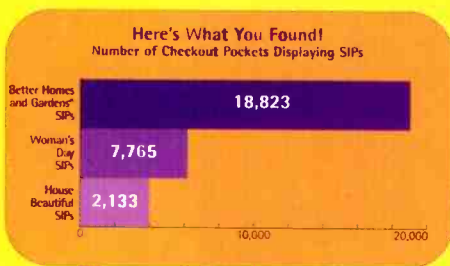




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# AT DEADLINE

## Gannett May Buy Central Papers

Gannett Co., which recently acquired 21 Thomson dailies for \$1.12 billion, would not comment on reports late last week that it is vying for *Arizona Republic* and *Indianapolis Star* parent Central Newspapers, which went on the block this month. Analysts said a Central deal, valued at \$3 billion, would make sense for Gannett, which already has a presence in Arizona and Indiana. "They've got lots of cash, and Central is a great property in a couple of great markets," said Miles Groves of the Barry Group in Bethesda, Md. Other possible bidders include Tribune Co., Knight-Ridder and Cox Enterprises.

## Emmis, Sinclair Settle in St. Louis

Emmis Communications settled with Sinclair Broadcast Group last week, choosing not to buy Sinclair's KDNL-TV in St. Louis and instead moving to purchase Sinclair's six radio stations in the market for \$220 million. In January, Sinclair filed suit against Emmis and former Sinclair CEO Barry Baker, who last year sold his option to acquire the St. Louis properties to Emmis. The new deal gives Emmis nine radio stations in St. Louis, exceeding FCC limits. So, in a separate transaction, Emmis will swap four of the stations to Bonneville International Corp. in exchange for an outlet in Los Angeles, where Emmis already has a presence. In a conference call, CEO Jeff Smulyan said the company has spent \$550 million on radio deals this year.

## Baker Set to Leave USA Nets

Barry Baker resigned from USA Networks last week, a year after he was named president/COO. Both Baker and CEO Barry Diller said the split is amicable. Baker, the former CEO of Sinclair Communications, was tapped to structure USA and to build a "bridge" connecting the company's media and e-commerce units. Baker will stay on through the summer as a consultant with USA as it undergoes a restructuring.

## Big Brother Decorates With Ikea

CBS will premiere *Big Brother* on July 5 at 9 p.m., a day earlier than originally slated, in order to take advantage of the almost-guaranteed boffo lead-in of *Survivor*. Where CBS sold *Survivor*'s 13-episode run to only eight sponsors, CBS Television president/CEO Les Moonves last week said that the 90-episode *Big Brother* is being sold more traditionally. Ikea, which furnished the *Big Brother* house, is one advertiser that has signed on.

## Monday Night Football Adds Fouts, Miller

Comedian Dennis Miller and Hall of Fame quarterback Dan Fouts will join Al Michaels in the booth for the upcoming season of *Monday Night Football* on ABC. Fouts replaces Boomer Esiason as analyst. Miller, who hosts HBO's *Dennis Miller Live*, was brought in to provide "wit and unique perspective," according to ABC. ESPN's Melissa Star and Hall of Fame running back Eric Dickerson will be sideline reporters.

## Mediaweek in New Offices This Week

A reminder that *Mediaweek* has moved to new offices, effective June 26. The following is a listing of the new telephone extensions, with all numbers beginning with (646) 654-: William Gloede, 5251; Brian Moran, 5260; Keith Dunnivant, 5256; Michael Bürgi, 5259; Jim Cooper, 5254; Anne Torpey, 5261; Tony Case, 5252; John Consoli, 5262; Lisa Granatstein, 5257; Megan Larson, 5255; Lori Lefevre, 5258; Lefevre fax, 5367; *Mediaweek* fax, 5368. The offices are at 770 Broadway, 7th Floor, New York, N.Y. 10003-9595. The general editorial telephone number is 646-654-5250.

**Addenda:** The House of Representatives last week passed the **Non-Commercial Broadcasting Freedom of Expression Act** by 264-159, sending a clear message to the FCC to keep its hands off any regulation of religious broadcasters... Clear Channel COO Bobby Lawrence announced his resignation last week, just weeks after Kenny O'Keefe was named COO of the merged Clear Channel/AMFM, a position Lawrence had been seeking... **Gregg Hano**, former associate publisher of Hearst Magazines' *Popular Mechanics*, has joined World Publications' *Saveur* as publisher. He replaces John McCarus, who has been named associate publisher at Wenner Media's *Rolling Stone*... **Ellen Asmodeo-Giglio** has been promoted from vp/sales & marketing to vp/publisher of American Express Publishing's *Travel & Leisure*... TNT next year plans to launch its second original series, *Breaking*

*News*, a drama about a news station... CBS senior vp of communications **Gil Schwartz** has been promoted to executive vp... **Kevin Brockman**, vp of media and artist relations at ABC, was promoted to senior vp of entertainment communications... **Paxson Communications** agreed to buy WAOM-TV in Lexington, Ky., from B & C Kentucky.

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### 3 Fairchild Titles to Join Condé Nast Ad Sales Plan

Fairchild Publications' three consumer magazines are being added to Condé Nast's corporate advertising program. For the past five years, Condé Nast, publisher of titles including *Vogue*, *GQ* and *Glamour*, has offered advertisers an up-front "super buy" program through the company's corporate sales unit. In January, Fairchild's *W*, *Jane* and *Details* will be incorporated into the effort. CN and Fairchild are units of Advance Publications.

If the Fairchild books hadn't been added to the CN corporate packages, "the majority of money would have been committed up front and we would have been fighting for table scraps," said Mary Berner, Fairchild president/CEO.

Increasingly, fashion advertisers such as Donna Karan and Cosmair have allocated a large portion of their magazine ad buys to corporate upfront deals with publishers like CN and Hearst Magazines. To participate in the CN program, advertisers must commit at least 108 pages.

This year, corporate deals are projected to account for 11,000 of Condé Nast's 27,000 ad pages, said president/CEO Steven Florio. "It's a smart thing to do for both companies," Florio said of the Fairchild move. "The combination of *Jane* and *Mademoiselle* is a good one when you're talking about marketers looking for young women, and the combination of *GQ* and *Details* will help both magazines." —*Lisa Granatstein*

### Fox Family's Kids Unit Melds With Fox Kids

Amid reports that News Corp. and Saban Entertainment have sought a buyer for their jointly owned Fox Family Channel, the network's kids programming development unit and Fox Kids were merged last week. The previously separate entities were combined under Joel Andryc, executive vp of kids programming and development for Fox Family and Fox Kids. "We want to clarify to the outside community that this is one-stop shopping," Andryc said, referring to writers and producers who previously were unsure which unit to pitch projects to.

Brian Casentini, (continued on page 6)

# French Owners Vow Laissez-Faire

*Publicis, Vivendi chiefs: hands-off approach on Saatchi, Seagram*

**THE INDUSTRY** / By John Consoli

**T**he French are coming. Last week's multibillion-dollar acquisitions by France's Publicis and Vivendi to acquire Saatchi & Saatchi and Seagram, respectively, will greatly increase the companies' worldwide clout and forge even stronger links between Europe and the U.S. in advertising and entertainment-content distribution. But at the outset, the direct impact of French ownership on Saatchi's and Seagram's U.S. operations is expected to be minimal.

Publicis chief executive Maurice Levy told *Mediaweek* that London-based Saatchi's U.S. operations will run autonomously from Publicis' U.S. agencies—Hal Riney & Partners, which Publicis acquired in 1998, and Fallon McElligott, which the company bought last March.

If Publicis is able to acquire the 50 percent stake in media buying service Zenith Media that is not owned by Saatchi, Zenith will continue to operate separately from Publicis' existing buying service, Optimedia, Levy said. The Publicis chief said he and Saatchi chairman Bob Seelert plan to meet with Cordiant executives when they all return from the Cannes Film Festival this week to discuss the possibility of acquiring Cordiant's 50 percent stake in Zenith. But while Levy likes the potential buying clout of having Zenith and Optimedia under the same roof, he said he recognizes the importance of keeping the buying services' brands separate.

Vivendi chairman Jean Marie Messier also stressed the need for a laissez-faire approach in his company's new stewardship of Seagram's operations, which include the Universal movie studio and music group and a stake in Barry Diller's USA Networks. "One error to avoid is for the French to come to Hollywood and try to take over,"

Messier said. The Universal businesses in the U.S., he added, "must be run by Americans." Regarding USA Networks (in which Seagram owns a 45 percent stake), Messier said he has "great respect and admiration" for Diller and hopes to develop a strong relationship. In addition to USA's cable networks, USA Networks controls Studios



JACK GIEZAP PHOTO

(Top) Seagram's Edgar Bronfman, Messier and Canal Plus' Pierre Lescure; (right) Seelert, Levy and Saatchi CEO Kevin Roberts.



USA, a TV production unit; TV stations group USA Broadcasting; the Home Shopping Network; and Ticketmaster.

Vivendi's track record with managing its U.S. properties is illustrated by its ownership of SFM, the media planning and buying unit that was operated by the company's Havas Advertising unit. According to an SFM executive, the company was run in a total "hands-off" manner by Havas, a situation that changed when Havas sold a 55 percent share of SFM to Media Planning Group of Spain.

"We were quite autonomous under Havas," said the SFM exec. "No one from France was brought into the company. Once MPG acquired it, they became very hands-on, and we had to answer to their executive. My guess is Vivendi will let the Universal people operate on their own. That's their style."

Last week's deals give the two French media giants formidable U.S. allies that should help build their global businesses.

Publicis, which is acquiring Saatchi & Saatchi for \$1.9 billion in stock, will boost its annual billings from \$10.3 billion to \$17.8 billion, ranking it fifth worldwide.

Vivendi not only spent \$34.4 billion to acquire the Seagram properties (including the company's liquor business, which it plans to divest) but also invested another \$12 billion to buy the 51 percent it did not already own of Canal Plus, the European pay-television provider. According to Messier, Vivendi is far more interested in plumbing Universal's film archives for use on Canal Plus than in influencing the studio's new output.

Foreign ownership of U.S. media and advertising firms has continued to grow, with mixed results. One of the largest examples is Australia-based News Corp., which owns Fox Broadcasting Co., the 20th Century Fox movie and TV studios, and several cable networks. CEO Rupert Murdoch—now a U.S. citizen who spends most of his time here—is very much a hands-on owner.

Japan-based Sony Corp. owns Columbia TriStar's movie and TV studio, Spanish-language TV network Telemundo and Sony Music Entertainment. During the years immediately after Sony acquired it in 1990, Columbia sustained billions in losses, as its foreign-based execs endorsed a free-spending policy for the U.S. team that ran the company. Japan-based Matsushita followed in Sony's footsteps in the early 1990s by acquiring MCA, including Universal, MCA records and half of USA Network. But the presence of too much red ink resulted in MCA's sale to Seagram in 1995.

On the agency side, U.K.-based WPP Group, which already owns Ogilvy & Mather and J. Walter Thompson, recently moved to acquire Young & Rubicam. Prior to that, Havas snared Snyder Communications, which includes Boston's Arnold agency.

The new Vivendi/Seagram company, to be called Vivendi Universal, will be the world's second-largest media group behind AOL Time Warner. Messier, looking to downplay the foreign-ownership angle, said: "We are not looking at this as a French group or a European group. We are looking at it as truly a global one." ■

# Delivering on Diversity

*Cable nets take the initiative in developing shows featuring minorities*

**TV PROGRAMMING** / By Alan James Frutkin

**A** year ago, the National Association for the Advancement of Colored People and other minority watchdog groups publicly complained about the lack of diversity on the broadcast networks. This summer, several new programs may provide the first concrete response to those complaints. But there's a twist: They're coming from cable networks.

Showtime launches two series this week, both of which feature ethnically diverse casts. Today, the pay cable network premieres *Resurrection Blvd.*, TV's first Latino family drama, and on June 28, *Soul Food*, based on the 1997 hit movie, will kick off. Beginning in July, Nickelodeon launches three series that revolve around Latino characters, including *The Brothers Garcia* (July 23), a coming-of-age comedy narrated by John Leguizamo, and *Dora the Explorer* (Aug. 16), an animated adventure series aimed at the preschool set.

Exploring the brave new world of ethnically diverse content may test programmers' creative breadth, but it's also forging new marketing strategies aimed at those ethnic groups reflected in the series. "When you can target a specific audience, your strategy becomes less scattershot," said Len Fogge, Showtime's creative and marketing exec vp. Fogge said Showtime has gone "beyond the traditional media" to reach both Latino and black audiences for its two new series. Earlier this month, *Resurrection* star Michael DeLorenzo appeared in New York's Puerto Rican Day Parade. And a special *Soul Food* campaign will run on the African American Web site blackvoice.com. "[Ethnically diverse] audiences are predisposed to hearing messages, because there's not a whole lot of other things on TV like these series," Fogge added.

Most executives agreed that grassroots campaigns—ranging from urban street

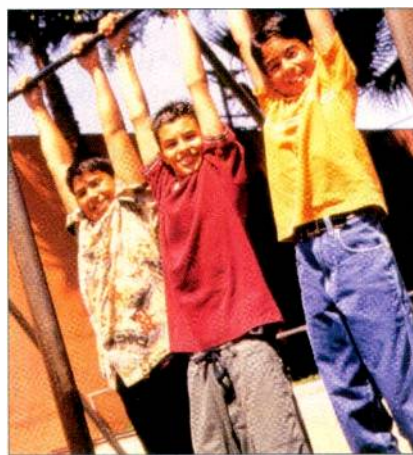
teams to local signage buys—become essential when targeting minority audiences. To that end, Nickelodeon has partnered with Kraft on a seven-stop Ethnic Events Tour this summer, throughout which *The Brothers Garcia* stars will make appearances. "It's just one more form of marketing," said Cyma Zarghami, Nickelodeon's executive vp/gm. "It helps to make a greater connection with a certain part of the audience."

Although cable nets may be making the biggest push into ethnic communities this summer, broadcasters are no strangers to minority marketing. UPN's Monday lineup of African American comedies has given the network some experience in this area. UPN COO Adam Ware listed African American comedy tours and college spring break campaigns as "events

you want to tie into." Ware said UPN will wage an Internet campaign featuring the star of *The Hughleys*, D.L. Hughley, in a series of animated interstitials leading up to the launch of the former ABC sitcom.

Still, some broadcasters believe too much focus on minority marketing can defeat the purpose of promotion. "Because we're reliant on ratings to succeed, we have to be very efficient in our buys and get as many eyeballs and ears as we can," said John Miller, president of the NBC Agency, the network's in-house advertising department.

Although NBC has launched special campaigns to reach specific audiences—for example, advertising in regional Jewish newspapers for the TV debut of *Schindler's List*—Miller said he can often reach those same audiences in bigger buys. "When we do adult 18-49 radio buys in a color-blind fashion, those almost always include urban radio stations. And those stations almost always have a fairly heavy African American component," he said. ■



Nick's *Brothers Garcia* stars will hit the road this summer on Kraft's Ethnic Events Tour.

JANET VAN HEAN

manager of programming and development for Fox Family, was promoted to vp of current programming for both the cable channel and Fox Kids. Jonathan Rosenthal, who most recently wrote for Fox Family's *Angela Anaconda*, was named vp of development.

The moves are the latest in a series of executive changes in recent months at Fox Family Channel, including the departures of president/CEO Rich Cronin, president of ad sales Rick Sirvaitis and vp of marketing Tom Lucas (*Mediaweek*, June 19). The network's ratings have eroded over the past two years.

News Corp. and Saban reportedly approached USA Networks CEO Barry Diller about buying Fox Family, but Diller was said to have balked at the \$4 billion asking price. —*Megan Larson*

## Thomson's Florida Keys Papers Are Sold to Cooke

And then there were four. Canada's Thomson Corp. last week agreed to sell its newspapers in the Florida Keys, including the *Key West Citizen* (circ 10,500 weekday, 12,200 Sunday) and six non-dailies to John Kent Cooke's new Cooke Communications for an undisclosed price. Cooke's father, the late Jack Kent Cooke, longtime majority owner of the Washington Redskins, at one time owned the *Los Angeles Daily News*.

Thomson is divesting all its newspapers, except for the flagship *Toronto Globe and Mail*, to focus on electronic publishing. The company said it will announce buyers for its remaining four U.S. dailies "shortly" and then concentrate on unloading its five Canadian properties. The U.S. papers left to be sold are the *Connecticut Post* of Bridgeport and, in Arizona, the *Mesa Tribune*, the *Daily News-Sun* of Sun City and the *Yuma Daily Sun*. In recent weeks, Thomson has sold 44 dailies for more than \$2 billion to Gannett, Media General, Copley Press and Community Newspaper Holdings. —*Tony Case*

## TNT Is Set to Serve 61 Hours From Wimbledon

Wimbledon coverage this year will be all in the storytelling, said Turner Sports producer Howard (*continued on page 8*)

# Radio Net Execs Shuffle

*ABC taps Keller as new president; Kantor exits AMFM*

**RADIO** / By Katy Bachman

**A**midst a ho-hum release last week of Statistical Research's Spring RADAR 65 report, which showed mostly stable ratings for the 25 radio networks, came a flurry of management and programming changes at several major networks. Traug Keller was promoted to president of the ABC Radio Networks, from executive vp of ad sales and marketing, replacing Lyn Andrews, who recently resigned. "We're going to concentrate on distribution, which is key," said Keller of ABC's plans to integrate Citadel Communications into its Prime full-service network. Like AMFM's model, each Citadel station would contribute one minute of inventory per hour.

Also on the ABC drawing board is PM Drive, a network made up of affiliates airing talk-show hosts Mitch Albom of ABC's WWJR-AM in Detroit and Howie Carr of WRKO-AM in Boston.

Clear Channel's management of its merged AMFM/Premiere radio networks was made clearer last week when David Kantor announced he will step down as president of AMFM, leaving Premiere president Kraig Kitchin to run both networks.

As the architect of AMFM, Kantor is credited with reviving network radio when he launched the company in 1997. "In addition to bringing in top stations, he threw old standards out the window," Natalie Swed Stone, director of national radio services for

Optimum Media Direction, said of Kantor.

Kantor plans to work on several projects with ABC Radio host Tom Joyner, including a soon-to-be-launched Web site, [blackamericaweb.com](http://blackamericaweb.com). He will also act as a consultant to AMFM Premiere. Kantor plans to join Kitchin on a road trip in July to tell stations about how AMFM and Premiere's RADAR-rated networks will be configured after the merger and to introduce two new networks to RADAR.

Also last week, American Urban Radio Networks, the only African American-targeted network, reconfigured its full-service offering into two limited-inventory networks. Set to debut in RADAR 66, those networks—Pinnacle and Renaissance—will respectively offer 30 and 76 minutes of inventory a week. Said Jerry Lopes, president of American Urban Radio Network's program operations: "There's a battle for network affiliations." ■



Radio flyer: Traug Keller was elevated to president of ABC Radio Networks.

# G+J to Double in Size

*Brewster snaps up 'Inc.' for \$200 million in push to diversify*

**MAGAZINES** / By Lisa Granatstein

**G**runer+Jahr USA Publishing last week shifted out of cruise control and into high gear with an agreement to acquire Bernard Goldhirsh's *Inc.*, as well as the small-business book's Web site and conference division, for an estimated \$200 million.

The *Inc.* deal, which is expected to close by Aug. 1, is the first major move made by

G+J president/CEO Daniel Brewster, who joined the company earlier this month from American Express Publishing.

"I want to grow G+J into one of the top five magazine companies in the U.S. and fully expect to double its size in the next five years," Brewster said in announcing the acquisition to *Inc.* staffers.

G+J, the U.S. magazine-publishing



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## MEDIA WIRE

Zalkowitz, who is counting on insightful commentary from announcers Marv Albert, Jim Courier, Martina Navratilova and Mary Carillo to help carry TNT's broadcasts from the tennis tournament, which begins today.

Turner Broadcasting and NBC in January paid a total of \$90 million in a joint deal to acquire the broadcast rights to the grand slam event for three years. TNT will carry 61 hours of Wimbledon over the next two weeks; CNNSI will offer 28 hours; and NBC will have 35½.

TNT's production will feature punchier graphics and music than that of HBO, the former longtime cable home of Wimbledon. It's the first time the event has been carried on basic, ad-supported cable. Eleven companies have signed on as exclusive sponsors, including pharmaceuticals Merck and Novartis and autos Mercedes-Benz and Cadillac. —Megan Larson

### SAG/AFTRA Strike Can't Stop Shaq's Trip to Disneyland

As the SAG/AFTRA strike against commercial-makers nears its second month, several more professional athletes have ignored the impasse to film commercials with nonunion crews. NFL stars Kurt Warner and Terrell Davis shot a Campbell's Soup spot on June 15 at the Los Angeles Memorial Coliseum, and Shaquille O'Neal was filmed shouting "I'm going to Disneyland" at courtside following the Los Angeles Lakers' championship win over the Indiana Pacers on June 19. Some NBA and Major League Baseball players had previously refused to do commercials during the strike.

Ford's Lincoln Mercury division and its ad agency, Young & Rubicam, have stopped filming new commercials following an incident last week, publicized by SAG/AFTRA on its Web site, in which the race of a nonunion stunt driver was altered during filming.

Some agencies have expressed concern about what might happen if the strike lasts through the summer and into the new fall TV season. "The TV networks have shown their willingness to be our marketing partners," said one media buyer, "but I'm not sure how much they will work with us if we do not have commercials to fill our commitments." —John Consoli

arm of Germany-based Bertelsmann, currently is the sixth-largest U.S. publisher (behind No. 5 Meredith Corp.), with ad revenue of \$659 million last year, according to Publishers Information Bureau. *Inc.*, which has a circulation rate base of 650,000, last year recorded \$105.2 million in ad revenue.

The decision to acquire 21-year-old *Inc.* is part of Brewster's overarching plan to aggressively broaden G+J, publisher of such women's service-oriented titles as *Parents* and *Family Circle*, through acquisitions. "It was precisely our strategy to get into a new category," Brewster said. "In order to do that, we needed to make a strategic acquisition that could serve as a platform to build out our product line."

Brewster said that *Inc.* and Inc.com will remain separate companies in order to retain the option of spinning off the Web venture as an IPO.

Most industry observers say the deal makes sense. "He is just extending hori-

zontally the platform," said Wilma Jordan, chief executive of the Jordan Edmiston Group. "I don't think it has to fit per se. *Inc.* is enough of a platform."

Among Brewster's priorities at G+J will be to spruce up *American Homestyle and Gardening* and *Child*, books that "will be taken upscale" and become "high-end lifestyle" magazines, he said.

One Bertelsmann source said that in coming months G+J may spend up to \$20 million on its publications' makeovers and repositionings. Brewster would only say that the investment will be "significant." Bertelsmann has deep pockets since the \$8 billion sale of its stake in America Online Europe.

In other business-mag news, the 502,856-circ *Individual Investor*, published by Individual Investor Group, was put up for sale last week along with its sister titles. Time Inc., Hearst, McGraw-Hill and *Kiplinger's Personal Finance* are all said to be interested in the magazines. ■

## Into the Wild Ad Yonder

*Mini-billboards to fly on regional airlines' overhead storage bins*

**OUT-OF-HOME** / By Katy Bachman

Out-of-home advertising is about to reach new heights. As they fly the friendly skies, passengers on commercial airlines will soon be confronted with ads on planes' overhead storage bins. Developed by Kansas City-based Advent Advertising, "airads" will take off in the next two months on two carriers, K.C.-based Vanguard Airlines and Sun Country Airlines of Minneapolis.

