	605.28	-1.24%
Newsweek	22-Mar	58.86	23-Mar	37.67	56.25%	476.53	479.12	-0.54%
People ^{X/R}	29-Mar	86.19	30-Mar	58.99	46.11%	841.13	799.20	5.25%
Sports Illustrated	22-Mar	70.28	23-Mar	32.36	117.18%	554.93	627.67	-11.59%
Time ^E	22-Mar	61.00	23-Mar	50.84	19.98%	537.83	534.25	0.67%
U.S. News & World Report	22-Mar	30.87	23-Mar	21.93	40.77%	410.98	405.89	1.25%
Category Total		437.61		287.95	51.97%	4,198.58	4,139.52	1.43%
ENTERTAINMENT/LEISURE								
AutoWeek	22-Mar	36.39	23-Mar	23.60	54.19%	333.37	340.31	-2.04%
Entertainment Weekly ^X	19-Mar	60.82	20-Mar	49.16	23.72%	383.66	333.41	15.07%
Golf World	19-Mar	22.26	20-Mar	26.08	-14.65%	237.62	285.76	-16.85%
New York								
DID NOT REPORT								
New Yorker, The	22-Mar	53.21	16-Mar	23.22	129.16%	324.35	310.65	4.41%
Sporting News	22-Mar	14.83	23-Mar	15.75	-5.84%	172.18	183.20	-6.02%
Time Out New York	17-Mar	63.80	18-Mar	67.50	-5.48%	650.60	578.50	12.46%
TV Guide	20-Mar	69.48	21-Mar	71.50	-2.83%	828.63	765.43	8.26%
Category Total		320.79		276.81	15.89%	2,930.41	2,797.26	4.76%
SUNDAY MAGAZINES								
Parade	21-Mar	18.03	22-Mar	11.14	61.85%	142.08	142.36	-0.20%
USA Weekend ^E	21-Mar	17.32	22-Mar	15.14	14.40%	146.76	139.25	5.39%
Category Total		35.35		26.28	34.51%	288.84	281.61	2.57%
TOTALS		793.75		591.04	34.30%	7,417.83	7,218.39	2.76%

E=ESTIMATED PAGE COUNTS; X= ONE MORE ISSUE IN 1998; R=REVISED YTD TOTALS AFTER CORRECTIONS

Magazines

strong response to direct-mail drops of several million pieces last year and, to a lesser extent, subscriptions generated by *Biography's* Web site and from spots on A&E that feature the magazine's toll-free number.

And with A&E consistently reaching more viewers (the network had 73.7 million subscribers as of November, up 3.5 million from September 1997), the magazine has an expanding pool of prospects to dial that 800 line. A&E's average weekday household delivery in the first quarter of this year was 2 million homes, up 9 percent over last year.

Like other successful magazines started up by cable networks—including *ESPN The Magazine* and *Nickelodeon—Biography* has found an editorial formula that builds on the TV version. Last year, McLeod added a slew of new columns, including "Fact or Fiction?," where reader queries about the rich and famous are answered by a resident staff expert; "BioStyle," a peek inside celebrities' closets; and "In the Spotlight," which provides readers with quickie star profiles and interesting factoids. McLeod, however, dropped "Sports Figure," bios of heroic athletes, after readers gave it the thumbs-down.

While it would be easy for the monthly to rely on the cable series' content, McLeod says



Wilkins: The publisher puts her team together.

she keeps a mostly arms-length relationship. "We are delivering the essence of the brand in a magazine format," she says. "But we're not coordinating specific subject matter." Some editorial, however, is inspired by the programming. For instance, when the

network in February aired the original drama *Murder in a Small Town*, *Biography's* February issue included a profile of its star, Gene Wilder. "It was about his life, not the show," says McLeod. "We can't use our edit to push programming."

Though much of *Biography's* subject matter puts it in the celebrity-chasing race led by Time Inc.'s 3.6 million-circ *People* (Oprah Winfrey, a *People* favorite, graced the cover of the March *Biography*), A&E runs at its own pace. "People won't do an article on Hemingway or Susan B. Anthony," notes Amy Wilkins, *Biography* publisher. "We complement modern-day personalities with personalities that are timeless—from legends to achievers to adventurers.

Mediaweek Magazine Monitor

Monthlies/April

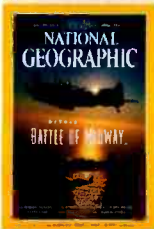


To paraphrase the Energizer Bunny, our monthly ad-page listings keep growing and growing and growing.... This time out, we add yet another new category—Business/Tech/New Economy—to isolate growing activity in that sector. Big name of the moment is two-time National Magazine Award nominee (and recent *Adweek* "10 Under 30" front-runner) *Fast Company*. Fueled in part by a frequency upgrade to 10 times, *FC* currently enjoys +35.09% ad-page growth. This category, also heavily targeted by biweeklies *Forbes* and *Fortune*, may soon