While flyers may fear an attack of the in-your-face messages often seen on buses and trains, airads are anything but screamers. "It's a classy-looking product, nothing like what you'd see on a city bus," said Mark de Lautour, Advent director of marketing and sales. The background for all ads will be the same color as the storage bins, and messages will be understated. "The FAA was worried about detracting from passengers' attention in an emergency," noted de Lautour. Between obtaining the patents and undergoing FAA scrutiny, airads took three years to develop. No advertisers are on board yet, but many have expressed interest, de Lautour said. Can such intrusive placements in the otherwise arid airplane atmosphere be effective? "The frequent business traveler is an elusive target," noted Andrea MacDonald, president of outdoor agency MacDonald Media.

Airads are the latest in a growing trend of unusual out-of-home media vehicles, including elevators and the bottom of golf holes. "You reach people where they shop, work and play," said William Sancho, president of Look Worldwide, which has sold ads on dry-cleaning bags to AT&T, Unilever and America Online. "It's an uncharted industry that's doing hundreds of millions in sales," noted Chip Fisher, president of Park Place Media, which offers advertising on parking meters. ■



Warning—ad overhead: an Advent "airad"





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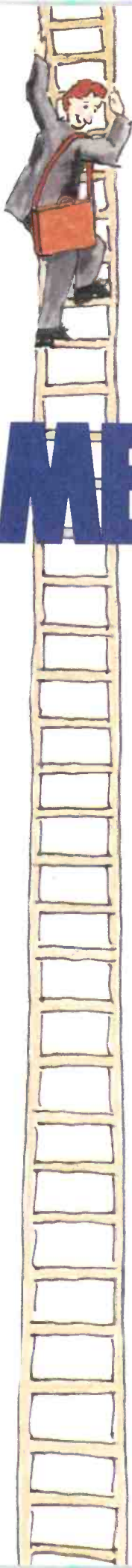
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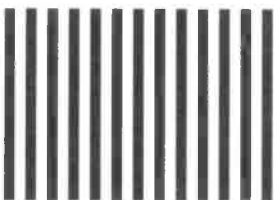
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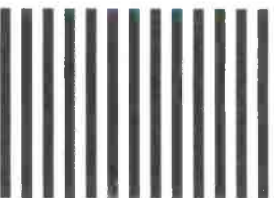
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# Seeing Beyond Syndie

Columbia TriStar ad sales unit pitching DirecTV, GSN avails

**SYNDICATION** / By Daniel Frankel

In a growing trend, syndication is increasingly sold to media buyers in bundles and Columbia TriStar Advertiser Sales (CTAS) is attempting to expand that packaging even further. The syndicator is aggressively selling spots on cable's Game Show Network and the DirecTV satellite platform while moving its core syndication business. In some cases the move has irritated buyers while others see a unique opportunity.

"Everybody in syndication bundles their products," explained one buyer. "The thing that's different about Columbia is they're not just bundling syndication."

Formed in 1993, CTAS began handling inventory for The Game Show Network, a Sony-owned cable channel, three years ago. And in February last year, Columbia entered a deal with DirecTV to sell the local inventory for the 48 cable channels carried on the platform. Since then, CTAS has also been enlisted to sell advertising for DirecTV's print products, *DirectTV-The Guide* (circulation 500,000) and *DirectTV on Sports* (1 million), as well as its soon-to-launch sports Web site.

"With all the fragmentation, being able to sell time on every cable network is an advantage," explained Chris Kager, executive vp for CTAS.

In selling avails on DirecTV, CTAS has leveraged some of its hottest syndicated properties. "We wouldn't sell *Seinfeld* as a stand-alone product," admitted Kager. "Agencies have come to know, when they sit down with us, they're going to get a full basket of media opportunities."

This strategy has drawn criticism within the industry.

"They're saying, 'Buy DirecTV, we'll get a 15 percent commission, plus we'll also sell you *Seinfeld*,'" said an executive

at a rival media sales division. "It's a diluted buy, and I haven't heard an advertiser say they like it yet." Indeed, some buyers have chafed at having to purchase avails they don't think they need in order to get *Seinfeld*—and at having to commit cable budgets at the same time they're buying syndication.

"Some shops can't keep their budgets fluid enough to do that," said one buyer who spoke on the condition of anonymity. Still, some buyers see the upside.

"They're not the only company that's pulling together all its properties," said Hank Cohen, president of West Coast operations for KSL Media. "It's just the cross-pollination of different profit centers."

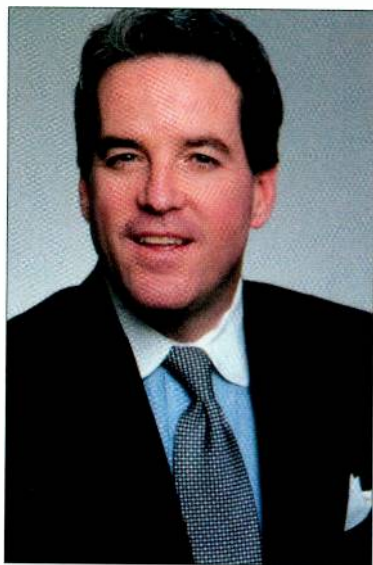
Kager points out DirecTV is expected to grow to 10 million homes by this fall, and could approach 30 million within several years. Meanwhile, a

media-sales source projected revenue "north of \$50 million" for CTAS from DirecTV sales alone in broadcast year 1999-2000.

CTAS sells DirecTV avails in the form of "clusters" of like-minded channels. For example, a "news cluster" includes spots on MSNBC, CNN and Fox News Channel.

"When you begin to [add] up seven or eight networks," Kager explained, "you begin to add up a lot of impressions." And it's that reach that's desirable to many packaged goods makers, he added.

"People buying packaged goods are really just looking for more eyeballs, and that works for them in that kind of package," said Tim Spengler, executive vp and director of national broadcast for Initiative Media. "If it gives you all the eyeballs you need, then it's a good deal," added Cohen.



Columbia TriStar advertising sales chief Kager is offering media bundles.

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## Pollster Yields Must-See TV

MSNBC taps  
Republican  
political consultant  
Frank Luntz for  
special segments  
on focus groups



Aficionados of "Reality TV" who are sated with *Survivor* may find an insect-free version of that show these nights on MSNBC's "The News with Brian Williams." They're special segments on focus groups, MC'd by

Republican political consultant Frank "don't make me wear a tie" Luntz. Surprisingly, they are the only spin-free zones on the tube this election year. They are more informative than all the worthy PBS campaign specials put together. And even more surprisingly, they are terrific entertainment. So, of course, the obvious question is: How the hell did they get on television?

A focus group of about 15 undecided California voters are watching campaign ads just before Super Tuesday's primary. They're holding control boxes linked to a screen that will register their instant reactions as the commercials play. Two lines go up on the screen, one for those who lean Democrat, another for Republicans. Neither the Gore nor the Bush ads moved the lines up much.

Then comes the last ad. It's just Michael Jordan looking at the camera, talking about the world he wants for his kids, where color and eye shape don't matter, where everyone gets a chance. Both lines shoot upward, the GOP line slightly higher than the Democrats', as Jordan wraps up, asking viewers to back his man, Bill Bradley.

Luntz smiles and immediately hits with the question. "What was it about this one that made it the one you all liked the best?"

A lady in the front says matter of factly, "The candidates weren't in it." The group nods their heads. Ka-boom. The conundrum of Election 2000 reduced to one sentence of candor.

In the year of politics as performance art, Frank Luntz is the Focus Group Faith Healer—Sarah Bernhardt with an Oxford degree. A 30-something conservative, Luntz looks like he just left college. However, while he shows up for his TV segments in a rumpled shirt, wrinkled khakis and the odd, occasional tie, Luntz gave Republicans the Contract with America, which also gave them the House Majority and Speaker Newt Gingrich. But he also gives the GOP gastrointestinal distress, since he refuses to pull punches with the results of the focus groups. MSNBC has been running them since the start of the primary season in January. Republican politicians and operatives began calling him to complain about his MS-

NBC segments, accusing him of betraying the cause. Says Luntz, "I'm just looking for the truth. I want to talk what these people think."

What they think, he concedes (and several sessions have demonstrated) is the dirty little secret of American politics: "American voters are hypocrites," Luntz sighs. "It's more than inconsistency. They say one thing, and then quickly do the opposite."

He means all the clamor about "voters only care about issues" is pure bull. In several focus groups, after listening for a half hour to voters talk about why they want candidates to stick to "issues" he asks a group in New Hampshire to tell him what would make them vote for a certain candidate. Suddenly, they're spitting out words like "honesty," "family values," "consistency," "integrity."

"Hold it!" Luntz says, laughing and shaking his head. "You tell me you want issues," but when I ask you about your vote, "You give me attributes." They talk issues, but they'll vote The Man.

This is one of the most important truths politicians can learn this year from his groups, because it explains discrepancies in polls. In the focus-group format, "you cut away the political correctness after awhile. They've been reading that they *should* care more about the issues," Luntz explains. "But in the group, when I'm shooting off questions, they start answering from their gut. I expose the hypocrisy to get at the truth."

The focus-groups episodes grew out of one he did last fall for ABC's *This Week* with Sam Donaldson and Cokie Roberts. The issue of W's alleged drug use in his salad days was the hot item. Luntz gathered a group of average Joes for ABC. During the taping, one man admitted that he'd used drugs when he was younger, something he'd never confessed to his wife or kids. The group put the topic in perspective; the issue later died.

Luntz took the idea for a series of short segments to the Fox Network which seemed a natural match with Fox/News Corp's Republican bent, and Roger Ailes' interest in innovative programming. Fox came close to signing twice, but pulled back. Frustrated, Luntz pitched the concept to MSNBC.

"I liked it, and we decided to do it even bigger than Frank proposed," says Brian Williams' executive producer Steve Capus. The episodes represent a major commitment on the part of the cable news channel: First, just agreeing to do something the other nets and news shows aren't doing is a risk today. Then there's the resources involved: screening for voters who together will match a certain demographic; pre-screening again before the session; Luntz' costs; travel around the country. And of course there's the chal-



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## WASHINGTON (CONTINUED)

"In the group, when I'm shooting off questions, they start answering from their gut. I expose the hypocrisy to get the truth," Luntz says.

lunge of finding large rooms with two-way mirrors.

But it's been paying off. MSNBC has noticed a bump in the ratings around the segments. That's allowed Capus and the segments guru, national producer Tom Bernthal, to air the segments longer; some nights they run 9 or 10 minutes, almost unheard of on a news show. *U.S. News and World Report*, *Newsweek*, *Parents' Magazine* and *The Washington Post* have all partnered with MSNBC on the Luntz focus group episodes.

And there are a couple of sponsors who are now interested in underwriting the segments during the two national conventions—and possibly during the special fall edition. *1,000 Voices in 100 Days* which will follow focus groups around the country as Frank does a road trip in an RV (perhaps to be named The "Talk To Me" Express?)

Interestingly, one of the best shows had zip to do with politics. Luntz asked a Chicago group, in the wake of a player brawl at a ball game, whether sports figures should be made role models.

Group grumble erupted over greedy players who do drugs, etc.

Trashing Bobby Knight, a sweet white-haired lady spat: "They should have kicked his ass all the way back to..."

But one man, one of the only African Americans in the cluster, calmly and firmly disagreed. "For what they (players) do on the field, for the way they excel and perform in their jobs, they make good role models." It was a different view, and it made a few of the other groupies pause. It also confirmed Luntz's beliefs about the role of racial and ethnic divisions, and the importance of contact with diverse parts of society when trying to understand poll results. Bernthal's figured out why these pieces click. "This is reality TV combined with honest opinion. It puts meat on the polls."

"Polling tells you how a candidate's doing, but these groups tell you why. More importantly," Luntz says, "They tell you what causes these voters to change their points of view. That's the key to good focus groups, to get to that information."

In one New Hampshire group, a female McCain acolyte tells Frank she doesn't know who to choose now that Big John is out; she's not impressed with Gore or Bush. Not skipping a beat, Frank comes back, "Quick! Tell me what I've got to do to get your vote." She snaps back, almost surprised at herself, "Tell me who your running mate will be." The group enthusiastically joins in.

Luntz is doing what Madison Avenue has been doing for years, and what pollsters for both parties do daily. But he does it smoother. He's kept his own polit-

ical bias out of the segments. And now that his client Rudy Giuliani has dropped out, there's little question of conflict of interest (his other clients are mostly corporate). He's still controversial for his methods, considered by some in his field an alchemist. Craig Crawford, editor of *The Hotline* in Washington, said that Luntz's use of focus and poll results is unique. "He doesn't just release his numbers and let them float. He thinks about applying his work to daily politics more than the other pollsters do." Crawford added, "He's like one of those famous Hollywood producers who get as much attention for what they are as for what they make." But that doesn't bother MSNBC.

"I've known Frank a long time," says Capus. "We've spent hours talking about political philosophy. He's quirky. He's not your standard blow-dried political commentator."

"The day Frank shows up in a blazer with his tie in place," Capus laughs, "It stops working."

In Chicago, he asked 16 voters about the election. The issues were no-shows. Then Luntz asked about Gore and Bush as prospective dates, husbands, pres-

idents. The guys viewed Bush as a party animal and drinking buddy; women thought Gore was the kind of man who'd "come home at night."

When it came to the adjective food fight, the words for Gore were "Dull," "Boring," "Invisible." Luntz zeroed in on one woman who couldn't give him a single word, shaking her head. What gives here? Luntz wanted to know. "He's been vice president for seven years," Luntz pleaded. How can you *not* have something to say about him? It said volumes about what may happen in November.

In California, an undecided group reacted quite positively to the clip of *W* on the Letterman show (which polls had panned). But the group was turned off a little by McCain's seeming discomfort with Jay Leno (which had received better reviews.) The group's turn towards *W* during that session foreshadowed his big win in the Golden State.

Based on the California group, Luntz wants to do something dramatic during the conventions—he wants to put a focus group of undecideds, or W-leaners, in a room with the quick-witted Democratic Chairman, Ed Rendell. "It's never been done before. I want to see if Rendell can change their minds, if he can isolate the things that could bring them around to Gore."

Unconventional convention coverage. If the Luntz segments continue this way, MSNBC walks away the winner in the 2000 election. ■



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FLORIDA CABLE TV

## Fox Sports Outlet Fights for Carriage

**C** Fox Sports Net Florida network can't get on Time Warner cable systems in Orlando or Comcast systems in Sarasota. The reason, both operators say, is simple: Subscribers don't want it. Executives at Fox Sports Florida, formerly Sportschannel Florida, counter that the network is more compelling now that it has been carrying the Fox Sports national lineup since March, diverse Florida-based college and pro-team coverage, and the launch next month of a nightly Florida sports news show.

"Our product is now much stronger," said Rod Mickler, senior vp and gm of Fox Sports Florida. "If you're providing video and sports services, our channel should be a must-carry in Orlando and Sarasota. But, quite frankly, it's been very frustrating," he said, even with help from upper management of two Major League Baseball teams.

Fox Sports Florida, with 3.8 million subscribers, covers most of the state. But it has holes: 670,000 Time Warner subscribers in nine central Florida counties and 250,000 on Comcast in the Sarasota vicinity do not receive the channel. "We're not hearing a hue and cry from our customers that they want it," explained Brian Craven, a representative for the Florida division of Time Warner Cable.

Comcast-Sarasota area vp Steve Dvoskin said that an independent survey two years ago showed 81 percent of subscribers



MIKE VELMAN/MI WIRE

The Florida Marlins are helping Fox Sports' pitch to operators to get on cable systems.

opposed paying an extra 75 cents to \$1 to get what was then Sportschannel Florida. Dvoskin recently announced his e-mail address on a Sarasota sports radio show, asking if listeners wanted Fox-Florida. "I was expecting to get hundreds of e-mails. I got only two," he said.

Dvoskin said another problem is that Fox is demanding to be carried on the basic tier. "It's very expensive programming, and I'd like to offer it to people

who would pay more to get it," he said. "But we've been unable to launch them as on optional pay service."

Dvoskin thinks Fox's unpopularity may be linked to the last-place American League East team, the Tampa Bay Devil Rays. "People still associate Devil Ray baseball with that channel" (when it was Sportschannel Florida), he said.

Mickler, the Fox gm, argued the opposite about his network's exclusive coverage of 159 Devil Ray and Florida Marlin baseball games. "With the significant amount of interest in baseball in Orlando, we thought the baseball product would lay the foundation to get us on [Time Warner]," Mickler said.

The Marlins don't like the situation either, to the point that team president David Dombrowski wrote Time Warner, which doesn't carry Fox and its 95 exclusive Marlin games in their spring training home of Brevard County. "It's very, very frustrating. We've been handcuffed," said Marlin

representative Ron Coangelo.

"Sarasota is 30 miles from the Devil Rays' stadium," added Larry Hoepfner, FSF vp of marketing and affiliate sales. "We offer 64 exclusive Devil Ray games they say aren't worth the money and channel space."

Devil Ray managing partner Vince Naimoli also wrote Comcast and Time Warner with requests to carry the channel, said John Higgins, senior vp of administration and CFO of the Devil Rays. But Dvoskin said he doesn't recall any letter.

"If you really go back to the root cause, the teams negotiated the deals for the coverage," Craven said. "Tampa Bay got an exclusive with Sportschannel and it really makes it hard for anyone to negotiate with them. You either do it their way and pay the higher rate, or you don't offer it." Fox just extended agreements with both clubs through 2010. "The situation is not going away," said Mickler.

Fox will continue an aggressive advertising campaign in both cities, asking viewers to "call your local cable operator," Mickler said. —*Gilbert Nicholson*

MISSISSIPPI/TEXAS TV STATIONS

## Liberty's Cosmos Narrows Its Universe



Liberty Corp., parent company of Cosmos Broadcasting, said last week it is getting out of the insurance business to concentrate on the TV business. Not only is the Greenville, S.C.-based company selling its insurance operations to Royal Bank of Canada for \$650 million, but it also announced it had an agreement to purchase minority-owned Civic Communications, owner of WLBT-TV, the NBC affiliate in Jackson, Miss., KLTU-TV, the ABC affiliate in Tyler, Texas, and KTRE-TV, the satellite affiliate of KLTU in nearby Lufkin, for \$204 million.

The deal gives Cosmos Broadcasting a total of 15 stations in mostly medium- and small-size TV markets and adds revenue of about \$31.5 million for a total of more than \$176 million, according to BIA Financial Network.

Liberty had been in the insurance business for more than 100 years, but over the past 18 months, the company had said it

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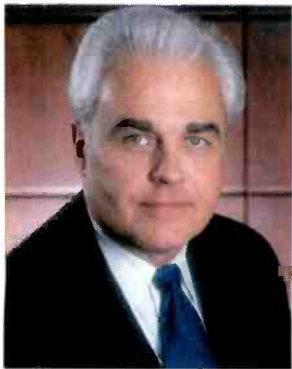
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Keelor plans to diversify.

would look into splitting up the company into separate business units. In the end, a sale made more sense, said Jim Keelor, Cosmos president, putting Cosmos on a strong financial footing that will allow it to expand

and take advantage of the Internet and the digital spectrum.

"We get assets from the sale, which will allow us to pay down our debt and pay Civic," said Keelor, who will remain president. "We'll do some opportunistic station purchases, but we'll also try to diversify into new media." Cosmos is currently an equity partner in iBlast, and also owns a piece of World Now, an Internet company that provides Web solutions to broadcasters.

"What's interesting about TV is the digital spectrum, which is the hidden gem in the business, but they have to be prudent," said Ian Zaffino, a broadcast analyst with Credit Suisse First Boston. "It is too early to call how it will play out."

For Civic, which had been looking to sell for the past three years, merging with

Cosmos made sense because of "cultural and corporate compatibility between the two companies," said Frank Melton, who will join Liberty as the 11th member of its board of directors. —Katy Bachman

#### CONNECTICUT NEWSPAPERS

### Trib Taps Publisher



Just as Tribune Co. completed its takeover of *Los Angeles Times* publisher Times Mirror, the company appointed a longtime Times Mirror executive to head up its newly acquired Connecticut dailies. Durham J. "Durrie" Monsma, who has worked for Times Mirror for 23 years, most recently as exec vp of corporate and legal for the Jeppesen Sanderson flight-information unit, takes over as publisher and president/CEO of the *Stamford Advocate* (circ 29,000 weekday, 37,000 Sunday) and *Greenwich Time* (12,700 weekday, 13,900 Sunday) next month, including the papers' companion Web sites and *Living in Stamford* magazine. He also will serve as president/CEO of Southern Connecticut Newspapers Inc. Monsma follows the retiring William J. Rowe, who becomes chairman of SCNI and oversees the editorial boards of both the *Advocate* and the *Time*. —Tony Case

#### PITTSBURG, CALIF. RADIO STATIONS

### Unica to Move KATD



Spanish-language talk network Radio Unica is purchasing KATD-AM in Pittsburg, Calif., from People's Radio, for undisclosed terms. KATD, which currently programs Talk and Sports, will flip to Radio Unica's network programming when the deal closes in the next 90 days. The network also intends to move KATD's signal to Sacramento, making way for Radio Unica's San Francisco station KIQI-AM to increase its signal power in order to cover the San Francisco and San Jose markets. Including pending transactions, the Miami-based network owns 17 stations, 15 in the top 20 Hispanic markets. —KB

#### PHOENIX/DENVER RADIO STATIONS

### Emmis Gains HBC Loss



Emmis Communications' efforts to grow its radio group, which CEO Jeff Smulyan has said is his No. 1 priority, are beginning to pay off. In its second radio deal this month, the Indianapolis-based media company announced it plans to purchase KKFR-FM in Phoenix and KXPB-FM in Denver for \$108 million.

Along with KEYI-FM in Austin, Texas, the Denver and Phoenix stations went on the block two weeks ago when the Justice Department prevented the sale of the stations to Hispanic Broadcasting for \$127 million. That sale was part of Clear Channel's March divestiture of 110 radio stations in connection with its acquisition of AMFM. According to the DOJ, since Clear Channel has a 26 percent equity stake in HBC, it can't divest stations to companies in which it has a financial interest.

The deal gives Emmis its fourth station in Phoenix to go with the three it is purchasing from Hearst-Argyle for \$160 million. Together the four stations, Contemporary Hit Radio KKFR, Adult Contemporary KKLT-FM, News/Talk/Sports KTAR-FM and Talker KMVP-AM, draw 14.2 percent of the radio listening audience and 16 percent of the radio-market revenue (\$27 million), according to BIA Financial Network. Smulyan said it was "highly unlikely" there would be any programming changes at KKFR or the three Hearst stations. —KB

#### ALBUQUERQUE, N.M. TV STATIONS

### So Far, No Blues for Thompson

Former *NYPD Blue* star Andrea Thompson is doing well in her new job as a reporter for KRQE-TV in Albuquerque, N.M., according to Bill Anderson, the station's general manager. Thompson joined the Lee Enterprises outlet on May 29. "I'm impressed," says Anderson. "She's in the mix every day. She's really impressed everyone."

Thompson, who had no previous journalism experience, is a general-assignment reporter. Because she joined KRQE after the May sweeps—along with the fact that the market is not metered by Nielsen Media Research—the station has not been able to gauge her ratings impact. While Anderson admits he was "very aware" of the marketing value of hiring a former TV actress as a reporter, he adds: "We wouldn't have let her in unless she could hold up her end of the bargain." As Thompson progresses, she may be allowed to anchor occasionally on the weekends and as a substitute. "But that won't happen if she's not ready," the gm adds. "We accept our responsibility not to set her up to fail."



Thompson may extend her reporting gig at KRQE.