	RATE BASE (2ND HALF '98)	CIRC. (2ND HALF '98)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
BUSINESS/TECH/NEW ECONOMY								
Fast Company ¹⁰ @@/Y	250,000	256,348 ^a	145.00	156.00	-7.05%	358.00	265.00	35.09%
Red Herring+	55,000	70,039 ^b	73.48	77.41	-5.08%	268.09	289.71	-7.46%
Wired	425,000	511,478 ^a	113.00	88.1	28.26%	363.6	305.1	-6.98%
Category Total			331.48	321.51	3.10%	989.69	955.81	4.66%
DO-IT-YOURSELF								
Family Handyman ⁹	1,100,000	1,108,882 ^a	94.79	62.30	52.15%	209.13	174.24	20.02%
Today's Homeowner ¹⁰	950,000	953,983 ^a	53.77	53.71	0.11%	140.41	135.09	3.94%
Category Total			148.56	116.01	28.06%	349.54	309.33	13.00%
ENTERTAINMENT								
People en Español ¹⁰	200,000	253,090 ^a	42.50	44.40	-4.28%	103.50	102.80	0.68%
Premiere	600,000	602,589 ^a	63.98	69.27	-7.64%	200.97	211.22	-4.85%
Source, The	400,000	409,013 ^a	110.98	93.83	18.28%	431.94	376.62	14.69%
Spin	525,000	532,315 ^a	97.30	76.60	27.02%	325.76	281.55	15.70%
Us	1,000,000	1,105,241 ^a	46.18	48.91	-5.58%	156.73	157.14	-0.26%
Vibe ¹⁰	600,000	600,650 ^a	110.43	114.50	-3.55%	287.66	314.84	-8.63%
Category Total			428.87	403.11	6.39%	1,493.06	1,341.37	4.60%
ENTHUSIAST								
Audio	None	96,040 ^a	33.15	35.33	-6.17%	166.61	164.13	1.48%
Automobile	600,000	618,966 ^a	66.98	84.01	-20.27%	284.33	292.62	-2.83%
Backpacker ⁹	255,000	271,462 ^a	73.62	77.81	-5.38%	223.71	237.29	-5.72%
Bicycling ¹⁰	273,000	274,930 ^a	73.49	89.40	-17.80%	160.08	194.41	-17.66%
Bike ¹⁰	130,000	123,232 ^a	30.28	45.74	-33.80%	73.07	113.85	-35.82%
Boating	None	201,343 ^a	167.60	162.38	3.21%	663.93	590.46	12.44%
Car and Driver	1,200,000	1,249,939 ^a	108.24	106.33	1.80%	409.59	383.01	6.94%
Car Craft	375,000	377,647 ^a	55.68	64.41	-13.55%	217.39	187.72	15.81%
Chevy High Performance	175,000	189,184 ^a	77.05	78.33	-1.63%	284.44	297.60	-4.42%
Circle Track	130,000	131,355 ^a	92.78	86.91	6.75%	363.16	353.45	1.02%
Cruising World	146,000	152,268 ^a	137.41	147.35	-6.75%	451.15	460.33	-1.99%
Cycle World	310,000	316,944 ^a	104.55	90.22	15.88%	304.66	302.72	0.64%
Dirt Rider	170,000	178,780 ^a	89.36	104.93	-14.84%	375.34	411.05	-0.29%
Flying	None	307,893 ^a	67.07	74.62	-10.12%	261.90	247.18	5.96%
Four Wheel & Off Road	350,000	369,970 ^a	91.37	98.52	-7.26%	321.29	367.73	-12.63%
Golf Digest	550,000	1,554,134 ^a	166.59	144.05	15.65%	468.89	439.05	6.80%
Golf Magazine ^R	1,400,000	1,401,671 ^a	152.32	145.60	4.62%	587.30	437.06	34.38%
Hot Rod	750,000	788,449 ^a	88.80	86.35	2.84%	299.72	343.99	-12.87%
Motor Boating & Sailing	None	124,170 ^a	178.48	172.63	3.39%	667.26	674.23	-1.03%
Motorcyclist	240,000	245,926 ^a	74.49	78.56	-5.18%	235.71	245.89	-4.14%
Motor Trend	1,150,000	1,197,118 ^a	81.03	95.18	-14.87%	349.33	329.60	5.99%
Petersen's Photographic	200,000	208,749 ^a	93.02	92.01	1.1%	374.99	363.86	3.06%
Popular Mechanics	1,400,000	1,432,301 ^a	69.51	72.95	-4.72%	226.84	233.16	-2.71%
Popular Photography	50,000	457,121 ^a	171.15	156.27	2%	666.33	617.92	7.83%
Road & Track	735,000	758,299 ^a	102.81	102.83	-0.02%	398.33	378.02	5.37%
Rod & Custom	130,000	136,908 ^a	82.74	89.35	-7.40%	323.03	347.14	-6.95%
Sailing World ¹⁰	60,000	60,967 ^a	46.45	60.59	-23.34%	125.86	134.79	-6.63%
Salt Water Sportsman	150,000	150,590 ^a	90.30	112.92	-20.03%	393.18	416.54	-5.61%
Ski ^B (No Issue)	400,000	408,652 ^a				214.96	228.02	-5.73%
Skiing ⁷ (No Issue)	00,000	403,189 ^a				197.50	193.20	2.23%
Skin Diver	200,000	217,915 ^a	53.35	78.93	-32.41%	244.37	313.21	-21.98%
Sport	750,000	817,164 ^a	25.29	33.40	-24.28%	105.93	129.58	-18.25%
Sport Truck	200,000	201,320 ^a	78.92	73.12	7.93%	281.05	288.49	-2.58%
Stereo Review's Sound & Vision ^{10#}	400,000	400,220 ^a	62.31	50.33	23.80%	222.29	157.16	41.44%
Tennis ^{10G}	775,000	775,486 ^a	89.41	79.48	12.49%	219.96	246.07	-10.61%
Yachting	132,000	135,207 ^a	144.56	131.83	9.66%	637.09	561.63	13.44%
Category Total			3,120.16	3,202.67	-2.58%	11,800.57	11,653.62	1.26%