One rival news director, who says he is tired of talking about Thompson, noted that she is only on the air about two minutes a day. "She's very hard-working, but she just doesn't have the talent right now," said Chris Berg of NBC affiliate KOBT-TV.

Thompson's stint at KRQE may extend past Labor Day, when she was originally slated to move on. —Bryan Walsh

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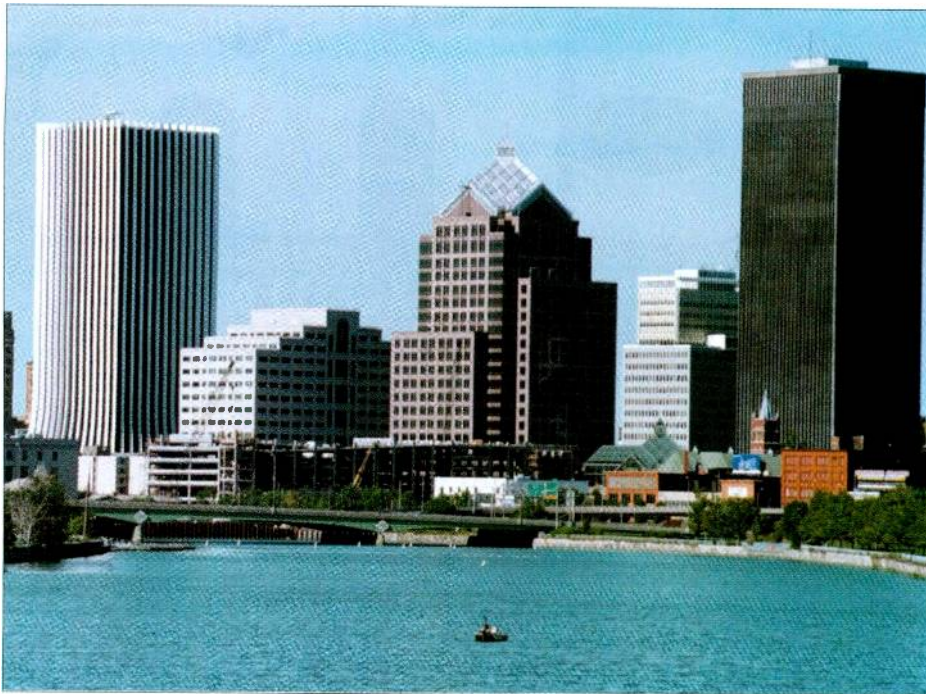


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# Market Profile

BY EILEEN DAVIS HUDSON



WAYNE SCARBERRY/NEWSMAKERS

## Rochester, N.Y.

With a solid economic foundation led by Fortune 500 companies including Eastman Kodak, Xerox and Bausch & Lomb, Rochester, N.Y., has been able to weather downturns in manufacturing industries a bit better than some of its upstate New York neighbors, such as Buffalo. Still, the market has had its

share of economic troubles in recent years. Layoffs at several manufacturing concerns, including Kodak in particular, have shuttered many plants and warehouses around the metro area. The problems contributed to a slight decline in overall advertising spending in Rochester in 1999 in the three media measured by Competitive Media Reporting (see chart on page 24).

On the upside, Rochester has had some success in attracting a fair number of start-up companies to keep its economy humming despite the setbacks in manufacturing. Efforts are under way to revitalize the city's downtown, including a major project to convert some long-vacant warehouses and other empty commercial buildings into offices and condominiums. Some

media businesses are supporting the effort first-hand, including the Wolf Group ad agency, which plans to relocate its Rochester office into a converted building in the High Falls area, a section of downtown dotted with warehouses.

Rochester's airport last year added an Air Ontario hub, giving the city international routes for the first time. Still, flights out of Rochester to many U.S. destinations have considerably higher fares than trips out of Buffalo (only about 70 miles away), which has somewhat hampered the city's efforts to attract new businesses.

Being sandwiched between Buffalo and Syracuse has given the Rochester DMA a bit of an identity crisis in local media. In television and radio, stations in Rochester

and Syracuse have fought a long-running battle over which counties should be included in which market.

Rochester radio underwent a flurry of station sales shortly after Congress deregulated the industry with the 1996 Telecommunications Act. Clear Channel Communications, Entercom and Infinity Broadcasting are the dominant players in the market, which is ranked No. 52 in the U.S. by Arbitron. With the three groups owning the lion's share of the key stations and only a smattering of other independent outlets, the market is fairly segmented. "You know exactly where you're going to go for a certain target market," says Melissa Coleman, media director of Herb Gross & Co., a Rochester ad agency.

The stations are competitive. Classic Rock sticks WQRV-FM (owned by Entercom) and WCMF-FM (Infinity) are two outlets that go head-to-head for listeners and advertisers. WQRV runs behind its rival, in part because of its weaker signal. WQRV is mounting a major marketing push, "so we'll probably see some shift in the next [ratings] book," says Julie Christensen-Auer, a media planner for Buck & Pulleyn.

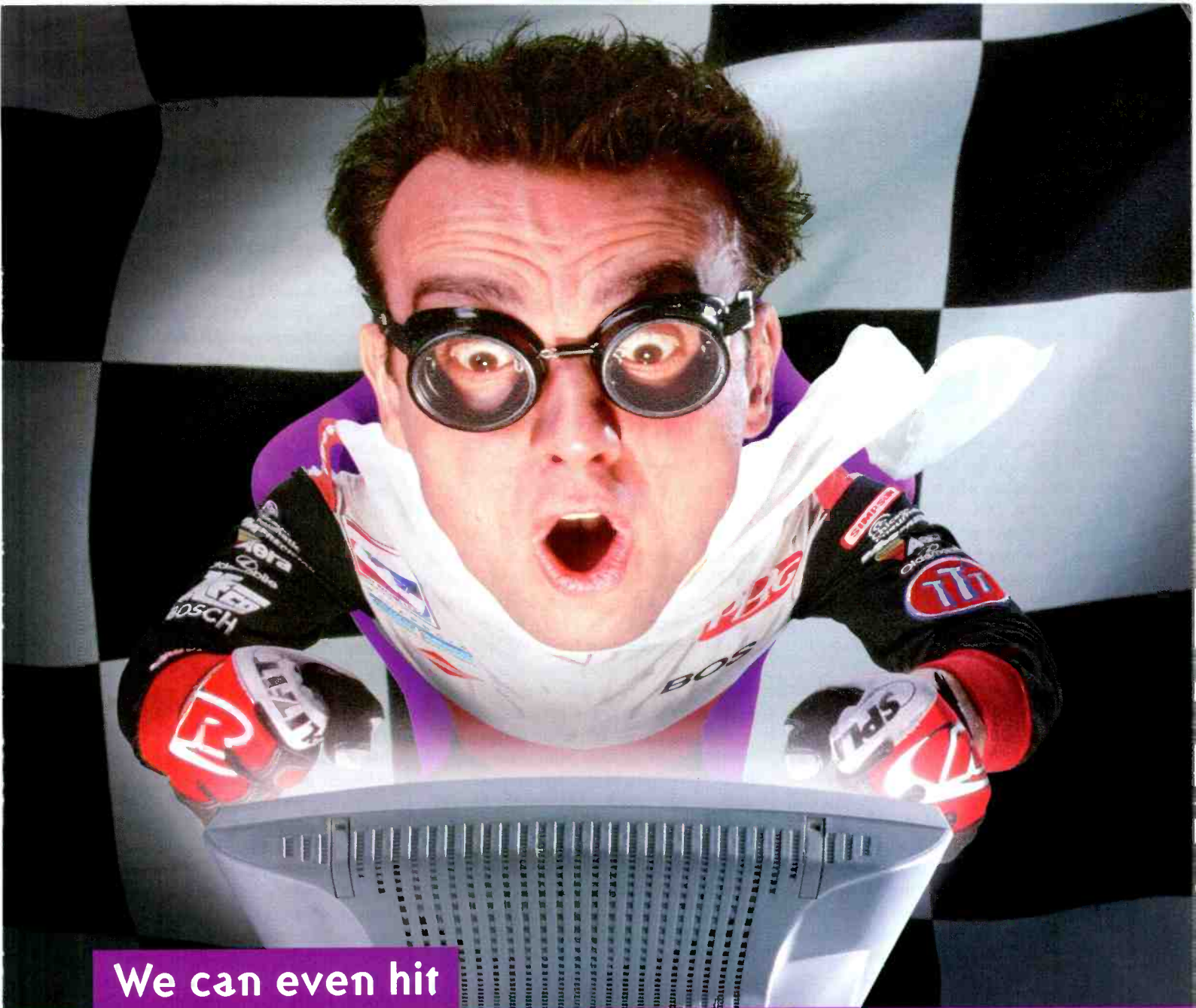
Independently owned WDKX-FM, an Urban stick, is the only station in Rochester specifically focused on the ethnic market. In sports, Clear Channel has a corner on the business—advertisers have to go to either WHAM-AM, CC's top-rated News/Talk/Sports property, or to WHTK-AM, the group's All Sports stick.

Infinity's WRMM-FM has a longtime morning duo, Tony & Dee, who have a very loyal, slightly older following in the 25-54 demo. WRMM competes with Clear Channel's WVOR-FM, whose morning team, Mark & Diane, tend to attract the younger end of the 25-54 spectrum.

WCMF shock-jock Wease is another colorful radio personality in the market, whose outlandish morning show has a strong following of devoted fans. Wease's ratings are consistently higher than those of Howard Stern, whose syndicated a.m. show airs on Clear Channel's WNVE-FM. Still, not everyone in town is a Wease fan; he is facing some legal troubles after his former on-air sidekick filed a lawsuit against him last year. "You either love him or you hate him," Christensen-Auer says.

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\* Source: MRI, 1999

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

	January–December 1999	Jan.–Dec. 1998
Spot TV	\$62,377.1	\$66,065.1
National Spot Radio	\$6,319.0	\$7,293.8
Outdoor	\$4,383.2	\$4,797.9
<b>Total</b>	<b>\$73,079.3</b>	<b>\$78,156.8</b>

Source: Competitive Media Reporting

ket is ranked 77th in the country, with 366,770 TV households. The market still relies on Nielsen Media Research's diary system to measure viewership. With this November's ratings book, the market will add Yates County, which is currently part of the Syracuse DMA. Buyers and station execs expect the addition of the county, which has about 9,200 homes, to slightly boost the market's rank, to 75 or 74. For local TV stations, that will be a welcome reversal; Rochester's stagnant population has caused its Nielsen ranking to steadily fall over the years.

Rochester has only four local broadcast stations—affiliates of the Big Four networks ABC, NBC, CBS and Fox. The WB is available only on cable systems via WGN-TV of Chicago, and the local UPN affiliate is a low-power outlet (available only with a special antenna) and is not carried on cable. There is no local Pax TV affiliate, although some Pax programming is available on cable.

It's uncertain how well either UPN or the WB would do if they were on an even keel with other stations in the market, because Rochester has been having difficulty attracting and retaining young-adult residents—the prime target of those two networks.

The ABC affiliate, Ackerley Group-owned WOKR-TV, is Rochester's local news leader, followed by NBC affiliate WHEC-TV, owned by Hubbard Broadcasting. The competitors are close in the adults 25-54 demo at 11 p.m., with WOKR earning a 4.7 and WHEC posting a 4.4 in the May sweeps. However, WOKR is the clear 25-54 leader during other news time periods, including 6 p.m., where it earned a 7.4 rating in May compared to WHEC's 4.8. May represented the first time in several years that WOKR won every news time period in the race with WHEC.

WOKR this month received two Edward R. Murrow awards, for overall excellence in news and best newscast in markets lower than No. 50. "It shows the viewer acceptance and the credibility of our news," says Kent Beckwith, the station's vp/general manager. The outlet has the senior

anchor team in the market, led by Don Alhart, who has been with the station for 34 years.

In January, WOKR expanded its morning newscast by a half

hour and added a co-anchor and a reporter. Since the expansion, the show's audience has increased by 50 percent, Beckwith says. WOKR also successfully outbid CBS affiliate WROC to snag *Oprah*, beginning this fall. WOKR will air *Oprah* from 4 to 5 p.m., leading into its evening newscast. While *The Rosie O'Donnell Show* on WHEC has beaten *Oprah* on WROC for the past year, WOKR hopes to reverse that trend with the help of a promotional campaign this fall, Beckwith says.

On the technology front, WOKR owner Ackerley last September introduced a new digital system that links all of the group's seven stations in upstate New York. The Syracuse-based server stores all the stations' commercials, which are inserted locally through a fiber-optic network.

Just last week, Hubbard's WHEC launched a newscast at 5:30 p.m. (the station already produced a half-hour news at 5 and at 6 p.m.). Shelly Ribando and long-time WHEC anchor Gabe Dalmath co-anchor the 5:30 program (Dalmath also anchors the 6 and 11 p.m. news). WOKR had been the sole station with news in the 5:30 slot, via its hour-long 5 p.m. newscast.

"News is what makes a local TV station successful," WHEC gm Arnold Klinsky

says of the new news half-hour. "Advertisers pay a premium for news...and we already have the content." Klinsky promises the 5:30 show will differ from WOKR's. "It will be faster-paced, not as feature-y," he says.

In May, Klinsky says, WHEC recorded slight gains in the 25-54 demo at 5 p.m., although 6 and 11 p.m. results were flat.

CBS affiliate WROC has undergone some significant changes recently, including its acquisition by Nexstar Broadcasting. Nexstar initially took over the station from Sunrise Broadcasting in April 1999 via a local marketing agreement, then finalized an outright purchase last December. With the new ownership, a completely new management team came in, including the general manager, news director, programming director and sales team. Lawrence Herbster, WROC's new vp/gm, also hired new on-air talent and drastically changed the outlet's newscasts. The news shows' set, graphics and music were overhauled in an effort to pump up their ratings, which significantly trail those of WOKR and WHEC.

In the past year, WROC also entered the morning-news fray with the launch of a 5-7 a.m. newscast, anchored by Jerry Fiore and Melissa Long. "We picked up the pace. It's a different newscast than the other two in town [on WOKR and WHEC]," says Herbster, noting that the WROC a.m. news is aimed more at a white-collar audience.

With all of the changes the station has seen, Herbster doesn't anticipate overnight success. "You can't expect the [ratings] change to take root over a few books," he says. "It's going to take a few years."

WROC and WHEC share a broadcast tower, which has two antennas—one for each outlet. Herbster says the competi-

## Nielsen Ratings/Rochester Evening and Late-News Dayparts, Weekdays

### Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	WOKR	8	23
	CBS	WROC	3	9
5-6 p.m.	ABC	WOKR	8	23
6-6:30 p.m.	ABC	WOKR	14	31
	NBC	WHEC	11	23
	CBS	WROC	4	10

### Late News

10-11 p.m.	Fox	WUHF	3	5
11-11:30 p.m.	ABC	WOKR	9	28
	NBC	WHEC	8	25
	CBS	WROC	3	10

Ratings are for newscasts only; data for non-news programming is not available because Rochester is not a metered market.  
Source: Nielsen Media Research, May 2000



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## Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WHAM-AM	News/Talk/Information	14.6	9.4
WCMF-FM	Classic Rock	11.2	4.9
WBEE-FM	Country	8.8	9.0
WRMM-FM	Soft Adult Contemporary	6.8	6.2
WNVE-FM	Alternative	5.6	4.8
WDKX-FM	Urban Contemporary	5.5	6.4
WPXY-FM	Contemporary Hit Radio	5.3	6.2
WVOR-FM	Adult Contemporary	4.8	5.8
WBBF-FM	Oldies	4.3	5.0
WZNE-FM	Modern Adult Contemporary	3.0	3.9

Source: Arbitron Winter 2000 Radio Market Report

tors likely will continue to share tower space when they eventually convert to digital broadcasting.

Meanwhile, Fox affiliate WUHF-TV is making some inroads with its 3-year-old newscast at 10 p.m. Management revamped the newscast in fall 1998, a year after its introduction. "When it originally launched, it was very Fox-ified—a very youth-oriented, high-intensity look," says Matt Kreiner, WUHF station vp/gm. Toning down the program helped improve its household ratings from 2s to 4s and its 25-54 performance from 1s and 2s to 3s, Kreiner says.

Last February, WUHF expanded its 10 p.m. news to a full hour. The program is co-anchored by Sherman Burdette and Donna Dedee. Dedee, who also serves as the station's news director, worked for many years as an anchor at WHEC.

WUHF's ownership is in a bit of flux. Original owner Sullivan Broadcasting was sold to Sinclair Broadcasting in early 1998, but the deal has not yet been finalized. In the interim, a holding company, BS&L Broadcasting, was formed solely to hold the license of WUHF. Sinclair operates the station for BS&L as an LMA and will own the property outright once the Sullivan deal is completed.

On the newspaper scene, Gannett Co.'s *Rochester Democrat & Chronicle* (circulation 175,669 daily, 241,684 Sunday) is the daily behemoth in the market following the folding of sister paper *The Times-Union*, an afternoon daily that Gannett shut down in June 1997. Gannett cited diminishing circulation as the reason for the paper's closing.

Thomas P. Flynn, vp/communications for the *Democrat & Chronicle*, says that more than 95 percent of readers who subscribed only to the *Times-Union* became subscribers to the morning paper. When the papers consolidated, Gannett invested \$65 million in a state-of-the-art printing plant, which has significantly increased the *D&C's* repro-

duction quality. The press is going to have to be retrofitted, however, as the paper will follow the industry trend to a 50-inch web. The narrower paper and an overall redesign of the *D&C* are scheduled to be introduced in September.

Flynn says the *D&C* "is the dominant source of news and advertising information" in the Rochester market. Among the paper's recent achievements was an

investigative report by reporter Gary Craig that led to the release from prison last year of Betty Tyson, imprisoned for 25 years on a murder conviction.

A small daily in the market, the *Canandaigua Messenger* (circulation 13,077 daily, 14,072 Sunday), covers Canandaigua and surrounding towns in the Finger Lakes area. Several years ago, the *Messenger* merged with the Wolff Group, a chain of weekly papers in the market.

Another print outlet is the *Rochester Busi-*

*ness Journal*, part of the American City Business Journals group.

Cable penetration in Rochester is strong at 78 percent, dwarfing the national average of 69.3 percent in the country's top 50 markets. When it comes to cable service, Time Warner has Rochester all to itself, with approximately 248,000 subscribers. The lack of competition in cable has sparked protests from some consumers, who have complained that Time Warner's rates are inflated. A local congressman has made attempts to pressure the company to lower its fees, without success.

Lack of competition in Rochester's outdoor advertising business, along with limited inventory, have helped to drive up prices in this medium as well. Lamar Outdoor Advertising is just about the only game in town. The largest concentration of billboards is in the southeast corner of the city between Routes 590 and 490, main arteries for commuters to downtown. Six months ago, Lamar erected three billboard locations on Route 390 on the city's west side near the airport, the first outdoor boards on that expressway. ■

## Radio Ownership

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in Millions)	Share of Total
Infinity Broadcasting	4 FM	21.7	\$15.5	37.1%
Clear Channel Communications	2 AM, 5 FM	27.9	\$14.0	33.7%
Entercom	1 AM, 3 FM	17.7	\$8.5	20.5%
Monroe City Broadcasting	1 FM	7.0	\$1.6	3.9%

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

## Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>Monroe County: 275,000 Households</b>				
<i>Rochester Democrat &amp; Chronicle</i>	141,359	182,058	51.4%	66.2%
<b>Ontario County: 37,000 Households</b>				
<i>Canandaigua Daily Messenger</i>	12,595	13,278	34.0%	35.9%
<i>Finger Lakes Times</i>	6,629	7,013	17.9%	19.0%
<i>Rochester Democrat &amp; Chronicle</i>	8,130	14,455	22.0%	39.1%
<b>Wayne County: 34,300 Households</b>				
<i>Canandaigua Daily Messenger</i>	472	518	1.4%	1.5%
<i>Finger Lakes Times</i>	3,874	4,292	11.3%	12.5%
<i>Rochester Democrat &amp; Chronicle</i>	10,038	16,845	29.3%	49.1%
<i>Syracuse Post Standard/Herald Journal</i>	259	745	0.8%	2.2%
<b>Livingston County: 22,500 Households</b>				
<i>The Buffalo News</i>	147	257	0.7%	1.1%
<i>Rochester Democrat &amp; Chronicle</i>	7,516	11,887	33.4%	52.8%

Source: Audit Bureau of Circulations



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**BROADCASTING**

**Scott McCarthy** was named senior vp of ABC Broadcast Group, where he will work with Broadcast Group president Robert Callahan to drive new business acquisitions and startups. He will also be involved in broadband issues and new digital distribution opportunities. He returns to ABC after serving in executive posts for Internet-related companies in Colorado. Previously he was general manager of Radio Disney. . . **Shelley McGroary** has been named senior vp, NBC Studios, with overall responsibility for the development and supervision of programming for all dayparts for the studios. She had been senior vp, comedy development at NBC Entertainment. Previously she was vp of prime-time series at NBC.

**MAGAZINES**

*Kiplinger's Personal Finance* deputy editor **Fred Frailey** has been promoted to editor in chief, succeeding Theodore Miller, who will focus on broader publishing duties. . . **Sean Flanagan**, former associate publisher of Rodale Press' *Men's Health*, has been named eastern advertising director for Ziff Davis' *Yahoo! Internet Life*. Also at ZD, **David Cator**, former advertising director for *Smithsonian*, has joined *Smart Business for the New Economy* as East Coast associate publisher. . . **Kathleen Foster**, former associate publisher of American Express' *Departures*, has been named publisher of Ziff Davis' new publication *Expedia Travels*. . . **Marc Weinhouse**, national sales manager of Wenner Media's *Rolling Stone*, has been promoted to advertising director. . . **Agnes Lancaster**, former vp and publishing director of Weider Publications' *Jump*, has joined Condé Nast's *Women's Sports & Fitness* as associate publisher.

**RADIO**

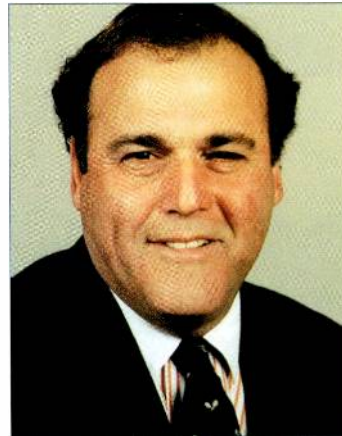
**Adam Klein** has been promoted to the new post of director of public relations and event marketing for Greater Media's five radio stations in Boston. Klein was formerly marketing director for Greater Media's WBOS-FM and WTKK-FM in Boston.

# The Media Elite

Edited by Anne Torpey-Kemph

## Plotkin Victims Strike Back

**M**ark Plotkin has ticked off a lot of D.C. mayors. So, of course, they all showed up at the capital's Mayflower Hotel last week to roast the outspoken political commentator.



Roasted: WAMU's D.C. irritant

A sell-out crowd of some 650 D.C. movers and shakers filled the hotel's ballroom, which was decked out in red and white like a '50s-style political convention floor, to help Plotkin celebrate the 10th anniversary of his WAMU-FM radio show, *The D.C. Politics Hour With Mark Plotkin*.

As far as the 53-year-old guest of honor was concerned, the show-stopper was current Washington Mayor Tony Williams, who donned an Afro wig-cum-pick and called Plotkin "a prisoner of the '60s." Former mayors Walter Washington, Marion Barry and Sharon Pratt Kelly

each took a turn heaping on the abuse. Congressman Tom Davis (R-Va.) had one of the night's better jabs: "Mark Plotkin ranks right up there with the Washington Monument and the Blue Plain Sewage Treatment Plant." And D.C. Congresswoman Eleanor Holmes Norton quipped, "Mark's grandmother told him he could get any woman he pleased—and that was the problem."