Mediaweek Magazine Monitor

Monthlies/April



expand further as books like *Business 2.0* and *The Industry Standard* gain a stronger foothold.

As publishers well know, big issues can improve their fortunes quickly. Case in point is *National Geographic* (-0.09%), where a +38.1% April (cover story: *The Battle of Midway*) reversed what had been a 13.69% slide. On the flip side, *George's* big issue came last April; a 20.5 ad-

continued on page 52

	RATE BASE (2ND HALF '98)	CIRC. (2ND HALF '98)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
FASHION/BEAUTY								
Allure	750,000	845,861 ^a	92.29	149.66	-38.33%	324.29	430.87	-24.74%
Cosmopolitan	2,300,000	2,768,251 ^a	164.61	159.16	3.42%	567.78	600.60	-5.46%
Elle	900,000	974,819 ^a	211.21	188.49	12.05%	677.29	641.14	5.53%
Essence	DID NOT REPORT							
Glamour	2,000,000	2,163,640 ^a	188.01	192.00	-2.08%	583.57	588.06	-0.76%
Harper's Bazaar	700,000	732,572 ^a	117.61	110.00	6.92%	486.67	480.33	1.32%
Jane ¹⁰	900,000	428,670 ^c	84.68	39.70	113.30%	220.10	132.80	65.74%
Mademoiselle	1,100,000	1,191,719 ^a	106.52	150.24	-29.10%	318.40	388.37	-18.02%
Marie Claire	650,000	840,186 ^a	107.42	107.70	-0.26%	378.36	361.06	4.79%
Mirabella ^{10/BM}	550,000	567,097 ^a	48.66	N.A.		187.50	116.84	60.48%
New Woman	1,175,000	1,179,184 ^a	51.80	56.50	-8.32%	211.50	214.50	-1.40%
Vogue	1,100,000	1,211,771 ^a	249.94	268.66	-6.97%	944.11	870.55	8.45%
Victoria	950,000	974,645 ^a	42.28	39.59	6.79%	139.23	151.01	-7.80%
W	400,000	410,943 ^a	187.80	179.60	4.57%	681.80	631.40	7.98%
Category Total			1,652.83	1,641.30	0.70%	5,720.60	5,608.17	2.00%
FOOD/EPICURIAN								
Bon Appétit	1,000,000	1,086,997 ^a	82.78	114.30	-27.58%	299.64	327.68	-8.56%
Cooking Light ¹⁰	1,350,000	1,425,107 ^a	103.47	88.69	16.66%	296.10	296.80	-0.24%
Food & Wine	800,000	872,822 ^a	73.94	66.45	11.27%	262.47	254.47	3.14%
Gourmet	850,000	891,797 ^a	67.72	123.11	-44.99%	300.28	351.71	-15.59%
Category Total			327.91	392.55	-16.47%	1,158.49	1,234.69	-6.17%
GENERAL INTEREST								
Atlantic Monthly	450,000	459,334 ^a	50.28	46.22	8.78%	173.05	176.27	-1.83%
George	400,000	403,894 ^a	49.49	69.99	-29.29%	155.66	219.66	-29.14%
Harper's	205,000	214,795 ^a	25.50	25.25	0.99%	96.75	102.00	-5.15%
InStyle	900,000	1,264,529 ^a	231.85	177.00	30.99%	635.94	502.00	26.68%
Life	1,500,000	1,626,547 ^a	61.61	64.33	-4.23%	171.01	209.36	-18.32%
National Geographic	5,000,000	8,612,102 ^a	43.50	31.50	38.10%	119.86	119.97	-0.09%
Reader's Digest	5,000,000	13,767,575 ^a	113.37	75.59	49.87%	350.52	311.36	12.58%
Smithsonian	2,000,000	2,041,134 ^a	83.49	55.45	50.57%	270.72	192.96	40.30%
Vanity Fair	1,000,000	1,076,150 ^a	281.84	296.16	-4.84%	571.64	622.58	-8.18%
Category Total			940.93	841.49	11.82%	2,545.15	2,456.16	3.62%
HEALTH/FITNESS (MEN)								
Flex	150,000	167,263 ^a	166.83	158.58	5.20%	658.33	559.33	17.70%
Men's Fitness	300,000	351,148 ^a	52.14	58.50	-10.87%	204.12	209.33	-2.49%
Muscle & Fitness	None	455,981 ^a	129.33	132.83	-2.63%	535.60	514.08	4.19%
Runner's World	455,000	505,753 ^a	42.08	55.41	-24.06%	156.51	160.60	-2.55%
Category Total			390.38	405.32	-3.89%	1,554.56	1,443.34	7.71%
HEALTH/FITNESS (WOMEN)								
American Health								
For Women ⁹	1,000,000	1,007,972 ^a	55.48	58.16	-4.61%	165.09	172.38	-4.23%
Fitness ¹⁰	900,000	955,871 ^a	6	59.65	4.46%	204.65	201.14	1.75%
Health ⁹	1,050,000	1,059,079 ^a	58.52	46.90	24.78%	202.04	182.29	10.83%
Prevention	3,000,000	3,143,783 ^a	98.61	70.67	39.54%	315.67	304.49	3.67%
Self	1,300,000	1,141,145 ^a	30.00	148.77	-39.50%	307.17	401.71	-23.53%
Shape	1,100,000	1,143,409 ^a	61.46	80.00	-23.18%	226.33	315.11	-28.17%
Category Total			426.38	464.15	-8.14%	1,420.95	1,577.12	-9.90%
KIDS								
Boys' Life	1,300,000	1,291,380 ^a	12.36	10.42	18.62%	37.93	3	0.53%
Contact Kids ¹⁰	300,000	321,063 ^a	3.00	1.00	200.00%	14.33	10.33	38.72%
Disney Adventures ^{11+R}	1,000,000	1,045,041 ^b	23.53	22.50	2.58%	77.66	73.50	5.66%
KidCity ¹⁰	250,000	265,955 ^a	2.00	2.00	50.00%	14.33	8.33	72.03%
Sports Illustrated for Kids ¹¹	950,000	1,027,703 ^b	25.33	20.04	26.40%	76.57	76.37	0.26%
Category Total			69.02	55.96	23.34%	220.82	206.26	7.06%