Plotkin says he reveled in the old-time-politics atmosphere and recounts the evening's most moving moment: when the crowd rose to honor his longtime friend, former senator Eugene McCarthy, now in his mid-80s.

The roast was a fund-raiser for WAMU, which serves 457,000 listeners each week in Maryland, Virginia and the District of Columbia.

## F&S Editor Goes Far Afield to Track Ted

Talk about a fish out of water. *Field & Stream* editor Slaton White, a reserved Southern gentleman, recently found himself backstage at a Kiss concert on official F&S business. White, wearing an F&S-embroidered button-down and new jeans, went to the Jones Beach amphitheater to present a souvenir cover to



Hunting "buddies" Nugent and White

rocker Ted Nugent, who opened for Kiss at the Long Island, N.Y., venue. The *Times Mirror Magazines* hook-and-bullet monthly interviewed Nugent for its July issue about his passion for hunting and made him the main attraction on 300 special-run F&S copies, 12 of which were autographed by Nugent and auctioned off to benefit his Kamp for Kids program.

White, an R&B aficionado who hasn't been to a concert in a coon's age, confesses that he and Nugent are not exactly kindred spirits.

"Ted comes at you 250 miles per hour with his hair on fire," says White. "I like to think my approach is a bit more laid-back." —Lori Lefevre

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**Forbes**

## SPOTLIGHT ON...

### Larry Kahn

VP of Programming, Winstar Radio Networks

**W**hen Larry Kahn isn't training for a marathon, he's listening to audiotapes, trying to spot the next Larry King or Rush Limbaugh. The running, he says, is the easy part.

"There hasn't been a new syndicated show that has popped in several years," says Kahn, whose track record in Talk programming is one of the best. At WRKO in Boston, Kahn was assistant program director and became the producer for the *Gene Burns Program*. At WOR in New York, he helped launch the WOR Radio Network. During the past six years, as senior director of Talk programming for Westwood One, he became associated with top-rated Talkers such as Tom Leykis, Larry King, Bruce Williams and Jim Bohannon.

"It's an art, not a science," says Kahn of finding new syndie talent. "You can't put talent on that you want to develop because you only get one shot with potential affiliates. You want someone who already knows how to fly the plane. But that's still no guarantee. We don't have the luxury of a \$10 million budget like they have in TV to try new shows to see what works."

At Winstar, Kahn gets to branch out beyond Talk, managing all of the company's radio product, including SportsFan Radio Network and Urban programming, through an association with Walt "Baby" Love Productions. With no particular formula in mind, Kahn says he'll just keep his ear to the ground. "I put the good stuff in one box," he says, "and the others get a letter." —Katy Bachman



Tops in Talk

### McHale's Moment

**D**iscovery Networks president and COO Judith McHale rubbed elbows with the likes of Tipper Gore and Roseanne recently as an honoree at the Women of Vision awards, hosted by the Washington chapter of Women in Film & Video at the Omni Shoreham Hotel in D.C.

Besides "building Discovery into one of the top global media companies, [McHale] has contributed to a variety of causes to better humanity, including the Discovery Global Education Fund and media literacy efforts," says event chair Deborah Redmond, of D.C.'s Soho Group.

At the event, McHale said she felt privileged to be honored by an organization that shares her goals to further women. She added: "The principles of diversity and equal opportunity are central to the Discovery experience." —LL



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# MEDIA DISH SPECIAL

## Best-Laid Plans Take the Trophies

At New York's Rainbow Room last week, *Mediaweek* feted the winners of its annual Plan of the Year awards at a cocktail reception and luncheon sponsored by *People* and MSN. Highlights of the event, emceed by Fox news anchor Jon Scott, included a spoof of HBO's *The Sopranos* by the BBDO "family" and a video version of SSD&W's radio ad for LifeStyles condoms. Starcom Worldwide walked away with the Best Overall Plan grand prize for its out-of-the-box thinking for Altoids.

Photography by Therese Kopin



The winners for best campaign spending between \$10 million and \$25 million, the all-female team from BBDO New York, for their work on HBO's *The Sopranos*: (l. to r.) Michele McElfresh, media planner; Palma D'Orazio, senior vp/associate local broadcast; Andrea Gold, vp of local broadcast; Emily Freed, media planner; Heather Gregg, media supervisor; and Moira Davis, vp and associate media director



(L. to r.) Peter Bauer, publisher of event co-sponsor *People*, with Jeri Dack, media director for MediaVest, and Kevin White, eastern ad director, *People*



Starcom Worldwide's Colleen Mahoney accepts the grand prize from emcee Jon Scott for the agency's work on Altoids.



Winners for best use of radio, for their work on Ansell Healthcare's LifeStyles condoms, SSD&W's Gene Cooper and Paulette Stout



(L. to r.) Lee Baker, senior vp/group media director, Campbell Mithun Esty, winner for best campaign spending between \$1 million and a \$10 million; Steve Knapp, CME media supervisor; and Susan Gottridge, strategic accounts manager for event co-sponsor MSN



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**Business Press of America, American Business Media and Business Marketing Association** will host their twice-annual luncheon at the Union League Club in New York on June 26. Contact: 212-779-3200, ext. 150.

The 19th annual **Women in Cable & Telecommunications National Management Conference** will take place at the Portofino Bay Hotel in Orlando, Fla., June 26-29. Contact: (312) 634- 2330.

**eMediatainmentWorld Los Angeles**, a convergence conference for media and entertainment Internet content, will be held June 28-30 at the Westin Bonaventure Hotel in L.A. Participants include Columbia TriStar Television and the Odyssey Network. Contact: 800-535-1812.

The Advanced Learning Institute will host a two-day conference on e-branding. **Building and Leveraging Your Brand to Impact the Bottom Line** will be held July 10-11 at the Westin Michigan Avenue in Chicago. Contact: 888-362-7400.

**The Cable & Telecommunications Association for Marketing Summit** will be held July 16-19 at the Hynes Convention Center in Boston. Contact Seth Morrison at 703-837-6546.

**National Cable Television Cooperative's** 16th annual members meeting will be held July 31-Aug. 2 at the Doubletree Hotel in Newport, R.I. Contact: 913-599-5900, ext. 305.

**The Radio and Television News Directors Foundation** will present a newsroom **decision-making workshop** Aug. 11-12 at the Westin Taber Center in Denver. Contact: 202-467-5252.

**American Women in Radio & Television Association's** annual convention will be held Aug. 26-29 at the Regal Biltmore Hotel in Los Angeles. Contact: 703-506-3290.

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

# Inside Media

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

## ABC Plunges Into Soap Promos

ABC will attempt to draw new 16-to-24-year-old female viewers to its daytime soaps with a new on-air and print promotion campaign called "Plunge In This Summer." The print ads will run in young women's and beauty and lifestyle magazines throughout the summer. The on-air spots will feature teen actors from four ABC soaps. MK Advertising Partners developed the campaign in partnership with ABC Daytime.

## Gibbons Gets Extra Gig

Leeza Gibbons will replace Maureen O'Boyle as host of Telepictures Productions' syndicated newsmagazine *Extra*. Gibbons' syndicated talk strip was canceled by Paramount Domestic Television several months ago. O'Boyle, who hosted the show for three years, is departing on amicable terms. The announcement follows Telepictures' hiring of veteran reality-television producer Lisa Gregorisch-Dempsey to head up all its reality programming ventures, including *Extra*. In addition, Neal Freundlich was named executive producer of *Extra*, and Steve Longo co-executive producer.

## Heavy Metal Returns to Radio

Musicblitz, a Los Angeles-based company doing genre-specific music sites on the

Internet, has launched a heavy-metal site called Metalblitz ([www.metalblitz.com](http://www.metalblitz.com)), along with a companion weekly radio show on Infinity-owned KLSX-FM in Los Angeles. "Los Angeles has been without a heavy-metal station for more than five years," noted Jack Silver, program director for KLSX. Metalblitz will feature music from bands such as Motorhead, Kittie, Biohazard and Static-X. The radio show will be simulcast on the Web site Saturdays from 9-10 p.m.

## ESPN Expands Papanek's Role

John Papanek, editor in chief of *ESPN The Magazine*, has been promoted to senior vp, boosting his involvement in all ESPN brands. As the magazine begins to provide content for ESPN.com and ESPN Networks, Papanek will be responsible for editing a new section on the Web site devoted to the magazine. The section, covering lifestyle and popular culture, will launch this fall. Papanek will also help create TV programming around the biweekly magazine's Life department and its special sections, including its year-end "Next" issue.

## Exec Posts Filled at Startup One

*One*, a new design magazine from former *Wired* publisher Dana Lyon, has hired Marguerite Kramer, former managing edi-

## Lacey/Lynch Talk Duo Hits 50

With the signing of Renda Communications' WSGL-FM, a Hot Adult Contemporary station in Ft. Myers, Fla., Bob Lacey and Sheri Lynch, morning hosts of *Bob & Sheri*, now have 50 affiliates in 27 states. Syndicated by Jefferson-Pilot Communications and four-time nominee for Billboard's on-air personality of the year, the sassy male-female duo, billed as "Real people, real laughs," got their start in 1992 on Jefferson-Pilot's WLNK-FM in Charlotte, N.C., where the show still originates from. The two credit their on-air chemistry with their ratings success. "Any morning team can scream and yell and rely on the shock factor to get laughs, but for us it's more about feeding off each other's ideas and running with it," explained Lacey. In a typical response, Lynch countered: "Actually, what Bob means is he feeds off my ideas and takes half the credit."



Their chemistry delivers ratings.



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# Inside Media

CONTINUED

tor at Hearst's *Harper's Bazaar*, as editorial director. Reporting to Kramer will be new editor in chief Stacy Morrison, formerly editor in chief of Primedia's *Modern Bride*. Kramer and Morrison will work out of *One*'s main offices in San Francisco. Also, Chee Pearlman, who left design magazine *I.D.* as editor in chief to co-found *One*, will stay on in New York as editor at large. And Chris Mitchell, former national

advertising director for *Wired*, has signed on as *One*'s publisher. The magazine is set to launch in November.

## Easy Listening Creators Launch 4everradio

The creators of the now-extinct Easy Listening radio format, Lynn Christian and Charles Whitaker, along with broadcaster George Kravis and music-industry veteran Dick Gary, have created a new

radio syndication company called 4everradio Partners. Its first product: Forever Young, a 24-hour format that blends Standards artists Frank Sinatra, Tony Bennett and Peggy Lee with featured non-Rock hits of the '60s. Targeting people in their mid-40s, the format will also mix in instrumental songs, a genre of music that's been missing since Easy Listening left the dial several years ago. "We'll also play recent recordings of old songs," said Charles Whitaker, president and COO of the new network. The Dallas-based company is marketing its format on the Internet and will begin streaming on July 15.

## Compton Tapped for ABC Radio

Veteran ABC News reporter Ann Compton has been named national correspondent for ABC News Radio. Initially, she will focus on coverage of the upcoming political conventions and November elections. In addition to her new assignment, Compton will continue to write her political column for ABCNews.com, "On Background," and serve as chief Washington correspondent for ABCNews.com.

## BroadcastAmerica.com Adds TV Stations

BroadcastAmerica.com, an aggregator of broadcast stations that stream their signals on the Internet, is expanding its client base beyond radio stations to TV stations. Journal Broadcast Group's four TV stations—WTMJ-TV in Milwaukee; KTNV in Las Vegas; WSYM-TV in Lansing, Mich.; and KMIR-TV in Palm Springs, Calif.—will begin streaming their local newscasts on BroadcastAmerica.com this summer. Other recent TV-station additions include WMFD in Cleveland; WYMT in Hazard, Ky.; and 14 stations owned by Nexstar Communications.

## Lightningcast Launches With Webcasters

Lightningcast, which inserts ads into streaming media on the Internet, has launched its network with four Internet-only Webcasters, CyberRadio.com, DiscJockey.com, eRadioLive and 2000Radio.com. Together, the four Webcasters program thousands of audio channels reaching 25 million Web listeners. Using profiling techniques based on geography, demographics and behavior, Alexandria, Va.-based Lightningcast places ads according to the advertiser's target market.

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# The Dream Team

**Our fantasy fall 2000 prime-time schedule is a powerhouse lineup of network all-stars**

**By Marc Berman**

**W**ell, it finally happened. After years of dreams, preparations, calculations and days and nights and months (and years) of sitting in front of the small screen—I told you this would lead to something, Mom—I was given the plum assignment to create the “perfect” network television

prime-time schedule for fall 2000. Little did I know, way back then, that fawning over Catwoman (Julie Newmar, that is) on *Batman* or pretending I was one of the

Brady kids or a member of the infamous Ewing clan would make me Mr. TV (as I’m proud to be called by my colleagues at *Mediaweek*), the resident expert.

While other kids were playing with their Thingmakers, Strat-O-Matic Baseball and Sandlot Slugger games, hitting a baseball or just plain hanging out, I was the strange TV prodigy setting up mock prime-time schedules with shows like *Mr. Ed*, *The Courtship of Eddie’s Father* and *Hawaii Five-O*. And in those days, with no show under a 30 household share making the grade, every five rolls of the dice equaled a rating point on my lineup.

Actually, there were two kids in my neighborhood with aspirations to make it in television. First, there was that fashion



girl from Flushing, Fran Drescher, who lived around the corner and talked about being a star (yes, she really has that voice). And then there was me, the lanky kid who wanted to run a network, write a book and develop shows. And here I am decades later, after numerous experiences at a network, three syndicators, a home shopping network and two TV rep firms (I'm sure you already figured out how old I am) setting up my own prime-time lineup, Berman 2000, for *Mediaweek*.

Unlike the flawless all-time TV schedule I wrote about last September (the one with *I Love Lucy* on Monday, *Dallas* on Friday and *The Ed Sullivan Show* on Sunday), this Berman-esque lineup represents a compilation of the best and/or most diversified mix of the current fall 2000 programming lineups of the six major broadcast networks.

My chosen goal was to create a seven-day lineup with a distinctive voice and demographic skew on every night of the week, while representing each network with a variety of programming genres. Included are comedies, dramas, news-magazines, sports, reality (*Cops* and *America's Most Wanted* will air as a series of specials), a theatrical/made-for movie showcase and, of course, *Who Wants to Be a Millionaire*. And although a lack of time periods limited the number of *Millionaire* telecasts I could schedule—I am choosing from a total of 115 shows for a mere 22 hours, after all—the Tuesday 8 p.m. and Sunday 9 p.m. installments of the game show have remained intact.

For those looking for an ample prime-time dose of Regis Philbin and his quest for final answers, sorry, but two hours per week of the Reege and the endless number of *Millionaire* wannabes will have to do. Unlike at ABC, the concept of overkill is taken into consideration on this schedule.

Although my preference was to keep as many shows as possible in their established days and times, certain series—like Monday's *Everybody Loves Raymond* and *7th Heaven*, Tuesday's *JAG* and Friday's *Providence*—were better served elsewhere. I could not, after all, tamper with an institution like *Monday Night Football* in fourth quarter, and needed to find a new night for *Raymond*, clearly the best sitcom currently on the air. So, I moved the Ba-



*Will & Grace's* (from l.) Debra Messing, Molly Shannon and Eric McCormack keep their Tuesday at 9 slot on our sked.

rones—Raymond, Debra, Robert, Marie and Frank—to the plum Thursday 9 p.m. time period. Seven-season veteran *Frasier*, which I kept on Thursday, moves to the *Raymond* lead-out/*ER* lead-in time slot at 9:30 p.m.

Also in contrast to NBC, I kept *Will & Grace* intact on Tuesdays at 9 p.m. as a lead-in to *The Bette Show*, which seems like the best possible fit for the energetic new sitcom. Imagine this hour complete with the over-the-top hilarity of Karen (Megan Mullally), Jack (Sean Hayes) and now the Divine Miss M, Bette Midler. It can't miss!

While I made it a point to include new programs, you will notice that only one other new series, CBS' *The Fugitive*, found a spot on the lineup. Before accusing me of favoring CBS (*Bette* is also a Tiffany network show), keep in mind that ABC's *Gideon's Crossing*, headlined by Emmy-winning actor Andre Braugher, will air on my schedule in midseason. On Mondays, look for *Gideon's Crossing* paired with the returning *Once & Again* (starring

Sela Ward and Billy Campbell) in first quarter, following *NFL Football*. After all, no schedule would be complete without the selfish angst of an Edward Zwick/Marshall Herskovitz drama.

What I could, and did, do was take *WWF Smackdown!*, pare it down to one hour and move it to the more appropriate Monday 8 p.m. hour, as a lead-in to football. It's all about audience flow, my friends. And, more important, it's about offering a network lineup so chock-full of quality, variety and creative programming that you, the viewer, will be glued to the screen and not the remote-control.

Taking a page out of the WB's book for next fall on Wednesday—in what was a smart programming maneuver on their part, I might add—I scheduled the highest-rated new drama of the past season, *Judging Amy*, to share the Tuesday 10 p.m. hour with perennial Steven Bochco crime drama *NYPD Blue*, which will return in midseason. Once *Blue* is back, *Judging Amy* will be put on hiatus for a return after the May sweeps. With the

networks trying to program more on a 52-week basis, *Judging Amy* will be a fresh and quality alternative in the summer.

And while you will notice I have scheduled the warm and fuzzy *Providence* and military drama *JAG* in the same hour (Saturday at 8 p.m.), the two hours will rotate each week, with *Providence* serving as a lead-in to a female-oriented movie and *JAG* to a more male-skewing flick. It's a unique way to keep the audience flow going on a night in dire need of a HUT-level boost.

And now, to break it down night by night (see grid below):

**Monday** will be Boys' Night, with the aforementioned one-hour version of *WWF Smackdown!* leading into season No. 31 of *Monday Night Football*. There is no better way to pump up ratings for this Monday-night fourth-quarter tradition than with a young, male-oriented, wrestling lead-in. Bear in mind that once football ends, *WWF Smackdown!* and its array of young male viewers could be invited to shore up a sagging hour elsewhere. But then again, on this perfect schedule (who ever said modesty was the



*Raymond's* Ray Romano and Peter Boyle (with guest star John Del Regno) move over to Thursdays at 9.

best policy?), there will be no soft spots.

In a night with something for everyone, **Tuesday** will feature the first of two weekly segments of *Who Wants to Be a Millionaire*, which, trimmed from four hours per week, will look even more ap-

pealing to the millions of viewers who tune in to this juggernaut game show. Although NBC has moved *Will & Grace* to the prestigious Thursday 9 p.m. time period, with a *Millionaire* lead-in on Tuesday, this winning sitcom could really get the

## The Ultimate Fall 2000 Prime-Time Schedule

	7-8 p.m.	8-8:30 p.m.	8:30-9 p.m.	9-9:30 p.m.	9:30-10 p.m.	10-10:30 p.m.	10:30-11 p.m.
<b>Monday</b>		<i>WWF Smackdown!</i>		<i>Monday Night Football</i>			
<b>Tuesday</b>		<i>Who Wants to Be a Millionaire</i>	<i>Will &amp; Grace</i>	<i>The Bette Show</i>	<i>Judging Amy/ NYPD Blue</i> (in 1stQ 2001)		
<b>Wednesday</b>		<i>7th Heaven</i>	<i>The West Wing</i>		<i>Law &amp; Order</i>		
<b>Thursday</b>	<i>Friends</i>	<i>King of Queens</i>		<i>Everybody Loves Raymond</i>	<i>Frasier</i>	<i>ER</i>	
<b>Friday</b>		<i>Sabrina, the Teenage Witch</i>	<i>Moesha</i>	<i>The Fugitive</i>		<i>20/20</i>	
<b>Saturday</b>	<i>Providence/JAG</i> (rotating every other week)			Movie			
<b>Sunday</b>	<i>60 Minutes</i>	<i>The Simpsons</i>	<i>Malcolm in the Middle</i>	<i>Who Wants to Be a Millionaire</i>		<i>The Practice</i>	

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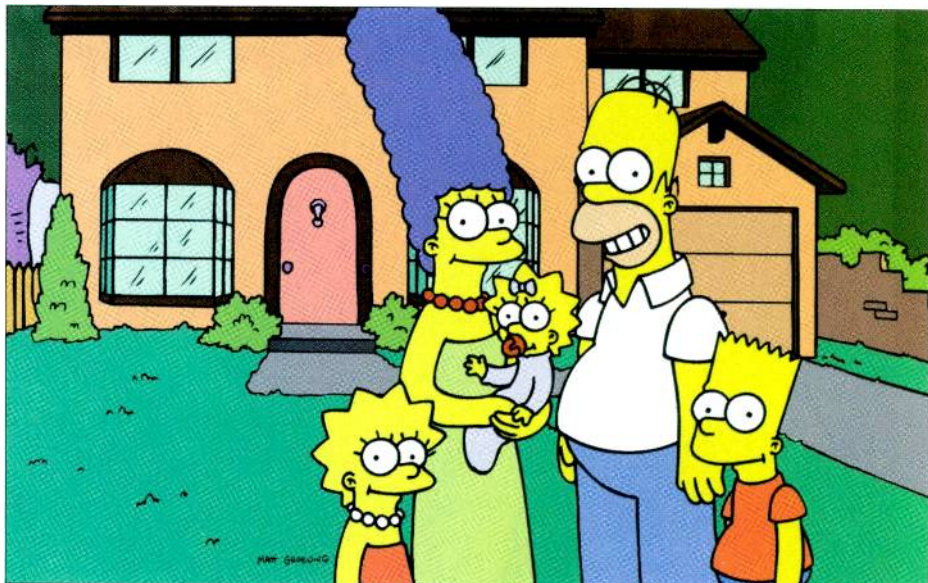
size of the audience pie it deserves. And with a seemingly compatible viewership, *The Bette Show* at 9:30 p.m. will surely benefit. Capping off the night at 10, I'll start the season again with *Judging Amy*, then bring back *NYPD Blue* for its eighth season in first-quarter 2001.

Wednesday is a night of quality dramas for the family to enjoy together, beginning with the feel-good *7th Heaven*, which, relocating from Monday, will lead into the sophomore drama expected to make many trips to the Emmy podium this fall, *The West Wing*. At 10 p.m., veteran warhorse *Law & Order*, renewed on NBC for a record five more seasons, will remain intact. With three distinct dramas smack in the middle of the week, Wednesday has never looked better.

On Thursday, you've got to have *Friends*. The high-paid sextet will return for another season of laughter and high ratings to lead off this night of universally appealing programming. Given NBC's historical problem of finding a suitable companion for *Friends*, I am choosing the most underrated comedy on the air, *King of Queens*, and placing it at 8:30 p.m. With two appealing leads—Kevin James and Leah Remini—plus Jerry Stiller in virtually the same role he played in *Seinfeld*, it is time for this comedy to move into the well-deserved land of the Top 10.

Speaking of that high-rated arena, *Everybody Loves Raymond*, the sitcom viewers have discovered in droves, will inherit the Thursday 9 p.m. time period leading out of the highly compatible *King of Queens* (which, by the way, is not a spinoff of *Raymond*). Aging *Frasier*, which still has plenty of life left in it (and should remain on Thursday), will air at 9:30 p.m. as a lead-in to, of course, *ER*. For once, you can call this Thursday lineup a consistent night of quality "must see" TV. Not since NBC in 1986-87—*The Cosby Show*, *Family Ties*, *Cheers*, *Night Court* and *Hill Street Blues*—has an evening shaped up as such a winner.

While not every series on my schedule qualifies for Emmy consideration, the goal, again, is to satisfy a wide array of programming tastes. On that note, *Sabrina*, the *Teenage Witch* (with Sabrina now in college), paired with *Moesha* in the Friday 8 p.m. hour, will bring a solid young-adult base of young men and women into the new drama to keep your eye on, *The Fugitive*. With a proven concept, exciting formula and appealing lead in Tim Daly, *The Fugitive* could fly high



The Simpsons stays in its Sunday 8 p.m. home, hammocked between *60 Minutes* and *Malcolm in the Middle*.

Fridays at 9 p.m. Last, but not least, is a Friday tradition, *20/20*, which will not be diluted by three other telecasts of the newsmagazine each week and will cater to the older viewers not fleeing their homes in search of Friday-night partying.

Saturday, bloody low-rated Saturday, will open with female-skewing *Providence* rotating in the 8 p.m. hour with the perennially high-rated and male-oriented *JAG*. Because there's a weekly movie in the 9-11 p.m. block with two very different lead-ins, each title will be coordinated to fit the lead-in flow. If, for example, it's a woman-in-crisis theme with made-for queens Tori Spelling, Joanna Kerns or Farrah Fawcett, or a *Hallmark Hall of Fame* feature, you'll have the perfectly compatible *Providence* as the lead-in. Better have a box of Kleenex handy! And when Harrison Ford, Bruce Willis, Nicolas Cage or Kevin Costner are out saving the world in any given theatrical title, or *Walker, Texas Ranger* is back in a series of two-hour made-for movies, Lt. Harmon Rabb and company on *JAG* will serve as the lead-in. Also in the Saturday 9-11 slot, look for *Star Trek: Voyager* (with *JAG* as the lead-in) wrapping up the series in a number of made-for movies.

With a suitable lead-in and just one "night at the movies," it's time to bring more eyeballs—male and female, depending on the lineup—to network television on Saturday.

Finally, tick, tock, tick...the granddaddy of the prime-time newsmagazines, *60 Minutes* will, of course, open up Sunday with its huge base of older viewers. But on my schedule, in place of the

saccharine *Touched by an Angel*, you'll have two cutting-edge, younger-skewing sitcoms—*The Simpsons* and *Malcolm in the Middle*. Next up is the second weekly installment of *Who Wants to Be a Millionaire*, followed by the series with the best retention out of *Millionaire*, David E. Kelley's *The Practice*. On just this one evening, America's night of television, you'll be offered a menu of news, laughter, quiz-show mania and tense, groundbreaking drama. Sunday is the one night of the week where there is something of interest for everyone.

Overall, Berman 2000 will feature 10 comedies, nine dramas (excluding *NYPD Blue* and *Gideon's Crossing* in midseason), two newsmagazines, two editions of one game show, wrestling and football. Peppering the schedule are occasional installments of *Cops* and *America's Most Wanted*, along with *The X-Files* and *Buffy, the Vampire Slayer* (with *Angel's* David Boreanaz present) airing as two-hour specials on an undisclosed night. In addition, *Survivor* will be back next May through August with new teams and a new batch of original telecasts. On the Berman 2000 sked, you'll have an array of fresh options all year-round.

And, finally, what the heck, I'll even throw in an occasional episode of *Kids Say the Darndest Things* and *Candid Camera* (both of which are expected to return later this season on CBS as a series of specials). After all, who could possibly set up a dream prime-time schedule without at least an occasional appearance from the Cos? ■

Marc Berman is a Mediaweek contributing writer. He is based in New York.

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COFFEE AND TIME TO THINK.

BEFORE THE RAT RACE BEGINS.

DAILY NEWS ON THE NET.



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Servings per container: 1

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Sodium.....	0%
Protein.....	0%

#### % Minimum Daily Requirement(MDR)

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Cable	100%
Newspapers	100%
Magazines	100%
Radio	100%
Internet	100%

Ingredients: media news, buzz, opinions, statistics, predictions, innovations, personalities. NO PRESERVATIVES.



Before

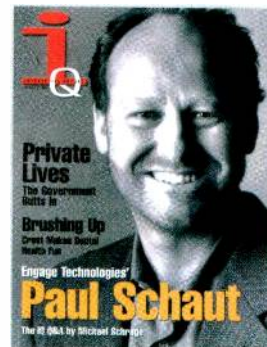


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**ADWEEK MAGAZINES**





For many, Silicon Alley is really more state of mind than actual geographic location. After all, unlike our West Coast counterparts, Alley workers can't indicate office addresses by the appropriate exits off Highway 101. Still, today marks *IQ*'s—and indeed all of Adweek magazines'—first day in new digs in mythic Silicon Alley, somewhere below 14th Street in downtown Manhattan. If you're in the neighborhood, please feel free to drop by for a visit. But please call first: my new number is (646) 654-5339. I might be in the Kmart downstairs.—*Kipp Cheng*

# interactivenews

## @deadline

### MuBu Launched

A Web site that may be the first online sound-based music recommendation service launched today. San Francisco-based **MuBu.com** provides personalized music suggestions based on an individual's intuitive reactions to a series of sound clips.

### House Ads Add Up

Although the number of advertisers on the Web has grown considerably—approximately 65 percent since January 2000—a sizable portion of online companies are still filling ad space with banner ads promoting their own products and services. A new report released today by Seattle-based **AdRelevance**, a division of **Media Metrix** and provider of Internet advertising measurement technology, reveals that advertising by publishers on their own sites accounts for almost 20 percent of all available online ad inventory.

### Delivery System Set

Redmond, Wash.-based **LockStream** today launched its Napster-proof digital media delivery system for wireless. Company reps say LockStream is the first streaming media service to ensure secure distribution of audio, video and text to virtually any device including portable wireless, Windows CE and desktop PCs.

### Pink Videos Premiere

Beginning this week, **The Box Music Network**, a Miami-based music channel, will begin showing two videos for "Most Girls," a new single by LeFace Records artist Pink. Visitors to The Box's "Final Cut" homepage will be allowed to vote on which video should be released nationally on July 5.

**Correction:** In our June 19 People section, the picture of Mark Dacey was incorrectly captioned. He is president of Adweek Magazines.

## Asimba Works Out With 24 Hour Fitness

By Janis Mara

**A**simba, a San Francisco-based sports and fitness lifestyle site, today announced a partnership with Pleasanton, Calif.-based 24 Hour Fitness, an international chain of exercise clubs with two million members.

As part of the partnership, Asimba has developed an application that helps personal trainers at 24 Hour Fitness develop individualized programs for members. The coaches can then monitor their students' progress both in person and by logging onto a special area on the Asimba site where the students report on their workouts.

"This way the trainer and the client can keep track of progress and modify, tweak or advance the exercise program appropriately," said Kurt Schneider, CEO and president of Asimba.

The arrangement will drive traffic to the Asimba site and help promote 24 Hour Fitness to Asimba's 600,000 members, Schneider said. "We're using a traditional sedentary medium, the Internet, to get you off your keister to participate. That's why we have gone out and made deals to help us extend into actual places where people exercise."

The partnership will also include a newsletter that members can sign up for at the gym or on the 24 Hour Fitness site. The newsletter will include gym news, general fitness content and information on the mem-

bers' individual exercise programs.

Asimba is oriented toward fitness for individuals. "There's a lot for spectator sports out there, but we are going after the psychographic of people who aspire to living a fitness lifestyle," said Schneider.

According to Schneider, this encompasses users "from the person who needs to lose weight and wants to start walking to the person who works out three times a week to the person who is a serious athlete."

Visitors to the site can sign up for individualized weight loss or nutrition programs

that include daily e-mails to keep the user motivated. Community discussion boards are also available "as a support tool to keep up morale and exchange information," said Schneider.

Users must register to participate both in the weight loss and nutrition programs and the community discussions. It's also possible to e-mail ques-

tions to fitness experts on the site and registration is not necessary to do so.

The site has designated areas for various individual sports including biking, running, skiing, snowboarding, swimming and rock climbing. These areas have photos of people kicking it out in a variety of settings on a variety of equipment, as well as offer calendars of events, tips for newbies and articles about the sport. ■



Sports and fitness lifestyle site Asimba.com promotes healthy, active living for the individual.

# DoubleClick Convenes Privacy Panel

**BY JENNIFER OWENS**—While Congress members submit bill after bill meant to protect consumer privacy, DoubleClick, the online ad network that kicked up controversy with its now-postponed, online profiling plans, has begun trying to tackle the same issues on its own with its new privacy advisory panel.

Convened for the first time earlier this month, DoubleClick's eight-member Consumer Privacy Board is chaired by former New York Attorney General Robert Abrams and includes representatives from such groups as the World Wide Web Consortium and the Children's Advertising Unit.

It also includes some skepticism.

"I'm sure there were a number of people in the room that had reservations about what they previously did with Abacus [Direct Corp.]," said Robert E. Litan, vp and director of economic studies for The Brookings Institution in Washington. "And that was including me."

What DoubleClick did was acquire Abacus' database of consumer catalog purchases and then announce plans to combine that information with its own anonymous data

culled from Net user Web habits. The result would have been detailed profiles on consumer spending habits. Instead, the company faced strong public concerns. DoubleClick has since put its plans on hold until the government and the industry can agree on privacy standards.

To move that process along, DoubleClick invited Litan and seven other experts to its offices earlier this month to explain its business practices and to start work on defining the discussion surrounding online privacy issues.

DoubleClick's efforts impressed Stewart A. Baker, a partner in the Washington-based law firm of Steptoe & Johnson, who has already served on an online privacy advisory group for the Federal Trade Commission.

"They talked about privacy in a way that made it clear that they had been struggling with how to reconcile their business with people's privacy concerns on a daily basis," said Baker.

"At bottom, this is a company that

believes in tailoring its ads," he said. "So the question is how do you reconcile tailoring with people's privacy interests? I think there's probably a way to do it. Obviously, there's opt out and you can make it easier, but most people won't do that. Most people want to be assured that they're getting tailored ads but that it also doesn't mean that somebody is collecting a massive dossier on them. That's the trick—to find the compromise."

DoubleClick's own opt-out page is a good first step, said Lori Fena, chairman of TRUSTe and author of a recent book on online privacy, called *The Hundredth Window*. "But what we all agreed on is that

## DoubleClick

DoubleClick isn't the company that has the relationship with the end user."

So already, she

said, "they're making that part of their retail contract."

Going forward, Fena said the group, which plans to meet three times a year, also will consider privacy issues surrounding mobile technology.

"If you have a small device," she said, "the idea of giving somebody notice becomes a lot more interesting. You certainly can't read a contract, you certainly can't read a long policy notice. But at the same time, that's not an excuse for consumer hoodwinking." ■

## YOW.com and Universal Team Up for Rocky and Bullwinkle Campaign

**BY JANIS MARA**—Rocky, Bullwinkle, Boris and Natasha have a chance to cavort across the screens of children nationwide as YOW.com partners with Universal Pictures to publicize its upcoming film *Rocky and Bullwinkle*.

The partnership was announced today by San Francisco-based YOW.com, an Internet service focusing on the 2- to-12-year-old set. It will involve ads featuring a trailer from the movie, which opens June 30. YOW, which stands for "Your Own World," is a stand-alone software program that downloads selected information from the Internet for children, displaying it on a simplified browser.

When children click on the *Rocky and Bullwinkle* banner ad, the screen goes dark and a large pop-up screen appears. The trailer plays for two-and-a-half-minutes in rich media format.

"Because YOW's content is pre-loaded, you get the speed and performance of a CD-ROM with no Internet wait time," said Brian Pass, CEO of YOW.com.

Advertisers can target by age, gender

and geographic location, which YOW collects in aggregate. The company's core audience is youngsters, but their parents will also see the ads when clicking on pages that report on their children's online activities.

"Our clickthroughs range from 2 percent to 20 percent," said Pass. The company charges on CPM.

Pass conceived the idea of YOW because his own children were frustrated with the Web. "Kids expect things to work the way they do with TV or CD-ROMs. If it doesn't work the minute you click, they think it's broken."

To use the service, parents and children decide to which of several channels they will subscribe. Channels include *Time for Kids*, *Sports Illustrated For Kids* and *Mup-pets.com*.

"YOW's rich media and targeting capabilities allow us to run movie trailers seamlessly to reach our target group, kids 6 to 12 and their parents," said Elana Elias, online media planner for Universal Pictures. ■

## Met Taps Middleberg For Online Marketing

**BY JENNIFER OWENS**—Middleberg Euro RSCG, a New York-based communications agency, has been tapped by The Metropolitan Museum of Art to develop its first online marketing effort to drive traffic to its site.

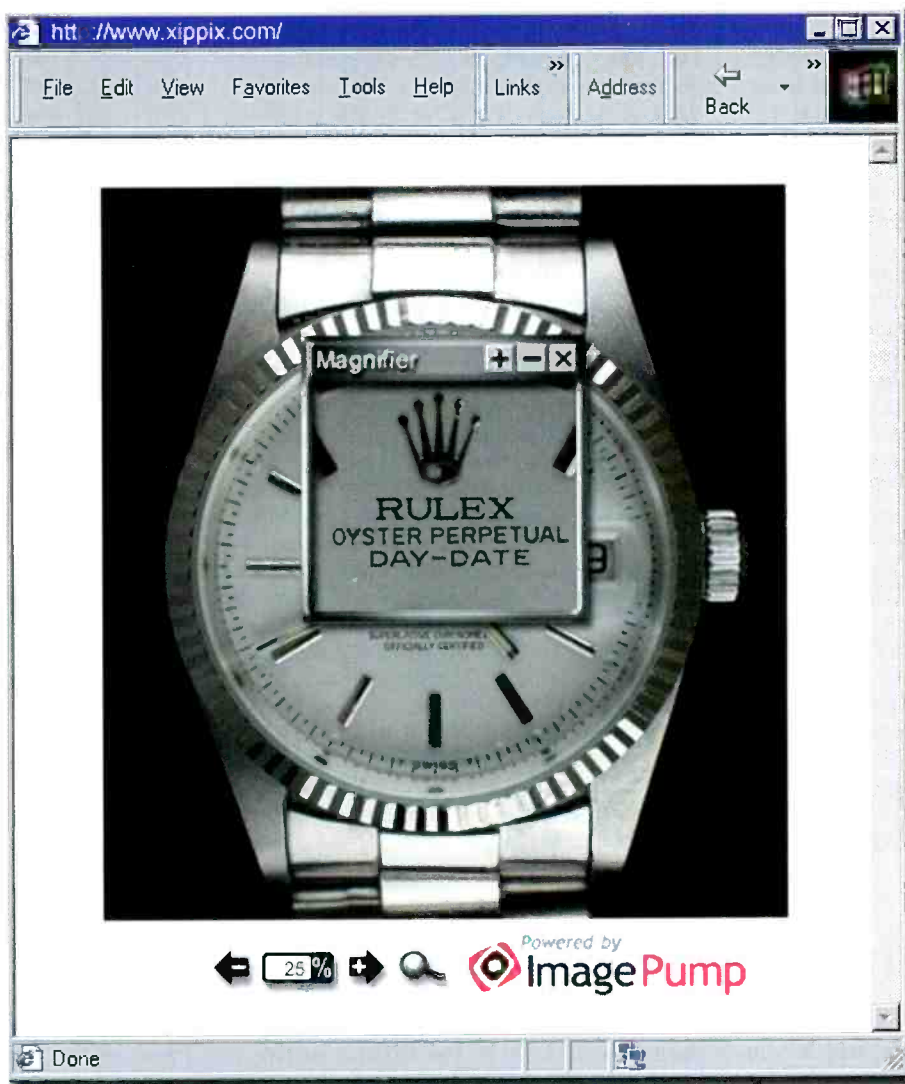
Already, said Christopher Hayes, chief new economy officer at Middleberg, work has begun to maximize the Met's appearances on most search engines.

"It's really difficult these days because there's so much clutter out there, there's so many companies, and search engines are consistently changing their algorithm," he said. "You can rank in the top one day and the next you may not rank at all."

Middleberg also will launch this week an opt-in e-mail marketing campaign to attract new visitors to the Met's Web site. The 150-member agency will also promote the Met's new affiliate program that will tie into its e-commerce store. "We're going to be doing grassroots campaigns," said Hayes.

Hayes said the Met plans to move quickly with its online program. "That's one of the reasons we went with them," he said. "They understand that this is something they need to do to compete." ■

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# FileFlow Launches Media Compression Service

**BY KARL GREENBERG**—Milford, Mass.-based FileFlow, a server-based application service provider for text and image compression, today unveiled final versions of its FastSend and FastStore products, following beta testing by advertising agencies J. Walter Thompson of New York, Leo Burnett of Chicago and Tokyo-based Dentsu.

FileFlow CEO Nils-Johan Pedersen said FastSend's proprietary Fast Image Transfer technology produces files two- to 10-times smaller than a JPEG and enables the secure transmission of documents from 60- to 200-times faster than traditional FTP or e-mail. "An uncompressed 1 megabyte file takes 146 seconds to upload at 56K. The same file as a 150K JPEG takes 18 seconds. FastSend compresses the file to 20K and upload takes 2 seconds."

Pedersen added that image distortion is minimal even after multiple compressions, and that files of any type or size can be delivered from computer, digital camera or hand-held device using a standard modem. "That means you can use it anywhere in the



Nils-Johan Pedersen, FileFlow's CEO.

world, and don't need a dedicated ISDN or DSL line." Security is ensured by 2,048 bit encryption, rather than the current standard of 54 bits. "We offer military-grade document security," Pedersen claimed.

FileStore is the company's off-site archiving and access service for compressed digital media, using FastSend for rapid up- and downloading. It allows customers with a password and user ID to send files from the server to recipients.

"So far we are quite happy," said Mette Jensen of Leo Burnett's Oslo, Norway bureau. "It is easy to log onto the Web with FastSend and faster than FTP or e-mail," she says. "We have tested the solution on high-quality images, and have been pleased." Jensen said Burnett plans to complete the trial within two weeks, following trials on Mac-based platforms.

FileFlow's fee for use will be based either on an ASP model featuring a monthly charge plus a charge per megabyte transmitted or a charge per transmission plus 1.5 to 2 cents per megabyte with no monthly fee. ■

## mediacnect

As a former producer with the British Broadcasting Corp., the TV network famous for its irreverent programming,



**Margaret Heffernan** and the Internet are a perfect match. Heffernan, who serves as president and COO at Woburn, Mass.-based online entertainment company iCAST, keenly understands the pressures associated with programming for the Net.—Erik Gruenwedel

### **IQ: Is there really a demand for online entertainment?**

Heffernan: Yes. Having said that, I've learned that entertainment online is a very different beast from entertainment in traditional media. The old model of "We make it, you take it," doesn't drive repetitive usage online.

Yet, this really baffles a lot of people because they think that if you put up great star-studded content, people will come. But often, they don't.

### **So what doesn't work?**

Big name content doesn't bring recurring traffic. Huge amounts of content doesn't work either. Web sites are more like TV channels instead of shows, which means you need to have a constant pipeline of fresh and interesting material.

I've had lots of conversations with people who want to build a site around a celebrity. And I always tell them that it's not like writing a feature for *People* magazine.

A site has to be stocked continuously with new programming. And it's difficult to do that with specific individuals.

### **Can the coveted teen market really support the Internet?**

These are the people who pay for Hollywood. If Hollywood can survive off of them, we sure can. They're spending something like \$90 a week on entertainment. I don't know where they're getting it, but it's not a trivial amount.

### **It's understood that entertainment on the Web has to be short and sweet. Any other parameters?**

It has to be episodic. It has to change daily, if not three times a day. There has to be a reason to keep coming back.

Everybody checks their stock portfolios five times a day. That's a huge traffic driver for those sites that offer that information.

In other words, what is the entertainment equivalent of the stock ticker?

### **Any ideas?**

I'm not sharing. (Laughs) Just keep watching this space. ■

# Stein Rogan Wins Three Accounts

**BY JENNIFER OWENS**—Stein Rogan + Partners has signed three new clients, which combined should raise the New York- and Chicago-based advertising shop's 2000 revenues by at least 300 percent against 1998 sales.

Stein Rogan's newest client is SalesHound.com, a Chicago-based Web service that tracks price reductions at more than 120,000 offline stores. SalesHound.com has already done some test marketing online, but beginning this month Stein Rogan will create an integrated campaign for the service that will focus primarily on targeted banner ads and e-mail marketing. The campaign is scheduled to break in time for the back to school season, said SR+P president and CEO Tom Stein.

"The Web being the Web, [the campaign]

will probably be more male-oriented than it would be in the offline world," Stein said. "But that said, we feel that it will still be significantly female-driven, since females still control the purse strings for upwards of 70 percent of retail purchases."



Stein Rogan's newest client, SalesHound.com, tracks price reductions at offline stores.

Additionally, the 80-member agency has signed Metastream Corp., a maker of a Web-based 3D technology that adapts to users' connection speed, and Sticky Networks, a maker of a visual directory technology for Web sites.

Stein said New York-based Sticky Network's online-centric marketing program will likely target e-merchants and advertisers, while New York-based Metastream's integrated campaign will target interactive agencies and consumers as well. ■

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# Terminal Velocity

Public Internet terminals bring the Web, and advertisers, to well-traveled places.

By Karl Greenberg

**T**hese days, truck drivers are more wired than ever before. But it's not just the turbo-charged coffee in their thermoses. Commanders of the nation's big rigs are discovering Internet access in the most unlikely places: small-town truck stops.

According to reps from Net Near U, which manufactures and maintains pay-for-use devices, the company's three highest-earning units are located at a truck stop in the wilds of East St. Louis, Ill. But the pay-for-use units aren't pay phones or toothpaste dispensers. These over-achieving machines are Internet terminals—public Internet-wired PC “kiosks”—each bringing in over \$1,000 a month in cash revenues.

The truck-stop success of the Bryant, Texas-based Net access provider may speak volumes about Internet penetration among the 16-wheeler set, but it also heralds a brand-new market for advertisers, site publishers and ad networks seeking their manifest destiny beyond the desktop.

## ADAPT OR ...

The proliferation of Internet kiosks in airports, truck stops, malls and other public spaces is partly the result of pay phone and vending machine original equipment manufacturers (OEMs) responding to flat pay phone market growth and pressure from the exploding Internet and wireless market.

Some pay phone and vending machine players have responded to the Darwinian threat to their niches by evolving in one of two directions: The companies are either making next-generation Internet-enabled

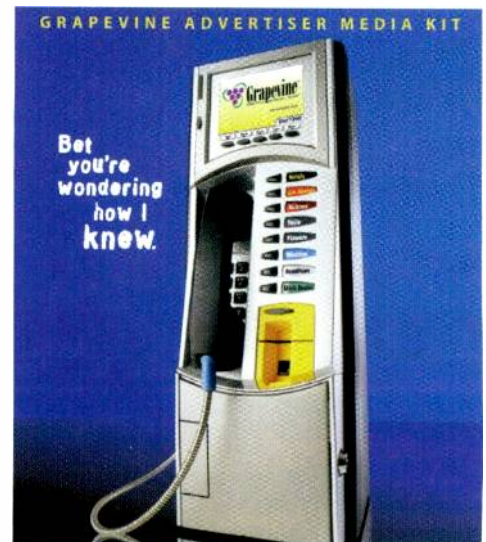
telephones with small PDA-type screens driven by the Microsoft CE operating system with limited Internet access or they are offering full-screen, full-service PCs like NNU's in East St. Louis. Such units feature Web surfing, e-mail, games and e-commerce with the swipe of a credit card or the insertion of cash.

NNU's first Internet-enabled units shipped three years ago, and the company now claims to have 300 units in the field. “It's been slow, and there's been a lot of development work done,” says Cody Catalena, NNU's senior vice president and chief technology officer. “But development has reached a substantial point now. People have gone from ‘Wow that's interesting, but I don't really know what to do with it’ to ordering units and placing them.”