continued on page 52

Magazines

It's not all about the moment."

But the moment is now for *Biography's* big marketing push. Wilkins, who came aboard last November as the title's first publisher (she previously served as president of Petersen's youth group), is in the final stages of assembling her own dedicated ad sales and marketing team. A&E initially had its cable sales executives help in the sales effort, but like other cable networks that have gotten into print, "they learned that while integrated packages are a good part of what we do, the magazine has to have its own identity," Wilkins says.

Biography recently ran its first ads from such major clients as Nivea and Chrysler. The title has also picked up pages from packages with its cable and Web siblings from the likes of IBM, Best Western and PaineWebber. Ad pages totalled 301 in 1998, according to Wilkins. The magazine's ad pages will be measured by Publishers Information Bureau for the first time this year.

With such impressive growth, more media buyers are taking notice. "[*Biography*] is a bit of a sleeper," says Ellen Oppenheim, media director at Foote, Cone & Belding. After seeing the title's circ data recently, Oppenheim says she was "stunned." One of Foote, Cone's big-ticket clients recently signed on with *Biography* for a schedule to begin running later this year, Oppenheim says.

To support the ad-sales effort, *Biography* this spring will launch a trade advertising campaign with the tagline "More of What You Love."

And on the edit side, *Biography* has tapped Milton Glaser and Walter Bernard to work on a redesign that is expected to bow in the October issue. McLeod says the title plans to boost its rate base to 500,000 by the fourth quarter. —Lisa Granatstein

Economist's Man of Two Trades

Ad executive Rolleston takes on circ duties

At some magazines, the job of marketing director has come to encompass many duties once performed by circulation managers. At others, it covers an assortment of promotional and image-enhancing activities necessary for any consumer book.

But seldom does the post entail circ respon-

Magazines

sibilities and brand-building in the advertising community. Yet that's the mission for Humphry Rolleston, newly promoted marketing director at *The Economist's Americas* edition.

Often contrarian in its editorial content, the weekly has charged 16-year company man Rolleston with adding responsibility for circulation brand marketing to his existing role as marketing and research director for advertising.

"I'm going to listen first and ask a lot of questions," he says. "But you won't see us doing sweepstakes or \$9.97 subscription specials." (*The Economist's* average subscription price of \$108 is an industry gold standard that has made the title a regular on the Top Performer list of *Capell's Circulation Report*.)



Rolleston will "ask a lot of questions."

Even so, Rolleston estimates that 40 percent of his time will now be devoted to *The Economist's* circulation, which has grown steadily in the '90s. With a 295,000 rate base, second-half 1998 paid circ in the U.S. was 307,266 (up 7.3 percent),

according to the Audit Bureau of Circulations. And single-copy sales are at an all-time high (30,000 in 1998's second half) even though newsstand director John Seeley left last April and has not been replaced.

"North American circulation for *The Economist* has grown by 10 percent, with worldwide circulation just shy of 700,000," says Elizabeth O'Rorke, the magazine's COO. "North and Latin America account for 46 percent of worldwide readership. On the advertising front, nearly 2,900 ad pages were sold in 1998. We expect Humphry will play a leading role in the future success of the paper in the Americas." (O'Rorke's British colleagues quaintly insist on calling the magazine a "paper.")

Rolleston admits that combining circ and ad-branding under one job title suits the budget-conscious weekly. Still, he says, "it's motivated less by saving costs than by a desire to deliver a uniform message and tone to subscribers and advertisers alike." By learning more about his readers, for instance, Rolleston thinks he'll be better able to convey audience strengths to advertisers and prospects.

"We're not for everybody," Rolleston says. "People pay a lot for this magazine, and they expect a lot. That's why we're really an ideal in-home weekend read for a well-to-do guy with a glass of good scotch nearby." —*John Masterton*

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page shortfall this April leaves the faltering Hachette Filipacchi book down nearly 30% YTD.

American Express Publishing has the party favors out, what with *Travel & Leisure* (+1.83% YTD) marking its fattest issue ever (211.74 pages) and *Food & Wine* feasting on 73.94 April ad pages, its best yet for the month. Things are a tad less festive at Condé Nast, where six monthlies are down in double digits (due in small part only to the fact that they're going up against prorated pages in last year's controversial *Currency* supplement). But 14 National Magazine

	RATE BASE (2ND HALF '98)	CIRC. (2ND HALF '98)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
LIFESTYLE								
Details	475,000	526,583 ^a	98.45	117.87	-16.48%	270.14	326.68	-17.31%
Esquire	650,000	675,024 ^a	67.21	59.58	1.81%	274.72	214.20	28.25%
Gentlemen's Quarterly	650,000	708,743 ^a	124.77	181.00	-31.07%	457.65	551.98	-22.16%
Maxim ¹⁰	450,000	733,774 ^a	70.33	41.85	68.05%	203.17	127.78	66.90%
Men's Health ¹⁰	1,450,000	1,624,242 ^a	83.11	92.37	-10.02%	241.33	271.99	10.74%
Men's Journal ^{10/e}	550,000	555,472 ^a	104.17	96.35	8.12%	251.29	226.70	10.85%
Outside	525,000	529,845 ^a	120.68	146.46	-17.60%	337.42	358.17	-5.79%
P.O.V. ¹⁰	260,000	262,165 ^a	48.48	47.57	1.91%	121.80	123.69	-1.46%
Penthouse		DID NOT REPORT						
Playboy	3,150,000	3,336,213 ^a	47.08	41.11	14.52%	186.88	148.94	25.47%
Category Total			764.28	824.16	-7.27%	2,344.40	2,325.89	0.80%
MATURE MARKET								
New Choices ¹⁰	600,000	603,199 ^a	36.30	38.56	-5.5%	139.66	131.78	5.98%
Senior Golfer ¹⁰	185,000	189,029 ^a	50.80	46.46	9.34%	207.77	111.77	8.34%
Category Total			87.10	85.02	2.45%	347.43	323.55	7.38%
OUTDOORS								
Bowhunting ⁹	160,000	160,348 ^c	18.75	N.A.	A.	86.66	60.31	43.69%
Field & Stream	1,750,000	1,763,741 ^a	81.55	76.63	.42%	217.14	205.23	5.80%
Guns & Ammo	575,000	595,537 ^a	34.57	32.96	4.88%	146.66	136.68	7.30%
Handguns	150,000	158,145 ^a	30.13	28.49	5.76%	118.31	102.95	14.92%
Hunting	350,000	350,633 ^c	35.29	22.86	54.37%	131.25	105.67	24.21%
Outdoor Life ¹⁰	1,350,000	1,356,813 ^a	60.92	53.97	12.88%	159.91	144.82	10.42%
Sports Afield ^{10/R}	450,000	467,546 ^a	55.40	53.54	3.47%	158.50	135.41	17.05%
Category Total			316.61	268.45	17.94%	1,018.43	891.07	14.23%
PARENTING/FAMILY								
Baby Talk ^{10/R}	1,500,000	1,503,382 ^b	36.63	40.14	-8.74%	124.35	122.54	1.48%
Child+ ¹⁰	832,500	946,745 ^a	58.29	57.10	2.09%	170.17	181.83	-6.41%
FamilyFun ¹⁰	1,035,000	1,077,707 ^a	78.83	65.02	21.24%	190.67	182.06	4.73%
Family Life ¹⁰	400,000	438,662 ^a	50.16	48.30	3.85%	139.92	131.63	6.30%
Parenting+ ^{10/R}	1,250,000	1,358,295 ^a	110.49	108.42	1.91%	314.58	313.45	0.36%
Parents+	1,725,000	1,844,796 ^a	134.55	122.86	9.51%	427.52	425.72	0.42%
Category Total			468.95	441.84	6.14%	1,367.21	1,367.23	0.74%
PERSONAL FINANCE								
Kiplinger's								
Personal Finance	1,000,000	1,029,386 ^a	71.00	90.80	-21.81%	284.80	326.63	-12.81%
Money ^R	1,900,000	1,905,158 ^a	115.38	113.53	1.63%	411.13	405.12	1.48%
Mutual Funds	750,000	782,115 ^a	47.20	47.75	-1.15%	169.76	199.26	-10.77%
SmartMoney	300,000	725,997 ^a	105.23	96.78	8.73%	279.67	91.7	-4.15%
Worth ¹⁰	500,000	522,449 ^a	61.50	57.81	6.29%	178.42	203.32	-12.25%
Equity (Biannual Supplement) ^Q			38.34	N.A.	N.A.			
Worth (Total) ^R			99.84	57.81	72.70%	216.76	203.32	6.61%
Category Total			438.65	406.67	8.6%	1,362.12	1,412.11	-3.88%
SCIENCE/TECHNOLOGY								
Discover	1,200,000	1,241,488 ^a	42.88	34.32	23.9%	196.84	142.95	37.70%
Popular Science ¹⁰	1,555,000	1,563,778 ^a	52.11	48.59	7.4%	170.50	186.19	-8.43%
Scientific American	600,000	672,953 ^a	46.51	29.43	58.04%	139.52	118.62	17.62%
Spectrum, IEEE	None	304,430 ^c	52.45	33.95	54.49%	194.52	186.97	4.04%
Yahoo! Internet Life	400,000	453,433 ^a	67.36	40.85	64.90%	185.77	120.55	54.10%
Category Total			261.31	187.14	39.63%	887.15	755.28	17.46%