According to Francie Mendelsohn, president of Rockville, Md.-based Summit Research Associates ([www.summit.com](http://www.summit.com))—perhaps the only consultancy devoted exclusively to covering the kiosk market—the Net-enabled kiosk sector is growing rapidly. She says the bipartite market—divided into Internet-based kiosks (essentially wired, pay-for-use PCs) and Web-enabled pay phones with limited browsing capability—will expand from several thousand units to hundreds of thousands installed within the next two years (see chart on page 58).

## SMELLING THE COFFEE

Though growth in the public-access terminal market may have been sluggish compared to the expansion of e-commerce, kiosk and Web-phone player activity is



Not just a pay phone, the Grapevine features a row of co-branded speed-dialing buttons connected to advertisers offering services.

expected to heighten beginning this year. Net Near U, with units in the U.S. (including Hawaii), Canada, the Caribbean and Central America, signed a deal in early June with Bell Atlantic for NNU to provide Bell Atlantic with Internet access terminals and proprietary remote management software, which Bell Atlantic will install and operate in several public locations. New Brunswick, Canada-based National Electronic Technologies (NET) began launching its Global VideoNET kiosks into North American markets on March 15, and Sarasota, Fla.-based Elcotel is currently shipping the Grapevine Web-enabled phone to sites in the U.S., and plans to have 1,000 in place by year-end 2000. The three companies are former pay phone or vending machine OEMs with extensive distribution networks in place.

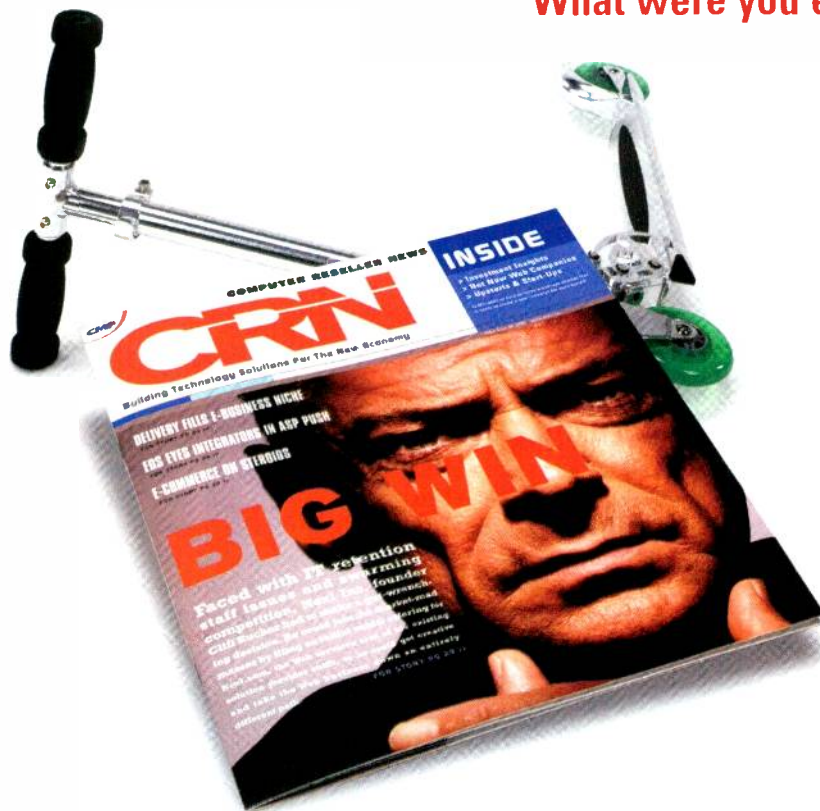
In June, NET inked an alliance with Cupertino, Calif.-based CMGI subsidiary AdForce, a server-based advertising management service. NET, which currently has about 1,000 units in the U.S., plans to expand its network to 40,000 of its Global VideoNET units within the next 16 months.

For AdForce, the move is part of the company's larger strategy, called “EveryWhere,” to deliver ads wherever a digital signal can be sent, including interactive TV and broadband, point-of-sale, kiosks and Web-enabled phone devices.

Tim DePriest, AdForce's director of worldwide strategy, says the company will integrate banner ads, branding for news, weather, and other information or game sites, and rotating ads at the VideoNET kiosks. “There are many benefits for adver-

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tisers," says DePriest. "For one thing, unlike a desktop PC, public terminals can serve ads even when the terminals are idle."

In March, NET also inked an agreement with America Online that will allow AOL members to access the AOL interactive services via the VideoNET terminals. "We are the only manufacturer of kiosks, worldwide, licensed by America Online at this time," says Brad MacPherson, president of NET.

"It's very much the portal solution," says DePriest. "You will sit down, swipe a credit card or insert money, and be able to select between branded finance, news, e-mail, weather, sports, AOL or games." Advertising is served on menu pages. "We will make money the same way we do serving ads to the Internet: on a CPM (cost per thousand) basis for the volume of ads delivered."

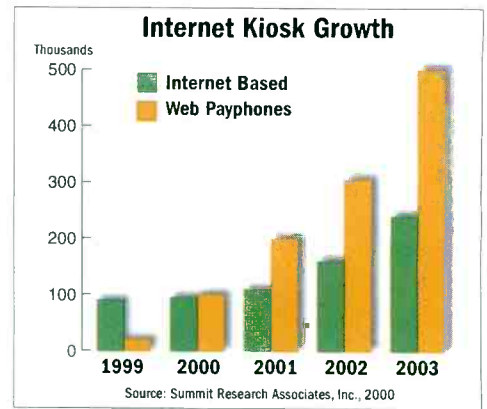
MacPherson says while VideoNET owners can set their own fee for use, the devices leave the factory with a default setting: \$1 for five minutes, \$2 for 12 minutes and \$5 for half an hour.

## DESIGN IS EVERYTHING

Summit Research Associates's Mendelsohn says that drawing traffic to public-access devices is a function of utility and design. "With a lot of units," says Mendelsohn, "a big problem is that people don't recognize what they are." She says that's not a problem with phone devices like Elcotel's Grapevine series, which look like sophisticated telephones. "It's drop-dead gorgeous and you know exactly what it looks like: a telephone."

The Grapevine reflects Elcotel's commitment to retaining its foothold in the traditional telephone business, but moving beyond it with panache. "We spent almost three years in concept design for the Grapevine series," says Mike Nastanski, director of marketing and business development for the 11-year-old company.

Besides the regular pay-phone function, Grapevine features a row of co-branded speed-dialing buttons to advertisers offering services a user at an airport or hotel



The kiosk and Web pay phone market will experience rapid expansion in the coming years.

lobby might want. "We're in the process of signing the largest flower company in the U.S. to be a co-branded speed-dial option," says Craig Hammond, advertising sales manager for Elcotel.

The Grapevine provides Internet access via a Palm Pilot-sized high-definition color screen and a yellow modem/infrared PDA syncing port on the bottom, with a smart-card slot. When in use, the graphic interface offers Internet service in a Windows CE-

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## NAME THAT SITE!

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*Flip here.....*



based environment, with five navigation buttons underneath the screen. When the high-definition screen is idle, it continually rotates advertising. "We have a central hub where we get information from the Internet, then reformat it and push it to each individual phone," says Nastanski.

The company has placed over 100 Grapevine Web-enabled phones in Milwaukee and Indianapolis airports. Nastanski adds that Elcotel is also in the process of negotiating with a major telecommunications company for placement of Grapevines in the top three airports in the United States and several major business centers in New York. "By the end of the year, we will have at least 12,000 units out," he says.

### BACK END'S THE BEEF

If design is the gravy, the beef for advertisers on public terminals and Internet phone devices is robust server-based back-end management, allowing companies like NET,

NNU and Elcotel to monitor activity on each terminal and serve targeted ads.

Kiosks offer not only data-mining capability, but the ability to insert very focused interactive and idle-terminal ads based on site, geographic location and demographics. "With the VideoNET," says AdForce's DePriest, "since we know where the unit is placed and the type of consumer frequenting each terminal, not only can we serve site-based advertising, which could be national or local, but we can get demographic targeting based on consumers who live in that community."

MacPherson says each Global VideoNET terminal is remotely monitored by the Global VideoNET Information Services (GVIS). Machine owners can use the GVIS to accurately track all revenues per terminal, monitor all usage, track the URL's visited by users and monitor click-through navigation.

Catalena of Net Near U says he can target ads to a community as well as to a loca-

tion profile. "To truck stops, for instance, we can offer driver-related businesses. For an advertiser who is planning to launch a product in a given city, we can offer ads to all terminals there. We can selectively deploy ads based on any type of demographic you seek."

He says that cost to user is typically 25 cents per minute, and 40 percent of customers use NNU machines to retrieve e-mail and 60 percent to surf. The most popular sites among NNU users are AOL, Yahoo!, MSN, Excite and Amazon.

Elcotel's Nastanski says he's shooting for full replacement of telephones with the Grapevine Web-enabled phones, and the success of NNU's Internet terminals in East St. Louis may be a harbinger of things to come. "Truck drivers have a tremendous amount of down time, since by law they can only drive a certain number of hours a day," says Catalena. "So you have a captive audience looking for something to do." Sounds like the average captive audience at Gate 23. ■

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AOL keyword: boxerjam

No purchase necessary. Void where prohibited. Must be 18+ and place advertising. See demo for rules.

# It's Show Time



Entertaimdom.com, Time Warner's online entertainment hub, recently premiered *Mission: Imp*, a Net-exclusive parody of *Mi:2*.

**T**hroughout much of the world, the first of May traditionally means a holiday, parades and festivals. This year in the entertainment dot-com space, however, the first day of spring brought a series of big hits that had nothing to do with celebration.

On that day, New York-based CBS.com laid off 24 employees in a cost-cutting move. Two weeks later, LoadTV, a Los Angeles-based broadband provider of video and audio content on the Internet, axed 42 employees, including founder and CEO Morgan Warstler, and vowed to switch from a B2C to B2B platform.

Tinseltown's online version of Planet Hollywood, the much-hyped, celebrity theme restaurant chain whose fortunes flamed south, occurred May 15 when Los Angeles-based Digital Entertainment Network, a well-funded early adopter of original content on the Internet, announced that it was closing shop and letting 200 employees go.

The resulting mood within digital Hollywood was a mixture of disappointment and apprehension. No one doubted that the space was extremely competitive and the slope slippery, but when an assumed leader stumbled, the reality check for competitors hit hard, according to Brad Foxhoven, president and CEO of Erup-tor.com, a Los Angeles-based animation site.

"I think collectively all of us were hoping that [DEN] would succeed in several parameters to allow the public to gain confidence in the medium as an entertainment format," Foxhoven told CNNfn. "When they went out of business, it pretty much surprised a lot of us."

Following the dot-com shake out, entertainment sites do some soul searching.

By Erik Gruenwedel

The fallout continued on June 1, when Sony Online Entertainment, Culver City, Calif., laid off a combined 110 people and moved its operations to San Diego. Eleven days later, Hollywood Entertainment Corp., parent company of Reel.com, an Emeryville, Calif.-based entertainment e-commerce site with 200 employees, announced it was shutting down the URL's commerce operations.

Clearly, market realities, speculative business plans and Wall Street's bottom-line mentality had collided, resulting in lost investor confidence, shrinking venture funding and shelved IPOs within real and imagined entertainment stocks.

In addition, January's announced merger between Dulles, Va.-based America Online and New York-based Time Warner (parent of Glendale, Calif.-based Warner Bros.) caused more than a flutter on Wall Street. The proposed marriage of the offline and online giants signaled a convergence of old world media with new world distribution that could help validate the online space, according to Peter Clemente, vice president and director of online entertainment practice at Internet customer relationship management firm Cyber Dialogue, New York.

"While the seamless marriage of distribution and content has never been better [through the merger], it remains to be seen how quickly this develops," says Clemente. "We've seen before that when two disparate [companies] come together, they don't necessarily meld easily. We saw that with AOL's acquisition of Netscape. Netscape has become virtually anonymous."

For Entertaimdom.com, an original entertainment content site owned by Warner Bros., losing three top executives—Jim



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ONE PART BLOOD IN ONE MILLION  
PARTS WATER. WE DO ROUGHLY  
THE SAME THING WITH ONE PART  
AUDIENCE IN ONE MILLION  
PARTS INTERNET.**

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Moloshok, Jim Bannister and Jeff Weiner—in April after the studio declined to spin the site off into a separate company, seemed like a blow to good intentions.

“Some observers assumed Entertaindom was in trouble,” says one insider. “They assumed it would fold.”

In fact, the the opposite is true. Entertaindom, like many Internet companies, is scrutinizing expenditures, analyzing competitors' misfortunes and the soundness of its own business model. It's also putting a renewed focus on generating—not spending—revenue through a variety of offline and online promotions.

## FIGHTING BACK

The Warner Bros. online presence, WBonline.com, which focuses primarily on WB properties, underwent a redesign, according to Cathy Dore, a company spokesperson. Earlier this month, the site launched a site for *The Oblongs*, an animated WB TV series slated to debut in 2001.

“By bringing *The Oblongs* online now, we can cultivate and interact with an audience, capturing their interest and attention far in advance of traditional avenues,” says Kevin Tsujihara, executive vice president of New Media at Warner Bros. “This furthers our goal to entertain fans on the Web with original content and also establish a brand, thereby utilizing the medium as a promotional vehicle as well.”

Through the Internet, WBonline is attempting to flip the traditional model that involved taking a TV brand and using its established audience to build a following on the Web. Instead of pre-screenings to select audiences in different TV markets, the Internet allows Warner Bros. to reach a greater number of people at a lower cost.

“This is even better than a test screening, because the problem with [screenings] is that you have to be so careful who you show your movie to,” says Tsujihara. “That guy in Texas could bag your movie based on a rough cut of the film that we spent millions to make and market.”

Taking advantage of the summer blockbuster *MI:2*, Entertaindom launched a national offline advertising campaign for *Mission: Imp*, an original 10-minute parody of the popular Tom Cruise film that broadcasts exclusively on the Internet and in WB Studio Stores. The Webcast, which is sponsored by Winchell's Donuts, stars Verne Troyer, who played “Mini-Me” in *Austin Powers: The Spy Who Shagged Me*.

In addition, the site launched a national print advertising campaign for a live online concert series featuring the Deftones, Groove Armada, Me'Shell Ndegeocello, k.d. lang and Barenaked Ladies.

## IS THE SKY REALLY FALLING?

With spotting the next dot-com failure becoming the sport du jour, conventional wisdom might suggest that in addition to faulty business plans, greed and limited content, entertainment dot-coms are also being penalized for putting the cart before the horse when it comes to delivery channels, such as high-speed access and broadband.

While he agrees that the national adoption of broadband hasn't happened yet, Dan O'Brien, an analyst with Cambridge, Mass.-based Forrester Research, says forecasts for broadband were never overly optimistic.

“People sort of knew how it would roll out,” says O'Brien. “My sense is that many people felt that there was a new industry being created and they needed to play in that space in order to get expe-

## The show must go on...

Despite some setbacks in the volatile dot-com biz, online entertainment companies aren't panicking (or so they say). Instead, they're focusing on streamlining costs, creating fresher content and cross-marketing with offline properties. A look at some entertaining contenders:

### Hollywood Stock Exchange (HSX.com)

The Santa Monica, Calif.-based entertainment destination allows users armed with \$2 million in HSX dollars to buy and sell virtual “stocks” in movies, celebrities, musical artists and other entertainment properties for free. Users can also chat with fellow entertainment buffs and enter to win prizes.

A traditional advertising-supported site, HSX generates a percentage of its undisclosed revenue from the opt-in actions of its user database, according to Andy Kaplan, chairman and CEO of HSX.

“Our show, *Buy, Sell or Hold*, which is a daily look at the activities in the market of the Hollywood Stock Exchange, is done very inexpensively,” says Kaplan, who claims costs run about 5 percent of comparable TV shows.

### MediaTrip.com

Touted as a next-generation online entertainment company providing on-demand film, music and original programming content, Los Angeles-based MediaTrip received a life insurance policy of sorts recently when it formed a partnership with Revolution Studios, a Culver City, Calif.-based production company founded by Joe Roth, former chairman of Walt Disney Studios.

Roth tapped MediaTrip to create, market and develop exclusive online properties for approximately \$200 million worth of future offline production and distribution, according to Austin Harrison, CEO of MediaTrip.

“He knows movies and we know the Internet,” says Harrison of the partnership. “It's my job to allocate the online resources effectively and time the allocation of those resources as per the market conditions.”

A current online Revolution promotion includes an open casting call for *Tomcats*, a new film starring Jerry O'Connell and Shannon Elizabeth. Users can register to select extras for the film as well as audition for two featured extra parts.

### Load Media Network

Considered by some as a casualty of broadband acceptance, Load Media Network is a Los Angeles-based pre-cached video delivery network that uses a proprietary video delivery platform and provides advertising-embedded video on the Internet to consumers and corporate users, regardless of modem speed.

Touted as a delivery channel for original video content on the Internet, Load experienced problems when the anticipated number of broadband entertainment customers didn't materialize.

While the consumer video delivery service will remain in operation, Load plans to take a back-end role and act as a network and server bank for high-speed and DSL providers, according to Seth Bedell, executive vice president of sales and marketing.

“We're just disappearing into the background,” says Bedell. “We're creating a network through which content can be sent and received. We are an enabler.”—EG



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rience so when it became a mass market medium, they would have the skills. If they waited too long there would be some upstart already in place.”

O'Brien feels it's as much an issue of egos and politics as financial miscalculations that help sink some entertainment dot-coms.

“The amount of money invested in some of these entertainment sites is not great compared to studio budgets,” he says. “You would have thought that some of these failed companies would have had a five-year game plan so they wouldn't be so vulnerable to the vagaries of the stock market.”

O'Brien says that often in the print space, properties can take years to generate a positive cash flow. He cited *Sports Illustrated*, which took 10 years to become profitable for Time Warner.

“You would think that the major film studios would want to have a stake in some of these online ventures that are producing digital content that can be easily transmitted with today's technology,” says O'Brien. “Seems sort of shortsighted.”

## RETAINING AN AUDIENCE

Until recently, entertainment sites thrived on a mix of curiosity and irreverent programming to fuel visitors and register members. Not surprisingly, in a space predicated on instant gratification and fresh material, losing patience for static content and technologically-limited delivery channels helped quell some of that euphoria, say experts.

“There's a ton of stuff that people are giving a trial watch [on the Internet] and because it's so painful to view, they're tuning out and not coming back,” says Tsujihara.

Instead of trying to recycle offline content online, Tsujihara says Entertaindom will focus on generating selected original content that lures the greatest number of viewers.

“That's what broadcast networks do,” he says. “They choose content for people. And that's what we want to do with Internet short films. I would rather spend money and create a *Mission.Imp* that has high quality and recognizable talent, than promote 10 or 20 short films. People aren't going to invest two hours of time to watch them. But they will spend the time to look at one if it's good.”

While the shakeout within the dot-com industry is far from over, experts say entertainment has an established foothold on the Internet despite delivery shortcomings and saturation levels among high-income households, early adopters and college students.

Cyber Dialogue's Clemente says it's the \$40,000-a-year household interested in entertainment—not technology—that is going to fuel continued growth of the entertainment space.

“Content developers are reticent in developing content for broadband prior to the pipes being developed, and the high-speed distributors aren't being as successful because they don't have content to go along with it,” says Clemente. “You can't knock on someone's door who doesn't have Internet access and say, ‘Hey, for \$40 a month you can have high-speed access.’ High-speed access to what?”

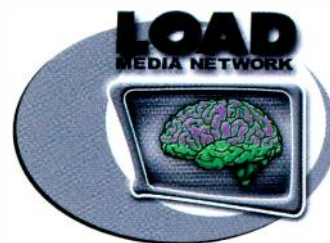
Clemente says that for Warner Bros. sites, developing a customer relationship is key along with compelling content. He says they have to take advantage of the affinity consumers have with WB brands.

But do enough affinity groups exist to keep entertainment sites such as Entertaindom in the black? Clemente thinks so.

“Our data has been telling us that consumers are willing to pay for content if it is personalized and relevant to their particular interests,” he says. “As long as [the sites] aren't relying on a single business model, such as just advertising, just e-commerce, just pay-per-view or pay-per-play, a hybrid of multiple revenue streams will succeed.”

Clemente says Entertaindom, with its numerous offerings, appears to be hitting all the right buttons.

“Their *God & Devil Show*, in which you can interact with the plot lines, is a perfect example of next-generation entertainment. The notion that entertainment consumers are passive couch potatoes is changing. They also appear to be taking advantage of e-commerce, which means they're diversifying their portfolio.” ■



Los Angeles-based Load Media revamped its broadband strategy to focus on the B2B market.



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# We're thinking of a number between 0 and 2.

## Entertainment Weekly

TOP 10 MOVIE SITES

	UNIQUE VISITORS	AVERAGE TIME SPENT*
<b>#1 E! ONLINE</b>	<b>823,222</b>	<b>5.4</b>
2. YAHOO!	573,907	4.0
3. ENTERTAINMENT.MSN.COM	531,014	2.9
4. IMDB.COM	412,788	10.6
5. MOVIES.YAHOO.COM	290,267	2.4
6. MOVIEFONE.COM	272,446	5.2
7. HOLLYWOOD.COM	238,316	3.0
8. MRSHOWBIZ.GO.COM		
9. SPE.SONY.COM		
10. ATOMFILMS.COM		

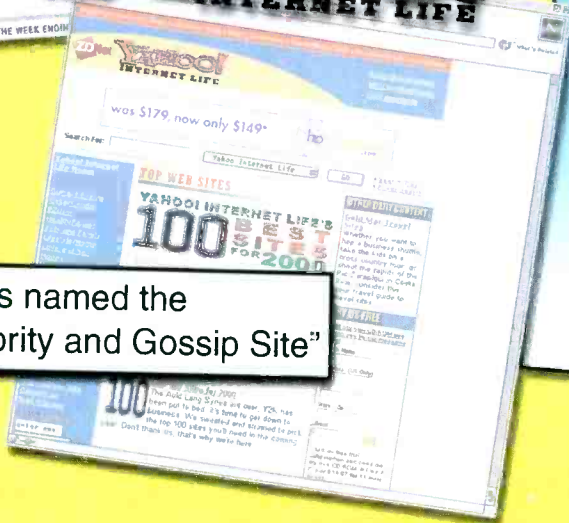
SOURCE: NIELSEN//NETRATINGS FOR THE WEEK ENDING

## THE INDUSTRY STANDARD

Top 10 Movie Sites

Site	Unique Audience	Total Time Spent (minutes)
<b>#1 Eonline.com</b>	<b>635,610</b>	<b>5.68</b>
Moviefone.com	489,802	3.48
Entertainment.MSN.com	467,931	1.95
IMDB.com	444,153	9.08
Movies.yahoo.com	320,828	4.05
SPE.Sony.com	284,957	1.93
Reel.com	237,270	4.87
AOL.eonline.com	223,945	4.22
Hollywood.com	221,060	3.83
Warnerbros.com	175,986	4.10

Week ended April 30, 2000. At-home data only.  
Source: Nielsen//NetRatings



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# Digimarc Makes Mark with Launch

**BY ANN M. MACK**—Crowded around computers in New York's Altman Building, guests at the Digimarc party held June 15 tried out a new toy. As the Netizens held magazine ad pages before a PC camera, they were instantly connected to the advertiser's Web site. Created by the Tualatin, Ore.-based company, the featured MediaBridge technology places an invisible "digital watermark" on printed pages during pre-press. When held before a Web cam, the mark links the printed media with the Internet, transporting users to an interactive ad experience. *Wired* will be the first magazine to feature the watermark in its July issue, followed by *Popular Mechanics* and *GQ*. Will the new technology receive a warm reception from consumers? It remains to be seen. But, most party-goers welcomed it. Several walked away with Palm Pilots or Webcams, won when they scanned their digitally marked invites. ■



Wonder if they won a Webcam? Matt Simpson, Gary Power and Lee Engle, media planners from Deutsch, sure seem happy.