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Award nominations—including a record eight for *The New Yorker*—certainly help ease the pain.

Finally, the Lifestyle sector remains red-hot. Notables include *Playboy* (+25.47% after a +29.65% first quarter) and *Esquire* (+28.25%), nominated for three National Magazine Awards in the prestigious Feature Writing and Essays & Criticism categories. Meanwhile, *Men's Health*—a General Excellence nominee—is +10.74% after posting a repeat double-digit single-copy sales gain in second-half 1998 circulation. Teen titles are strong too, with newcomers *Jump* (+10.22%) and *Teen People* (+53.37%) both posting double-digit gains. *YM*, however, dropped 10.12%. —JM

60 SECONDS WITH...

James Meigs

Editor in chief
Premiere



Q. What's new at *Premiere*?

A. We just hired a new art director, Richard Baker, who I hired at *Us* back in '94 [Meigs was editor of *Us* from 1993-95]. We

have a lot of great ideas for enhancing the visual dimension of *Premiere*, especially in really illuminating the art of moviemaking. It's a visual art form, and yet most entertainment magazines are stuck using hand-out photos from the studios that aren't very informative. *Premiere's* always had a tradition of sending our own photographers on set and finding different visual ways of getting inside the process. We'll be continuing that in a dramatic way. **Q.** When will we start seeing some of these design changes?

A. As early as the July issue. **Q.** What's up with the celeb cover phenomenon? It seems everyone's gotta have one!

A. We're defining celebrity down, as [Sen.] Patrick Moynihan might say. And the bar—the definition of who the celebrities are—keeps dropping. The need to say somebody is on the cover, with some name, has been pushed to the point where even people in Hollywood, people who work at CAA and William Morris, are saying 'Who is this?!'

Q. What's on deck for *Premiere's* coverage of George Lucas' new *Star Wars* movie this spring? Any hints? **A.** We started very, very early, and we've managed to put together a very broad-based and highly exclusive package. We've shot the main actors all in character for May's issue. The real moviegoer and real *Star Wars* fan will want to read about the movie, and that's what we're profiling in our feature well. Even if you're not a big *Star Wars* fan, it's a real piece of movie history. There's never been a film, with the exception of *Gone With the Wind*, that's attracted this much advance anticipation among the public. Everyone is going to have something. *Premiere* will be there, offering readers the definitive package. —LG

	RATE BASE (2ND HALF '98)	CIRC. (2ND HALF '98)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
SHELTER								
American HomeStyle/ Gardening ¹⁰	980,000	1,001,149 ^a	61.72	67.49	-8.55%	148.12	162.44	-8.82%
Architectural Digest Condé Nast	750,000	822,601 ^a	251.27	226.54	-10.92%	552.04	500.66	10.26%
House & Garden	550,000	722,195 ^a	80.46	115.37	-30.26%	246.51	269.84	-8.65%
Country Living	1,600,000	1,682,404 ^a	92.23	101.47	-9.11%	321.79	306.60	4.95%
Home ^{10/R}	1,000,000	1,013,141 ^a	136.15	128.18	6.22%	318.61	300.50	6.03%
House Beautiful	850,000	887,976 ^a	96.59	74.73	29.25%	270.23	262.42	2.98%
Martha Stewart Living ¹⁰	2,100,000	2,354,284 ^a	156.58	131.67	18.92%	396.19	368.09	7.63%
Southern Living	2,450,000	2,518,732 ^a	169.37	166.98	1.43%	485.03	471.99	2.76%
Sunset	1,425,000	1,458,702 ^a	135.30	139.59	-3.07%	397.57	371.97	6.88%
This Old House ^{10@/R}	525,000	538,255 ^a	63.08	N.A.	N.A.	191.75	160.62	19.38%
Category Total			1,242.75	1,152.02	7.88%	3,327.84	3,175.13	4.81%
TEEN								
All About You ^{10/R}	325,000	362,038 ^a	27.88	21.74	28.24%	71.56	70.00	2.23%
Jump ¹⁰	300,000	300,269 ^a	48.17	40.00	20.43%	124.00	112.50	10.22%
Seventeen	2,300,000	2,415,727 ^a	138.91	115.94	19.81%	402.91	392.54	2.64%
Teen	2,000,000	2,077,653 ^a	58.84	60.25	-2.34%	172.00	179.36	-4.10%
Teen People ¹⁰	800,000	974,894 ^c	91.49	44.14	107.27%	206.65	134.74	53.37%
YM ¹⁰	2,150,000	2,186,706 ^a	65.00	65.00	0.00%	151.00	168.00	-10.12%
Category Total			430.24	347.07	23.98%	1,128.12	1,057.18	6.71%
TRAVEL								
Condé Nast Traveler ^R	750,000	766,338 ^a	73.85	133.63	-44.74%	410.87	423.38	-2.95%
Travel & Leisure	925,000	990,668 ^a	211.74	183.19	15.58%	514.28	505.05	1.83%
Travel Holiday ¹⁰	550,000	553,817 ^a	82.33	73.57	11.91%	228.08	180.98	26.02%
Category Total			367.92	390.39	-5.76%	1,153.23	1,109.41	3.95%
WEALTH								
Robb Report	None	105,526 ^a	105.50	109.00	-3.21%	441.00	441.00	0.00%
Town & Country	425,000	442,639 ^a	113.47	101.91	11.34%	383.07	361.51	5.96%
Category Total			218.9	210.91	3.32%	824.07	802.51	2.65%
WOMEN'S SERVICE								
Better Homes & Gardens	7,000,000	7,613,249 ^a	181.20	184.34	-1.70%	548.96	572.28	-4.07%
Family Circle		DID NOT REPORT						
Good Housekeeping	4,500,000	4,584,879 ^a	131.88	136.01	-3.04%	410.29	410.20	0.02%
Ladies' Home Journal	4,500,000	4,575,996 ^a	127.90	135.91	-5.89%	409.84	485.98	-15.67%
McCall's		ID NOT REPORT						
Redbook	2,800,000	2,867,951 ^a	106.90	100.04	6.86%	357.89	319.07	12.17%
Woman's Day ¹⁷	4,350,000	4,242,097 ^a	179.76	170.86	5.21%	512.78	509.23	0.70%
Category Total			727.64	727.16	0.07%	2,238.76	2,295.76	-2.48%
MEDIAWEEK MONITOR TOTALS			11,888.58	11,721.90	1.42%	38,073.79	37,441.64	1.69%

FOOTNOTES: I=RATE BASE/CIRC DATA FOR JULY/DEC. 1998; 11=PUBLISHED 11 TIMES; 10=PUBLISHED 10 TIMES; 9=PUBLISHED 9 TIMES; 8=PUBLISHED 8 TIMES; 7=PUBLISHED 7 TIMES; 6=PUBLISHED ONE MORE ISSUE IN 1998; 66=PUBLISHED TWO MORE ISSUES IN 1998; @=PUBLISHED ONE LESS ISSUE IN 1998; @@=PUBLISHED TWO FEWER ISSUES IN 1998; A=AUDITED BY AUDIT BUREAU OF CIRCULATIONS; B=AUDITED BY BPA INTERNATIONAL; C=NON ABC/BPA TITLE; E=PUBLISHERS ESTIMATE; E=MEDIAWEEK ESTIMATE; Y=DOUBLE ISSUE LAST YEAR; Z=DOUBLE ISSUE THIS YEAR; +=TOTAL CIRCULATION INCLUDES NON-PAID QUALIFIED CIRC; BI=MIRABELLA WAS A BIMONTHLY IN '98; #=STEREO REVIEW AND VIDEO WERE MERGED IN JAN. '99; 17=APRIL FIGURES ARE FOR TWO ISSUES; WD PUBLISHES 17 TIMES A YEAR. SEASONALLY ADJUSTED MID-YEAR RATE-BASE ADJUSTMENTS SOMETIMES GIVE THE MISTAKEN IMPRESSION THAT IT MISSED ITS CIRCULATION GUARANTEE; Q=BIANNUAL SUPPLEMENT, POLYBAGGED WITH SUBSCRIBER COPIES ONLY, DID NOT APPEAR LAST YEAR; R=REVISED YTD TOTALS AFTER CORRECTIONS.