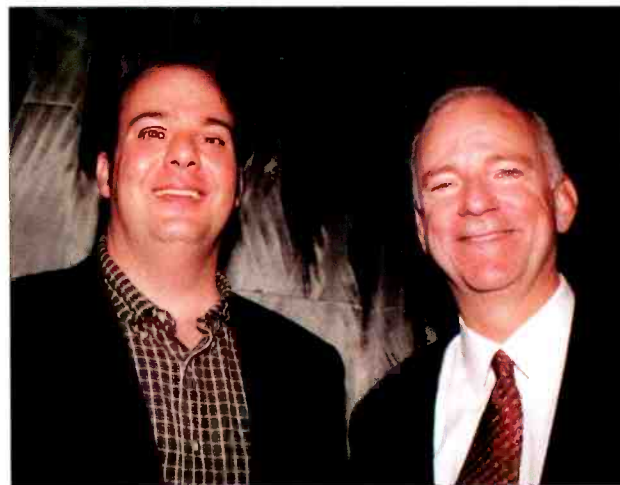
Cindy Burg, senior vp at D.A. Davidson and Gretchen Schroeder, analyst at Mazama Capital, test the technology with assistance from Digimarc's Matt Riley.



Optimum Media's Christian DeFrancis, Susan Butler, Deana Albertelli and Eric Solomon celebrate the new technology.



Text.com's Lois Fichner-Rathus, Spencer Rathus and Jeffrey Nevid congratulate the man of the hour, Digimarc President and CEO Bruce Davis (center).



J.B. Sugar, vp and ad director of Stan Lee Media, talks shop with Jay McGill, vp and publisher of *Popular Mechanics*.



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Rank	All Digital Media	Average Minutes Spent Per Month
1	AOL Network - Proprietary & WWW	407.0
2	JUNO/JUNO.COM	229.9
3	eBay	136.1
4	IWON.COM	87.8
5	Yahoo Sites	76.6
6	Microsoft Sites	74.6
7	Excite@Home	34.9
8	The Up roar Network	31.5
9	Go Network	29.6
10	AltaVista Network	26.7
11	FREELOTTO.COM	23.7
12	iVillage.com: The Women's Network	22.6
13	SPORTSLINE.COM SITES	22.2
14	Lycos	21.5
15	EarthLink	21.1
16	Snowball	19.9
17	Time Warner Online	19.8
18	Priceline	19.8
19	AT&T Web Sites	19.1
20	ZDNet Sites	18.6

Source: Media Metrix, March 2000 Top Properties

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# Net Surfers Discover the Hard Sell From Film and Entertainment Sites

## Demographic Breakout by Composition for Film Sites

SITE	PERSONS 2+ UNIQUE VISITORS (000s)	AGES 18+		AGES 18-24	
		M (%)	F (%)	M (%)	F (%)
All Digital Media	76,795	40.1	40.5	8.0	6.5
COLUMBIAHOUSE.COM	2,372	47.7	47.3	5.9	6.5
IMDB.COM	1,634	62.3	29.9	11.4	4.2
HOLLYWOOD.COM	1,200	55.8	37.6	6.3	5.6
REEL.COM	1,191	58.6	37.3	9.7	5.2
PARAMOUNT ONLINE*	1,172	47.4	43.3	6.8	6.9
MOVIEFONE.COM	1,133	54.1	38.9	6.8	4.4
BIGSTAR.COM	1,082	56.2	41.9	5.4	3.3
UNIVERSAL STUDIOS*	618	51.3	37.8	9.6	8.4
DVDEXPRESS.COM	532	63.1	27.2	8.9	2.8
BLOCKBUSTER.COM	450	38.4	52.6	9.1	10.3
STARWARS.COM	435	66.3	20.4	11.1	4.1
FILM.COM	371	63.3	30.2	9.2	1.8

## Demographic Breakout by Composition for Film Sites

SITE	PERSONS 2+ UNIQUE VISITORS (000s)	AGES 25-34		AGES 35-54		AGES 55+	
		M (%)	F (%)	M (%)	F (%)	M (%)	F (%)
All Digital Media	76,795	10.7	10.4	16.7	19.7	4.7	3.9
COLUMBIAHOUSE.COM	2,372	17.6	15.0	21.2	24.0	3.0	1.7
IMDB.COM	1,634	22.7	8.1	24.0	15.4	4.2	2.3
HOLLYWOOD.COM	1,200	19.6	12.7	25.6	17.9	4.3	1.4
REEL.COM	1,191	16.8	9.3	27.4	19.3	4.7	3.5
PARAMOUNT ONLINE*	1,172	15.9	13.5	21.0	19.9	3.7	3.0
MOVIEFONE.COM	1,133	19.2	11.8	21.4	19.5	6.7	3.2
BIGSTAR.COM	1,082	23.7	14.8	22.5	19.7	4.6	4.1
UNIVERSAL STUDIOS*	618	18.6	11.6	20.7	15.4	2.4	2.4
DVDEXPRESS.COM	532	24.8	9.7	27.5	13.6	1.9	1.1
BLOCKBUSTER.COM	450	15.6	28.6	9.7	12.1	4.0	1.6
STARWARS.COM	435	36.5	4.5	18.1	10.7	0.6	1.1
FILM.COM	371	20.0	9.3	30.3	17.4	3.7	1.8

## Avg. Unique Pages and Avg. Minutes Spent at Film Sites, Home/Work Persons 2+

	Unique Visitors (000s)	Avg. Unique Pages Month	Avg. Minutes Spent Usage Month
COLUMBIAHOUSE.COM	2,372	10.2	16.7
IMDB.COM	1,634	17.7	14.0
HOLLYWOOD.COM	1,200	6.6	5.2
REEL.COM	1,191	12.0	8.9
PARAMOUNT ONLINE*	1,172	6.2	8.6
MOVIEFONE.COM	1,133	4.6	5.6
BIGSTAR.COM	1,082	10.3	7.9
UNIVERSAL STUDIOS*	618	4.2	3.9
DVDEXPRESS.COM	532	4.8	4.2
BLOCKBUSTER.COM	450	7.0	6.8
STARWARS.COM	435	11.8	15.6
FILM.COM	371	2.6	4.6

\* Represents an aggregation of commonly owned/branded domain names. Media Metrix defines unique visitors as the actual number of users who visited each Web site, without duplication, once in a given month. More than 50,000 individuals throughout the U.S. participate in the Media Metrix sample.



As access to higher bandwidth continues to increase, more mouse potatoes are passing the popcorn and getting their cinematic kicks on the Web.

"We're definitely seeing an upswing in the trend for [entertainment] sites," said Stacie Leone, director of marketing communications for Media Metrix, an Internet research company based in New York.

Leone said that users may be driven to entertainment and movie sites not only by their enormous amount of content, but also by the commerce opportunities.

While downloading video clips at dial-up speeds can be tedious, Leone said there are advantages to surfing the Web for cinematic goodies. For example, it's possible for a cinephile to get more information about a film online than he or she could by a phone-in service, and movie fans are spared the booming voice of 777-film.

"You don't have to listen to that screaming voice in the beginning," said Leone, "so that's an advantage."—Christine Sparta



Entertainment sites such as Hollywood.com are on the upswing.

---

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\*SOURCE: NIELSEN PERSONAL NAD FACILITY, 9/27-12/26/99, VPVH RANK BASED ON EACH NETWORK'S TOTAL DAY. QUALIFICATIONS AVAILABLE UPON REQUEST.

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# CULTURE TRENDS

## The Hollywood Reporter's Box Office

For weekend ending June 19, 2000

This Week	Last Week	Picture	3-Day Weekend Gross	Days In Release	Total Gross Sales
1	New	Shaft	21,714,757	3	21,714,757
2	1	Gone In 60 Seconds	14,896,031	10	52,074,087
3	3	Big Momma's House	11,686,558	17	71,231,014
4	2	M:I 2	11,362,008	26	176,581,244
5	New	Titan A.E.	9,376,845	3	9,376,845
6	New	Boys and Girls	7,008,950	3	7,008,950
7	4	Dinosaur	5,863,092	31	120,508,781
8	5	Gladiator	5,362,293	45	158,993,824
9	6	Shanghai Noon	3,792,622	24	48,007,713
10	7	Road Trip	3,091,860	31	60,177,784

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## MTV's BUZZWORTHY

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

Week of 6/19/00

Artist/Group: **Pink**  
Song/Video: **"There U Go"**  
Director: **David Myers**

This fuchsia bombshell is about to blow the spot up. Sending the warning that she is not one to be messed with in her debut video "There U Go", Pink is LaFaces latest rising star. Her self-titled album, due out in March, contains a medley of musical influences - from Mary J. Blige to Fleetwood, as witnessed on the possible second single, "Players".

Artist/Group: **Incubus**  
Song/Video: **"Pardon Me"**  
Director: **Steven Murashige**

This five-member band from Calabasas, California has finally made a mark with this video off their recently released album, Make Yourself. Not new to the music scene, Incubus started out as a garage band back in 1991, and moved up through the ranks to eventually release their first full-length record, S.C.I.E.N.C.E. in 1997. Their newest offering blends funk and alternative metal, with a little rap/rock thrown in for good measure.

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EAST

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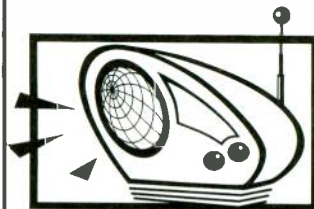
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On Monday, June 26, 2000, ADWEEK MAGAZINES CLASSIFIED New York headquarters will be moving into new Manhattan offices. Our Eastern, New England, Southeastern, Southwestern, and Midwestern account managers will have new direct-dial phone numbers and a new fax number; our toll-free number remains the same. Customers who send ad material to NY should note the new address.

#### Our new address will be:

**ADWEEK MAGAZINES CLASSIFIED**  
770 Broadway  
New York, NY 10003-9595

**Toll-free phone number (unchanged):**  
800-7-ADWEEK

#### Direct-dial phone numbers:

**Harold Itzkowitz** (Classified Publisher): (646) 654-5301  
**Julie Azous** (New England Account Manager): (646) 654-5308  
**Karen Sharkey** (Southeastern and Southwestern Account Manager): (646) 654-5309  
**Liza Reich** (Midwestern Account Manager): (646) 654-5310  
**Margaret Morris** (Eastern Account Manager): (646) 654-5311

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#### E-mail addresses (unchanged):

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CONTACT INFORMATION FOR OUR CALIFORNIA STAFF IS UNCHANGED.

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We are seeking an individual with the ability to identify opportunities and sell our unique services. Selected candidates will have the ability, as well as the flexibility, to identify and pursue opportunities with all media departments. These creative, detail-oriented professionals will have excellent follow-up skills as well as 3-5 years experience building relationships and identifying new business contacts in national cable or broadcast network, a national TV syndicator and/or a station or cable representative firm. If you yearn to be a part of a growing national and global TV network, and have a vision of what the future of television may bring, you will fit in with our intense team of dedicated professionals.

**TELEVISION PRICING & INVENTORY CONTROL**

Your role will encompass many aspects of managing a growing television network at the local, national and international level. Working with the Sales Manager, you will identify new sources of opportunity and help to implement sales goals with internal account executives. Maintaining weekly availability reports, scheduling, distributing ADUs, and managing/enforcing pricing and packaging guidelines for all television sales will be part of this exciting job. Experience in inventory management (i.e. tracking sell-out levels) and 3-5 years in inventory control and pricing will be necessary. Excellent organizational skills and the ability to perform multiple tasks efficiently in a fast-paced environment are necessary for your success.

Please send your resume, indicating position of interest, to: Bloomberg, 499 Park Avenue, New York, NY 10022. Fax: 917-369-4315. E-mail: [emarte@bloomberg.net](mailto:emarte@bloomberg.net). No phone calls, please. We are an Equal Opportunity Employer M/F/D/V

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[dschneider@smallworld.com](mailto:dschneider@smallworld.com)



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**ADWEEK CLASSIFIED**

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## Technology is where it's at.

The challenges, the opportunities, the kickass work! TFA/Leo Burnett Technology Group is growing by leaps and bounds. We focus exclusively on business to business high tech clients. Due to our rapid growth, we have immediate openings in our **Boston** office! If you're talented, passionate, have previous agency experience and an entrepreneurial spirit, then send us your resume!

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Creative Planning Director  
Associate Planning Director  
Senior Account Planner  
Account Planner  
Research Manager

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Director of Client Service  
Account Director  
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Senior Account Executive  
Account Executive

### Creative

Traffic Manager  
Copywriter  
Art Director

Ready to help one of the premier high technology branding agencies grow?  
Send your resume to: [sdavis@tfaleoburnett.com](mailto:sdavis@tfaleoburnett.com)



For more information, visit us at [www.tfaleoburnett.com](http://www.tfaleoburnett.com)

## INTEGRATED COMMUNICATIONS CORPORATION

Integrated Communications Corp., a dynamic, award-winning medical communications and advertising agency with major pharmaceuticals clients, is experiencing rapid growth. We currently have exciting employment opportunities in our Lawrenceville, NJ office.

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Sr. Media Planner

Copywriters

Art Directors

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Medical Directors/Medical Writers

Project Directors

Meeting Managers

Speaker Program Coordinators

Account Coordinators

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Integrated Communications Corp. offers an excellent salary with a great benefits program, including 401(k) savings and company match. For prompt consideration, please send your resume specifying position and salary requirements to our corporate office:

### Integrated Communications Corp.

5 Sylvan Way, Parsippany, NJ 07054

Attn: HR Dept. or fax to (973) 683-1316 or

E-mail: [LTURNER@ICCLINK.COM](mailto:LTURNER@ICCLINK.COM)

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At Volvo, we're passionate about life. That's why quality, safety and a care for the environment make up the core values of our organization.

You will supervise **VENSTAR Volvo's Interactive Distance Learning Network** to ensure that the required resources are used effectively. Specific challenges will include guiding the development of the network and staff, managing suppliers performance and contributing to the network's evolution. You will also ensure a high level of broadcast quality is consistently maintained and monthly program schedules are developed and distributed to retailers on time. Another aspect of this position will include providing assistance to retailers using the system and assistance regarding how current training programs and strategies can be integrated into the Network.

To qualify, you must have a Bachelor's degree in Media Communications or 3+ years' management experience that involved managing budgets and supplier's performance. Knowledge of training course development/evaluations, effective leadership and project management skills are also essential. Knowledge of telecommunications, TV and studio operations, video production and/or distance learning methods are advantageous.

Send resume in confidence to: Volvo Cars of North America, Attn: Manager HR, JOB: VNM, P.O. Box 902, Rockleigh, New Jersey 07647. No phone calls please. We are an equal opportunity employer.

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Reston, VA office of nat'l agency seeks professional self-starter. Agency experience and/or retail exp. a plus, presentation and Mac skills a must. Competitive salary, excellent benefit package and work environment. Growth potential.

Fax resume to 703-904-0612. No calls, please.

**Zimmerman & Partners Advertising, Inc.**  
An Omnicom Agency

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needed to build  
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Over the past 14 years, DSW Partners has helped build the brands of tech leaders like Intel, Iomega, and Novell. Today, we are a \$300M agency working with a new generation of clients like Ask Jeeves, Red Hat, and Commerce One—all leaders in their emerging categories. If you have 3-5 years of agency media experience and enjoy the challenge of integrating online and offline media into powerful coordinated campaigns, we want to hear from you. Positions for Senior Media Planners and Supervisors are available in both our Salt Lake City and San Francisco offices.

Fax or e-mail resumes to:

Lynn Kinghorn  
Recruiting Manager

Fax: 801-536-7350

E-mail: [lynn.kinghorn@dsw.com](mailto:lynn.kinghorn@dsw.com)  
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**AD SALES**

If you're an entrepreneurial business-builder with two or more years' experience selling ad space in B2B magazines, this is your opportunity to join the leading monthly magazine for corporate financial managers. Experience in the financial services or technology markets a plus. We offer competitive base plus commission and full benefits. Midtown NYC location.

Send cover letter and resume with salary requirements to [sschwarzkopf@treasuryandrisk.com](mailto:sschwarzkopf@treasuryandrisk.com) or to Steve Schwarzkopf, Treasury and Risk Management, 52 Vanderbilt Avenue, Ste 514, New York, NY 10017, fax: 212-557-7653. No calls please. [www.treasuryandrisk.com](http://www.treasuryandrisk.com)

**ACTIVE INTERNATIONAL**

We are a fast paced international media trading company located in Rockland County. We have the following positions available for individuals who are highly motivated, detail-oriented and possess numerical aptitude.

**ASSISTANT MEDIA BUYERS**

Entry level positions exist for bright, recent graduates with high energy level. You'll learn all facets of media buying. Related degree and/or experience a plus.

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Excellent position with enormous growth potential. Must have strong negotiating skills. Trade experience preferred but not necessary.

Qualified candidates should forward resumes to Attn: Jennifer Cooney, One Blue Hill Plaza, PO Box 1705, Pearl River, NY 10965 Fax: (914) 735-0505. EOE/Employee Owned M/F/D/V

[www.activeinternational.com](http://www.activeinternational.com)

**REGIONAL ADVERTISING MANAGER**

*Editor & Publisher*, the dominant trade magazine of the newspaper industry, seeks a Northeast Regional Advertising Manager to sell display advertising across multiple print and web products. Minimum 5 years print advertising experience required, along with knowledge of the newspaper industry. Online publishing knowledge a plus. Position offers a competitive compensation package.

Please respond to

Dennis O'Neill  
VP/Publisher

fax (212) 691-6939 or

[doneill@editorandpublisher.com](mailto:doneill@editorandpublisher.com)

No phone calls please

**TV RESEARCH ANALYST**

Major NYC-based cable TV trade association seeks media planner/researcher with 1-3 years experience to assist networks & MSOs in formulating ad sales strategies. Using databases such as Nielsen and MRI, you'll generate reports for our Web site as well as various publications. This is a high visibility position that requires strong communication skills. Excellent benefits, including comprehensive health plan and 401(k). Please E-mail: [jons@cabletvadbureau.com](mailto:jons@cabletvadbureau.com) or fax resume to (212) 832-3268.

**SALES/MARKETING PERSON WANTED**

Creative production/post facility seeks marketing genius. Show us a successful track record and great personality and we'll show you our stunning talents. We're looking for the makings of successful combo formula. We're savvy and inventive, but need sales reinforcement. You must have experience developing and implementing sales/marketing plans, a thorough knowledge of production and post-production and a good grasp of commercial and corporate markets. Send resume and salary requirements to:

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**Whoa! Films Inc.**

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If you're a strong conceptual thinker with 7 or more years of experience, the ability to create memorable campaigns, work seamlessly with writers, and motivate a team of Juniors — never once dropping your mouse — send your stuff!

Resume, letter & 5 samples to

Chris at Marra @dvertising  
[cmarra@marramark.com](mailto:cmarra@marramark.com)

Fax: 908/658-9488

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**GRAPHIC DESIGNER/  
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Out-of-home advertising company is looking for a talented artist, proficient in Illustrator, Photoshop & Quark to work on collateral sales material and create exciting spec art to sell our media.

Send resume to:

BARRY K. HOLLAND  
VP/Creative Director  
TDI

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New York, NY 10016

Email: [hollandb@tdi-usa.com](mailto:hollandb@tdi-usa.com)

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**Assistant Marketing Manager  
Advertising & Promotions**

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And don't worry too much about leaving the city -- we have a gourmet chef on staff, and it's only .9 miles to the nearest double latte.

Please forward resumes/samples (url's if applicable) to:  
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 fax: 978-468-9617  
 email: [bphifer@mullen.com](mailto:bphifer@mullen.com)

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- Producer
- HTML Developer
- Interactive Copywriter
- Interactive Art Director
- Associate Creative Director
- Account Executive
- Account Supervisor
- Account Director
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- Interactive Production Artist/ Jr. Designer
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Conceptual. Strategic. Research driven.

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Experienced planner with proven track record.

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Experienced in managing the business and junior staff.

**Assistant Account Executive**

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**Public Relations Account Executive**

Research, write, pitch stories. Journalists welcome.

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Strategic with at least one year experience.

Fax or email resume.  
 212-604-9804 [info@toolbox.com](mailto:info@toolbox.com). No phone calls.

**T O O L B O X**

## SENIOR LOCAL BROADCAST BUYER

We are seeking a versatile local broadcast buyer. The ideal candidate will have up to six years of diverse spot television and radio buying experience. As part of our team, you will manage all aspects of your buys, from negotiation to post analysis. In return, we offer a very attractive salary, an aggressive 401K program, a substantial benefits package and a great Holiday Party.

Please Email or fax your resume in confidence to:  
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### ACCOUNT SUPERVISOR

If you are an account executive or an account sup. with a media based background, this is the time to move up!

### ACCOUNT EXECUTIVE

If you are currently an AE with 3-5 yrs. exp. or a buyer who would like to become an AE, this is the perfect time to make a move!

Excellent salaries commensurate with experience.

Please Contact: Jessica

**DBI Executive Search**

Phone: 212-338-0808 ext. 6 Fax: 212-338-0632 E-mail: [jessica@dbiny.com](mailto:jessica@dbiny.com)

Marketing Experience? Great!  
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The Dannon Company currently has openings for ASSISTANT AND ASSOCIATE BRAND MANAGERS. As a member of the Dannon marketing team you will assist in all aspects of the marketing mix, from business analysis to positioning strategy and creative development.

To qualify, you must demonstrate an ability to lead teams, analyze complex business issues, and develop creative solutions to marketplace challenges. A BA/BS degree and prior work experience is required (graduate degree a plus).

Please send resume and salary history to: Human Resources Dept. MG, The Dannon Company, Inc., 120 White Plains Road, Tarrytown, NY 10591. Fax: 914/366-2805. E-mail: [Staffing@Dannon.com](mailto:Staffing@Dannon.com) Equal Opportunity Employer. We regret we can only respond to qualified applicants.

Dannon is a subsidiary of Groupe Danone, one of the largest and fastest growing consumer food corporations in the world.



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# The New York Times SALES

Major media Fortune 500 company conveniently located in midtown has immediate openings in our outbound advertising sales operation.

The position requires a professional telephone manner and two years outbound telemarketing experience.

Strong customer service, PC/typing proficiency required as well as excellent communication and presentation skills. The ability to work well in a fast-paced, deadline-driven team setting is strongly desired.

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We will respond to applicants who have been selected for interviews, and priority will be given to those who respond immediately.

Please send resume to:

**THE NEW YORK TIMES**

229 West 43rd St., New York, NY 10036

Fax: 212-556-8408

Attn: Erica Weidner

**MEDIA MANAGER**

Music/Video Company seeks experienced media manager to oversee all aspects of direct sales, television and on-line marketing. Fax resume and salary requirements to:

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Our leading international television magazine group seeks a top salesperson to sell online and print advertising across multiple titles. Successful candidate will have proven track record in sales and be an aggressive self-starter and closer. You should be a team player and able to multitask in a fast-paced environment. Experience in ad sales or entertainment industry required. Sponsorship and banner ad experience and knowledge of the international television industry a plus.