Media Person

BY LEWIS GROSSBERGER



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Dr. Strangebrew

BIG WEEKEND FOR DEAD CELEBRITIES. JOE D AND Stanley K all over the media. Obits, tributes, memoirs, eulogies, homages and editorials explaining the significance of their important lives. But only Media Person, with his mastery of the most powerful and arcane Internet search engines in existence, enabling him to hunt down every factoid ever recorded by anyone anywhere, can bring you the little-known story of what happened when baseball's greatest living player and cinema's most obsessive perfectionist worked together. The meeting of these unlikely collaborators came about in the '70s. DiMaggio, his playing days over and searching for a new direction, had turned to television commercials, becoming the spokesman for Mr. Coffee. Kubrick, after releasing the disturbing and controversial *A Clockwork Orange*, wanted next to update an obscure Kafka short story about an advertising man in Prague who gradually becomes convinced he is a frog. (Whether he actually is or not is never made clear, though he eats numerous flies.) Compulsively scrupulous in his need for authenticity, Kubrick decided to direct some commercials, immersing himself in the Madison Avenue milieu he hoped to portray.

The Mr. Coffee people were apprehensive at first but went along after agency account executives assured them that Kubrick's prestige and genius would lift the commercial out of the ordinary and expose the product to a whole new audience. DiMaggio himself had never heard of Kubrick. He asked former teammate Phil Rizzuto, a movie buff, if he had seen any of the director's films and Rizzuto replied, "You gotta be kidding! I tell you, Joe, *It's a Mad, Mad, Mad, Mad World* is my all-time favorite!" Not realizing that Rizzuto had confused Stanley Kubrick with Stanley Kramer, DiMaggio was convinced and agreed to the arrangement, flying to

England, where he stayed at Kubrick's country estate outside London.

At first the two got along well. Born in the Bronx, Kubrick was a lifelong Yankee fan and was genuinely excited to meet one of the three idols of his youth, the others being Nietzsche and Bela Lugosi. DiMaggio was pleased with Kubrick's respectful treatment and the home-baked brownies he served, though when the eccentric director screened *2001: A Space*

Kubrick was genuinely excited to meet Joe D, one of the three idols of his youth, the others being Nietzsche and Bela Lugosi.

Odyssey for him and asked how he liked it, DiMaggio confessed that he'd fallen asleep 40 minutes into the film but thought "the music was very pretty." The sports legend was fascinated when Kubrick explained his concept for the commercial. "On the deepest psychological level, our search for a good cup of coffee is really a search for God," Kubrick said, "and the electric coffee machine represents our desperate attempts to utilize technology to fill the yawning spiritual void of an exploitive, materialistic society." DiMaggio considered this thoughtfully for a moment and finally replied, "What?"

On the first day of shooting in Westminster Abbey, which Kubrick had rented for a month, the Yankee Clipper became petulant

when informed he would be costumed in a toga, sandals and a laurel wreath. "This isn't some kind of anti-Italian thing, is it?" DiMaggio asked. "No, no," an assistant director assured him. "Stanley sees you in classical terms. To him, you are a noble Roman, hearkening back to an age of true heroes." Placated, DiMaggio donned the toga, but he did not look happy. "I feel like I'm in a goddamn dress," he complained, but the agency account executive assured him that he looked manly and dignified in Roman garb and that his ankles were actually quite attractive, another point that had been of concern.

Tension became palpable on the sealed set when Kubrick went through 148 takes of a scene in which DiMaggio raised a cup to his lips, sipped and spoke the line, "Now that's what I call coffee." Frowning, he said to the director, "I just don't see what I'm doing wrong."

"On the surface, your reading is fine, Joe," Kubrick told him. "But it lacks subtext. What I need from you is the subtle suggestion of a man who deep down is terrified of aging, a man who secretly fears that this great coffee, satisfying as it is, may keep him up all night."

"That's not me," said DiMaggio angrily.

"Coffee doesn't scare me." To make matters worse, after all that sipping, he desperately had to go to the bathroom. But he was too proud,

too much the protector of his image as a man of immense dignity and self-control, to admit it. Finally, he could bear no more and without a word, hurried off the set. Even in crisis he made it look easy, as only Joe D could. "An ordinary guy would've been doubled over, clutching his crotch," Kubrick's crane operator later recalled. "Not Joe. He was the epitome of grace. He was in that stately, effortless trot of his as though rounding the bases after smacking a dinger. Watching him, we knew we were witnessing true greatness."

Though the spot was never used—Mr. Coffee executives found it too edgy—a copy is still in existence and can be viewed at the TV Commercial Museum and Hall of Fame in Davenport, Iowa. ■



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