We offer a competitive salary and benefits package. Please fax your resume and salary requirements to: (212) 519-7486. As an equal opportunity employer, Cahners provides a work environment free from all forms of discrimination. This commitment to a diverse workforce is the source of our strength.



**For Classified Advertising Rates**

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or 1-800-7-ADWEEK**

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We are currently seeking an experienced Account Executive to work on a high-profile account in New York City. Ideal candidate will have 2-3 years experience, agency preferred. Hospitality and leisure experience highly desired. Candidate must have proven ability to handle multiple tasks at once, be a hard worker, excellent communication and interpersonal skills, and have excellent client contact skills. Must be proficient with MS Office: Word, Excel, and PowerPoint.

Interested candidates please submit resume w/ salary history to:

**FCB Southern California**

Attn: Stephanie Quintana - HR/NYAE

535 Anton Blvd, Suite 700

Costa Mesa, CA 92626

Fax Number: 714-708-9299 [squintana@socal.fcb.com](mailto:squintana@socal.fcb.com)

EOE/AA/M/F/D/V No Phone Calls Please

**The Hollywood Reporter**

**Consumer Ad Sales**

The Hollywood Reporter, the leading daily entertainment trade paper, is seeking a senior level ad salesperson to handle fashion, automotive, liquor and travel accounts on the East Coast. Must have previous consumer sales background, with a minimum 3-5 years of experience. Position is located in our New York office.

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The Hollywood Reporter

Attn: M. Chiavelli

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New York, NY 10036

Fax: 212-536-8875

**ADVERTISING ACCOUNT MANAGER  
INTERNATIONAL FASHION**

The New York Times is looking for a dynamic account manager to join the International Fashion team in our fast-paced advertising sales department. The ideal candidate will be able to build sales success in the International Fashion advertising category, working as a team player and utilizing a consultative sales approach. Will oversee assigned accounts, contribute to the formulation of effective business building strategies, and keep abreast of the category/industry and New York Times products and policies. College degree and/or experience in business, especially advertising sales in the International Fashion/Luxury Goods industry. Must be able to work under tight deadlines and be committed to supporting other teams in the department and the company's overall goals. Some travel may be required.

We offer a competitive salary and benefits package.

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Phone \_\_\_\_\_ e-mail \_\_\_\_\_ Account # \_\_\_\_\_ Exp.Date \_\_\_\_\_

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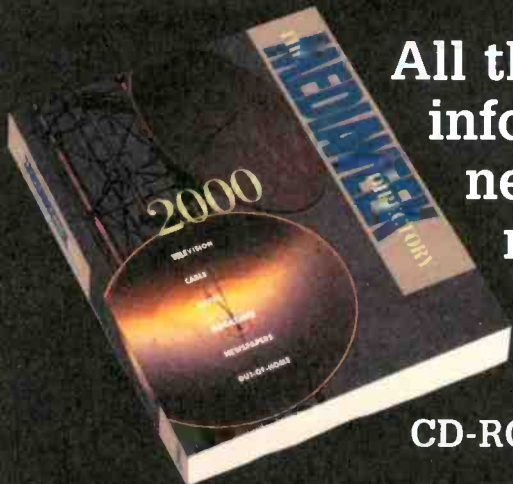
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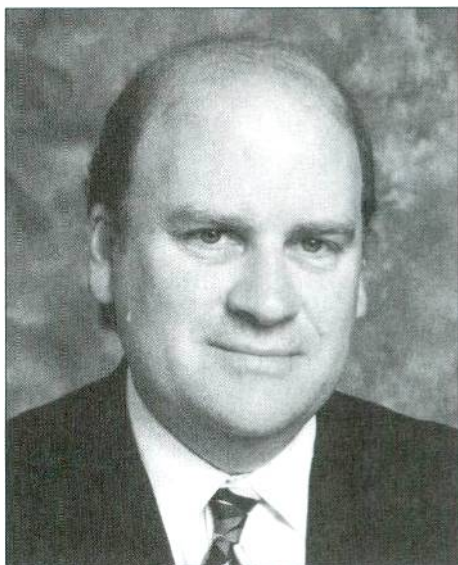
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# Our Clients Talk Back

(ENTHUSIASTICALLY)



*"The importance of training our teams in all facets of media has been a key to our success. We have used The Media School for a wide variety of services...from presentation skills to building media plans and even how to improve our working relationships. The Media School has been a real success story for us."*

Dan Rank, who heads up the national buying division of Omnicom's newly formed Optimum Media Direction (OMD), has the responsibility for placing over \$3 billion per year, and representing 87 national advertisers. Prior to this appointment, Dan was Executive Vice President of the National Buying Group for DDB, one of the Omnicom-owned agencies. Prior to joining DDB in 1985, Dan held media management positions at Stroh Brewery Company and Lever Brothers, and was Media Group Head for Lowe & Partners. Dan's unique background of client experience and agency planning & buying allows him to understand the media function from a variety of viewpoints. His philosophy of cross-training for better understanding of the total media function has been an asset for those working with him.

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**CORPORATE** – Advertising Directors, Media Managers, Marketing Directors, Brand Managers...

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2000

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| <input type="checkbox"/> NEW YORK, AUGUST 9, 10           | <input type="checkbox"/> NEW YORK, DECEMBER 6, 7               |
| <input type="checkbox"/> MINNEAPOLIS, AUGUST 17, 18       | <input type="checkbox"/> CHICAGO, DECEMBER 7, 8                |
| <input type="checkbox"/> NASHVILLE,<br>SEPTEMBER 14, 15   |  |
| <input type="checkbox"/> LOS ANGELES,<br>SEPTEMBER 19, 20 |  |
| <input type="checkbox"/> CHICAGO, SEPTEMBER 21, 22        |  |

\*PRESENTATION SKILLS WORKSHOP  
OFFERED IN THIS CITY



# Magazines

BY LISA GRANATSTEIN

## Millie's Makeover

*'Mademoiselle' editor redesigns with shopping, makeup, guys and work in mind*

**M**andi Norwood, *Mademoiselle's* editor in chief, wasted little time in freshening up the Condé Nast title that targets twentysomethings. After a long, protracted move to *Mademoiselle* from Hearst Magazines' British *Cosmopolitan*, Norwood will unveil July 11 the title's "cheeky" and "modern" redesign. "The

magazine needed to show the energy coming from young women and the fun they are experiencing," explains Norwood, 36, who was named editor last September but succeeded Elizabeth Crow only after Hearst cut her loose in March. "*Mademoiselle* was just a generic lifestyle magazine, and what it was doing was nothing particularly unique for somebody to rush up to the newsstand and pick it up as their first choice."

Crow, who last redesigned *Mademoiselle* just over a year ago, had given the monthly a Web-friendly look and feel that included sections called mlle.buzz and mlle.news. But that's all been scrapped, starting with the August issue.

"Sites crop up and disappear within a matter of days...they become old hat," says Norwood, who also made 'Mlle' pronounceable, switching the title's nickname to 'Millie.' "But more than that, I really believe when people pick up a magazine they are in a particular frame of mind for



Norwood's "cheeky" stamp on *Mademoiselle*: "the magazine for your me years"

something that is not like the Internet or a newspaper."

With *Mademoiselle's* new tagline, "the magazine for your me years," Norwood says she's celebrating young women's unabashed passion for shopping, makeup, guys and work. Two of the title's biggest sections have been renamed "Millie Goes Shopping" and "Millie Gets Gorgeous." Other sections include "Planet Mademoiselle," a paean to the defunct *Life* mag-

azine's photo-essays, with the inaugural effort devoted to "Make-out Party!," a new Dallas trend that Norwood claims is just "jolly good clean fun."

But Norwood has already run into a snag. As reporting for the dating feature "52 Dates in One Month" was being carried out, one avid *Jane* reader got wind of the piece and blew the whistle; a strikingly similar story had run in the Fairchild Publications title the year before called "24 Dates in 24 Hours." Both Fairchild and Condé Nast are units of Advance Publications.

"It can't be avoided," contends Norwood. "There's a zeitgeist going on the way magazines look and feel. All I can do is to try as much as humanly possible to give this magazine its own personal little twist. So if we do do a story that's similar to stories other magazines come up with, at least when people look at it they'll say, 'That's so *Mademoiselle*.'"

As part of the makeover effort, the cover was given an edgy feel, with lines that include "6 Guys to Do," and "Live Like a Rich Bitch." The logo is smaller but bolder. "The old logo seemed crunched and a little uptight for me," says Norwood. "It needed to be opened up and have more bounce."

But it's not just the logo that needs a bounce. Paid circulation fell 1.2 percent, to 1.2 million, and single copies dropped 15.3 percent, according to the Audit Bureau of Circulations. Though it's still one of the top fashion/beauty books, *Mademoiselle* is being given a run for its money by rivals *Teen People*, published by Time Inc., and Hearst's *CosmoGirl!*, which overlap in both readers and advertisers, along with the 541,611-circ *Jane*. *Mademoiselle's* ad pages through July were down 9.9 percent, to 524, reports *Mediaweek* Magazine Monitor. *Jane*, a 10-times yearly title, saw its ads jump 3.9 percent, to 371.

What will likely help on the business side, says publisher Lori Burgess, is the fact that after several lean months, the magazine as of last week was fully staffed. "I just didn't have the team," says Burgess, who joined



The cover was redesigned to have "more bounce."

# Magazines

in November from Primedia's *Seventeen*. "We really raised the bar. In the ad sales side there were people who weren't used to making the call volume that I require."

"I'm not sure if the magazine was stale," says Charlie Rutman, executive vp/managing director of Carat N.A. "But the world has changed, and so in relationship to the world, *Mademoiselle* became stale... There is risk in change, but there is a bigger risk in not changing."

## Extra Tech at Working Titles

*Execs try to catch category's fire*

*Working Woman* and *Working Mother* magazines intend to modernize themselves through an increased focus on technology. Both publications' November issues will incorporate supplements that cover technology for the home and workplace, to draw in more advertisers in the category and stimulate reader interest.

"We are a business magazine edited for business readers, so it's important for us to cover the technology base for them," says Jayne Young, publisher of *Working Woman*.

The changes are taking place as Kay Koplovitz, founder of USA Networks, hits the six-month mark as CEO of WorkingWoman Network. Shifting the magazines' editorial focus is part of Koplovitz's strategy to increase the credibility of the magazines, which Koplovitz says are the foundation of her mission to make the WorkingWomanNetwork "enable women to compete and succeed in the digital economy."

"Women in business must have full access and complete understanding of every aspect of how technology can be used, to maximize their potential and to make them truly competitive," says Koplovitz.

*Working Woman* hired tech editor Ellen Ullman in March to weed through the burgeoning tech media for the magazine's readers. "We can filter through all the technology information to provide what

will help them build their business and make their life easier," Young says.

The magazine also started a monthly technology section in May. The November supplement will be *WW's* second annual stand-alone technology guide, Ullman says. Meanwhile, *Working Mother* will debut the 52-page *Kids/Click* in November, a supplement providing family activities surrounding the home computer.

Both magazines—which publish 10 times annually—have struggled with circulation problems in the past year. *Working Woman's* paid circulation for last year's second half fell 1.1 percent, to 625,525, over 1998 and fell 15.1 percent on newsstands, according to the Audit Bureau of Circulations. *Working Mother's* paid circ for last year's second half dropped 1 percent, to 821,300, but fell only 1 percent on newsstands, according to BPA International statistics.

The ad side of the business has a slightly better story to tell. According to the company's own stats, *Working Mother* is up 28 percent, to 362.63 pages, year to date. *Working Woman's* ad pages are down 1 percent, to 323.63, for the same period, a trend that executives there hope will turn around with more tech advertisers.

"There's a lot of activity right now with technology advertising. I'd be lying if I said I was not hoping we could capture some of that advertising," says Laura Goldstein, editor of *Working Woman*.

"Women are now 46 percent of middle-management jobs and have a lot of purchasing power," adds Young. "Tech companies are aware that women professionals are core prospects for them." Still, Young emphasizes that the main focus behind the tech expansion was to better serve readers.

"Past tech coverage was received so well from readers, it was clear there was a demand for it," Goldstein agrees.

The network will also be launching WorkingWoman.com in September, a Web site devoted to businesswomen, at which both magazines can be accessed. —Aimee Deeken



The title is up 28 percent in ad pages, but circ is down.

## Mediaweek Magazine Monitor

### Weeklies

June 26, 2000

*Golf* is undergoing a full-out "revival," says *Golf World* publisher Peter Gross, and magazines that feature the sport are benefiting. Despite the launch of the newest golfing title, News Corp.'s *Maximum Golf*, in May, weekly *GW* is standing its ground, up 11.09 percent over last year, to 825.24 ad pages. The title has not only seen a boost in ads from small to midsized golf companies but it also has experienced growth in travel and resort advertising, which barely appeared in the New York Times Co. magazine a year ago. Both categories are up approximately 60 percent over last year, Gross says. —Lori Lefevre



	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
Business Week	26-Jun	154.66	28-Jun	90.94	70.07%	2,981.21	2,145.42	38.96%
The Economist	17-Jun	61.00	19-Jun	55.00	10.91%	1,516.00	1,525.57	-0.63%
The Industry Standard	26-Jun	157.33	28-Jun	66.00	138.38%	4,045.31	764.68	429.02%
Newsweek	26-Jun	40.87	28-Jun	40.82	0.12%	1,132.19	1,173.16	-3.49%
People	26-Jun	74.05	28-Jun	63.09	17.37%	1,937.56	1,930.96	0.34%
Sporting News	26-Jun	11.60	28-Jun	17.75	-34.65%	383.31	433.64	-11.61%
Sports Illustrated	26-Jun	58.44	28-Jun	56.02	4.32%	1,298.11	1,384.63	-6.25%
Time <sup>F</sup>	26-Jun	42.00	28-Jun	38.04	10.41%	1,497.39	1,331.08	12.49%
US News & World Report <sup>e</sup>	26-Jun	35.26	28-Jun	45.34	-22.23%	791.84	944.55	-16.17%
<b>Category Total</b>		<b>835.21</b>		<b>479.00</b>	<b>34.29%</b>	<b>15,582.82</b>	<b>11,633.89</b>	<b>33.95%</b>
<b>ENTERTAINMENT/LEISURE</b>								
AutoWeek	26-Jun	27.32	28-Jun	27.13	0.70%	768.34	776.12	-1.00%
Entertainment Weekly <sup>DD</sup>	23-Jun	42.13	25-Jun	64.08	-34.25%	922.23	941.16	-2.01%
Golf World	23-Jun	55.92	25-Jun	52.43	6.66%	825.24	742.87	11.09%
New York	26-Jun	109.70	28-Jun	114.20	-3.94%	1,287.70	1,205.80	6.79%
The New Yorker				<b>NO ISSUE</b>		1,154.17	869.36	32.76%
Time Out New York	21-Jun	62.44	23-Jun	65.20	-4.23%	1,814.06	1,686.25	7.58%
TV Guide	24-Jun	48.87	26-Jun	38.22	27.86%	1,667.98	1,679.26	-0.67%
<b>Category Total</b>		<b>346.38</b>		<b>381.28</b>	<b>-4.12%</b>	<b>8,439.72</b>	<b>7,900.82</b>	<b>6.82%</b>
<b>SUNDAY MAGAZINES</b>								
Parade	25-Jun	12.12	27-Jun	7.46	62.43%	314.64	318.02	-1.06%
USA Weekend	25-Jun	9.97	27-Jun	13.00	-23.31%	291.43	332.03	-12.23%
<b>Category Total</b>		<b>22.09</b>		<b>20.46</b>	<b>7.95%</b>	<b>606.07</b>	<b>650.05</b>	<b>-6.77%</b>
<b>TOTALS</b>		<b>1,003.88</b>		<b>854.72</b>	<b>17.43%</b>	<b>24,828.71</b>	<b>20,184.56</b>	<b>22.02%</b>

DD=DOUBLE ISSUE; E=ESTIMATED PAGE COUNTS; e=PUBLISHER'S ESTIMATES

# To-Do-List at NEXPO 2000

1. Go to Booth #1707.



2. Enjoy free massage.



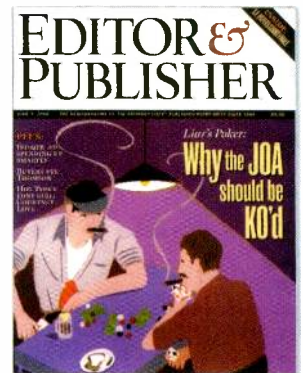
3. Win an E&P Polo Shirt (a drawing every hour).



4. Win an E&P Yearbook on CD-ROM (a drawing each day).



5. Get your free copy of the re-designed Editor & Publisher.



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## Stanton Award

"Media Executive of the Millennium Award"  
Presentation to Dr. Frank Stanton  
at 12:00pm on July 25th

**Jack Myers**  
The Myers Group,  
Moderator

**Genessa Krasnow**  
**Andy Beers**  
Microsoft TV

**Todd Krieger**  
Microsoft/WebTV

**Dane Madsen**  
Yamaha

**Jonathan Leess**  
ABC

**Maggie Wilderotter**  
Wink

**Alex Thompson**  
Mixed Signals

**Kevin Parham**  
Campbell's Soup

**Page Thompson**  
DDB Worldwide

**Vicki Vance**  
IBM

**Bill Harvey**  
Next Century Media

**Mort Marcus**  
Go.com

**Henry Yuen**  
Gemstar

**Bill Gubbins**  
iPIX

**Ken Papagan**  
iXL

**Tim Larcombe**  
AGENCY.COM

**Eric Heneghan**  
GiantStep

**Kirsten Jansen**  
Cylo

**Bob Pepper**  
FCC

**Michael Kassin**  
Massive Media

**Jessica Reif-Cohen**  
Merrill Lynch

**Glenn Schiffman**  
Lehman Bros.

**Victor Miller**  
Bear Stearns

**Tom Wolzien**  
Sanford Bernstein

**Bob Clasen**  
**Michael Collette**  
ICTV

**John McMenamin**  
NBCi

**David Bohman**  
Pseudo Programs

**Michael Hirschorn**  
inside.com

**Richard Yelen**  
ACTV

**Michael Strober**  
Capture

**Mark Mariani**  
sportsline.com

**Michael Teicher**  
ReplayTV

**Scott Carlin**  
DigitalConvergence.com

**John Hutchinson**  
Local TV on Satellite

**Bill Craig**  
iCraveTV

**Mark Zagorski**  
WorldNow

**Ken Solomon**  
iBlast

**Roby Burke**  
Microcast

**Gerard Kunkel**  
WorldGate

**Matt Kay**  
Commerce-TV

**Richard Fisher**  
RespondTV

**David Fox**  
Mytvshop.com

**Chuck Berger**  
AdForce

**Jean Pool**  
MindShare

**Jonathan Boltax**  
NBC

**Peter Kagan**  
[+] iTV

**Myer Berlow**  
AOL

**Jean-Marc Racine**  
Canal+ US

**Jim Louderback**  
ZDTV

**Channing Dawson**  
Scripps Networks

**Bill Hendler**  
Chyron

**Tim Chambers**  
**Jin Kang**  
Columbia Tri Star  
Interactive

**Jeff Craig**  
Discovery

**Stuart Gross**  
**Lisa Lawrence**  
RandomOrder

**Linda Thomas-Brooks**  
GM Mediaworks/  
Cyberworks

**Ellen McClain**  
Granite Broadcasting



# Media Person

BY LEWIS GROSSBERGER



## Love Kills

THE FLIP SIDE OF CELEBRITY WORSHIP, the national religion of the USA, is celebrity ridicule,

the religion of Media Person. He believes it is vital to the well-being of our society to constantly seek out fresh celebrities to make fun of because jokes about Regis Philbin and Al Gore can sustain a great people only so long. A certain weariness of the soul begins to set in at some point. Thus, it is with no small sense of gratitude that Media Person celebrates the entrance of Billy Bob Thornton and Angelina Jolie into the Great Celebrity Hall of Lunacy. These two sex-crazed newcomers have enormous potential.

We find them currently on the cover of *Us Weekly*, happily revealing "their secret affair." Apparently the affair is no longer a secret, since the two, identified as newlyweds, are, after all, together on the cover of *Us Weekly*, where they also lay claim to, in words that have the unmistakable ring of an Instant Classic Unforgettable Phrase, "a love life 'so good we're afraid it's going to kill us.'"

You might as well just send Leno and Letterman a sledgehammer along with a big arrow pointing the way to your cranium.

Media Person can only surmise that, as astonishing as it may seem, Billy Bob and Angelina invited, voluntarily, without any threat of torture or blackmail, the media into their overheated lives, and not a single friend, relative, publicist, psychiatrist or hairdresser said to them, "You two deranged lovebirds really need to shut up and hide right now. No, I mean seriously, do not do this. Please, I am begging you." Obviously, both these individuals need to undertake a serious review of all their personal and professional associations at this time.

Of course, if Media Person were the type to indulge in politically incorrect humor, he would comment that a man named Billy Bob doubtless has a head

start in the celebrity competition to become a national laughingstock. But he is not the type. Billy Bob, who is 44, has now been married five times and up until about 16 minutes ago was in a serious relationship with another actress, Laura Dern, so we are not dealing here with some lovestruck pup discovering for the first time the ecstasies of amour.

As for Angelina, an even more interesting case, she first gave notice of a vast

**'Did you see how she moved that wineglass? To me, that's almost sex. No, it is sex.'**

untapped talent for the outré when, during and after the last Oscar show, she celebrated her Best Supporting Actress award by necking passionately with her own brother. It subsequently developed, according to the leading gossip authorities whom Media Person fervently follows, that she had frequently stuck knives in herself as a teenager, is inordinately fond of tattoos and is no stranger to bisexuality. Angelina is also on the cover of Tina Brown's *Talk* magazine, in which she proclaims of Billy Bob, "He's just the sexiest f----- creature that ever lived."

If there were a Richter scale for measuring wackiness, the seismograph needles would have been leaping off the graphs all over America on the day when these two

joined forces, even before they started making pronouncements to *Us Weekly* about their frenzied obsession with each other. Pronouncements such as:

He: "Did you see how she moved that wineglass? To me, that's almost sex. No, it is sex."

He: "Sex for us is almost too much."

She: "It's just not normal. The other day we were mentioning how I needed to get one of those heart monitors on me because I'm convinced I'm going to have a heart attack. He kissed me the other day and I nearly fainted. I swear on my family's lives, I almost fell over."

He: "She does this thing with her foot. You can't imagine."

Now this discussion gives a whole new meaning to "unsafe sex." At any rate, whatever this overstimulated couple is doing to each other—and Media Person hopes he never finds out—it cannot possibly be healthy. Though ordinarily Media Person endorses the sanctity and privacy of the marriage bed, it's clear that the government needs to intervene in this case, dispatching experienced health inspectors to the Thornton-Jolie boudoir to monitor their crazed, monkey-lust couplings in the event that they go so far out of control that seri-

ous physical injury to one or both participants does eventuate.

Our society cannot afford to lose absurdity generators of this caliber.

Particularly when such former stalwarts as the British Royal Family are failing to provide their fair share of mockery fodder. The BRF was all over the media last week, and the results were not promising. Prince Charles is slowly and carefully toiling to transform his dour-looking mistress into a respectable consort, and Prince William, smiling on the cover of last week's *Newsweek*, is being portrayed by the media as the very model of a modern monarch, handsome, popular, down-to-earth, brainy, athletic, private and, oddest of all, sane. Of course, we know his genealogy, so the last is highly suspect. But to speed up the inevitable, it would help if someone would introduce him to Angelina Jolie. ■

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